

Heidelberg

News

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IN THE MIDDLE OF NOWHERE. AT THE CENTER OF BUSINESS!

Dan Thurlow –
a businessman takes off

A TAILORED MACHINE
Printmaster PM 52

**SUPPORTING
STREET CHILDREN**
Brazilian printer sponsors
community project

HEIDELBERG



Dear readers,

You, too, are probably one of those dedicated Heidelberg customers who have traditionally formed the backbone of our industry. Small and medium-sized businesses continue to take the brunt of global print volumes – a load that is easy and profitable to bear provided the ideas are good and the tools efficient.

How some of these little “Davids” achieve their goals can be seen, for instance, in the examples of the Swiss firm Aquaprint, its Italian counterpart Unigrafica, and the German company Sikora Druck, all of which are enjoying success despite having very different strategies. In this issue, we will present you our new computer-to-plate system, Suprasetter A52/A74, and explaining how we can tailor our Printmaster PM 52 to your requirements. We will also demonstrate why our Prinect workflow system is viable in smaller print shops.

On top of that, we will introduce you to the advantages of our innovative Anicolor short inking system, we will whisk you away into the mountain landscapes around Colorado Printing, let you access our expert panel on “Training and Advanced Training in the Printing Industry,” and present two community projects from Brazil and Germany that may well be worthy of imitation.

We hope that once again you will find something of interest!

Happy reading!

Bernhard Schreier
Chairman Heidelberg Druckmaschinen AG

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Dan Thurlow, Colorado Printing's owner, uses his single engine Mooney to fly in his customers for a tour.



COLORADO PRINTING COMPANY, USA

IN THE MIDDLE OF NOWHERE. AT THE CENTER OF BUSINESS!

“Colorado Printing,” nestled in the heart of America’s (Wild) West and surrounded by an almost endless expanse of nature, has developed into a modern print shop despite, or perhaps because of, its challenging geographical location. At any rate, customers are rather difficult to find in the establishment’s sparsely populated surroundings. This is reason enough to go on location to find out the secret of Colorado Printing’s success – on the spot.





Western backdrop in XXL format: Red cliffs, deep canyons and a seemingly endless horizon characterize the Colorado landscape. The eighth largest state of the union in terms of area, Colorado takes its name, meaning "colored" or "colored red," from its Spanish discoverers, who were impressed by the magnificent coloring of this predominantly red rock formation. Around half of its inhabitants, approximately 4.5 million people, live within the city limits of Colorado's capital, Denver. Colorado joined the United States in 1876 as the 38th state. It has a total area of 104,250 square miles (270,000 square kilometers).

The sky is pitch-black and only occasional powerful bolts of lightning bring any relief to the darkness. A tornado sweeping over Colorado tosses the plane around in the sky on this scheduled flight from Denver to Grand Junction. Judging by the view from the window, you might imagine yourself to be in a submarine since the driving rain obscures the view entirely, and you slowly start to comprehend the need for the tornado shelters at Denver airport...

However, no one in Grand Junction, the destination of flight UE 995, is particularly bothered by the torrential rain. After all, it rains extremely rarely here – the last time was nine months ago. The undulating landscape around Grand Junction is sprinkled with mountains and canyons, as if moving to an internal rhythm, causing the air to flow over the country in waves. Precisely this natural phenomenon results in the turbulence which can make flying a true adventure even in good weather, explains Dan Thurlow calmly, illustrating his comments with carefully chosen gestures. With his businesslike tone and simple language, he gets to the point quickly and easily, an approach doubtless appreciated by his customers, too. Colorado Printing's managing director knows what he's talking about; after all, his tally of over 1,700 flying hours attest to his extensive experience as a pilot. And, as many of his customers are based far away from Grand Junction, he likes to fly them there in person in his Mooney. Ultimately – just between us – it is better to meet clients in person, says Dan. He's always happy when his customers accept an invitation to see his company headquarters in Grand Junction.

Grand Junction what? With less than 100,000 inhabitants, Grand Junction isn't particularly high on the notoriety stakes, although it does have several attractions, the stunning, XXL western film backdrop deserving special mention. Grand Junction is located in the US state of Colorado, around four hours by car from Denver in the direction of Salt Lake City on the interstate 70. The city's most famous



A successful team: Dan Thurlow now represents the third generation of his family to own Colorado Printing; Mike Antonucci became a partner in 1992 (from right).

landmark is the “National Monument,” where visitors can marvel at 1.7 billion years of geology. In the previous hundred million years, the area around Grand Junction, along the Colorado River, has fluctuated between the geological states of ocean, forest, savannah and desert, and, has, from time to time, been a giant lake. The land mass-

“WE FULFILL ALL CUSTOMER REQUESTS, HOWEVER CRAZY THEY MAY SEEM!”

es were raised up, worn down, raised up again and rinsed away by rain as a result of these changes. The harder, more persistent stone formations, which now stand as monuments to a bygone era, and the canyons, remained. Dinosaurs left their traces here too: The remains of a 21 yard (20 meter) long diplodocus were discovered on Dinosaur Hill at the edge of the city. This vantage point offers visitors an impressive view of the plain and the National Monument. A neighboring museum provides a detailed, in situ overview of the dinosaur heritage, while proof of native American Indians is preserved only in the form of several petroglyphs.

Nowadays, Grand Junction entices visitors with a range of extreme sports, such as mountain bike tours, boat journeys and wild water rafting on the Colorado River and challenging climbing and hiking

tours, all of which take place amidst breathtaking scenery. And the Arches National Park, famed for its bizarre rock formations, Bryce Canyon, the Great Sand Dunes, the Black Canyon or even the legendary Grand Canyon are all only a day trip away. But there’s no real need to travel that far. Secretly, you expect John Wayne or a group of Indians to pop up from behind the next rock along the 6-mile (10 kilometer) long loop road through Grand Junction’s National Park. There’s no denying that clichés from US westerns make their mark. And yet it’s precisely this “central location in the middle of nowhere” which is responsible for the success of Colorado Printing and Dan Thurlow. Mysterious? Sure thing! So let’s unveil the secret of the printshop’s success.

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Bridging gaps – virtually. “Colorado Printing was founded by my grandfather in 1947. At the beginning, the company operated as a letterpress enterprise. I joined the company after completing my college education in 1969. We have been experiencing strong growth since the early 1990’s thanks to the Internet, and Mac computers, and it has not stopped since,” Dan Thurlow remarks. This technology means that it is no longer a problem to cover the distances required for rapid print data transfer, helping the company to attract large numbers of customers from outside Grand Junction.

In 1971, six employees were working at Colorado Printing in a space of 6,000 square feet (500 sq.m.). In 2000, the company moved to a building measuring just over 33,000 square feet (3,000 sq.m.), and was preparing to move once more to new premises measuring 146,000 square feet (13,500 sq.m.) in August 2006. Although 90 percent of the company’s customers were local at the beginning, this figure has dropped dramatically to around 7 percent. Not that the number of local customers has reduced – it’s just that the number of national customers has increased disproportionately in the interim period. Although Dan comments, in all modesty, that this makes Colorado Printing a regional printshop, he fails to mention that this “region” actually covers the same area as France!

Fulfilling their wishes. Catalogs, magazines, city maps and pocket folders represent Colorado Printing’s daily bread. Print runs range from 1,000 to 100,000 copies. The company operates a three-shift system over a total of 24 hours, seven days a week. Two hundred of the company’s approximately 1,000 customers generate around 80 percent of its turnover, which reached an impressive 15 million US dollars (11.7 m. euros) in 2005. Forecasts indicate that the company is experiencing 20 percent growth this year, meaning that the likely turnover for 2006 will probably top the 18 million US dollar (14 m. euro) mark. In addition to its Speedmaster SM 102-10 with perfector, Colorado Printing has recently installed another SM 102-8, also with perfector, as well as a Speedmaster CD 74 with a dual coating unit and perfector, in a new production hall.

And Colorado Printing spoon-feeds its machinery an appropriate company philosophy in order to make ensure it remains an engine of growth: “We fulfill all customer requests, however crazy they may seem. First we agree, and then we see how we can produce a top quality version,” emphasizes Dan. Of course, the region around Grand Junction is rather isolated, and this is where the airplane comes into its own, giving the customers an impression of the printshop. As a rule, customers only need to visit once to develop lasting trust in the printshop and their focus on high-quality products and services.

Today, the company employs 105 staff members. Fifteen of these are sales representatives, with five in Denver and the other 10 based in Fort Collins, Kansas City, Reno and Santa Fe. Forty percent of turnover is generated in Denver. Michael, “Mike” Antonucci (41), Dan’s dedicated partner and managing director, has been the prime mover in this expansion.



Field work & logistics. The major, yet certainly not the only, secret of Colorado Printing’s success lies in making new regions receptive to its products. The sales representatives go about attracting business on the ground, building on this cautiously. The increasing number of sales representatives has given business a boost. Transport, to Denver, for example, is extremely economical ▶



Investing in the future: Colorado Printing’s newest acquisition is a Speedmaster SM 102-8 with perfector.



Colorado Printing processes around 3,160 tons of paper a year. Eighty percent of this comes off the roll and is cut to sheet format before printing.

despite the relatively long distances. The company usually relies on forwarding agencies, even though it has two trucks and various vans of its own. Because, although many trucks transport goods from Denver to Grand Junction, freight traveling in the opposite direction is scarce, so the company is grateful for each load taken to Denver – for a small fee. This is the company’s second secret of success.

The said annual freight includes just under 3,481 US tons (3,160 metric tons) of paper for Colorado Printing, 80 percent of which comes straight off the reel. “Reel paper is far cheaper and doesn’t require as much storage space. It is cut to sheet format and subsequently fed into the press in sheet form,” explains Dan. The company also operates according to the “two-hour rule,” which dictates that an offer has to be made within two hours of the receipt of an inquiry. So, while other printshops are still agonizing over calculations, Colorado Printing usually already has the order in the bag. The printing plates also have to be released by pre-printing two hours after data delivery. All this saves time – time subsequently required for transportation. All these factors are part of the secret of the company’s success – and there’s more to be told.

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High-tech in the canyons. At Colorado Printing, the two SM 102 Speedmasters and the CD 74 Speedmaster are used in an innovative way. “We frequently print the content pages on a SM 102 and the cover on the CD 74. That’s possible thanks to the identical quality the presses offer, and they’re quick with it,” comments Dan. The press format is ideal for Colorado Printing’s product range. “Because the CD 74 is equipped with coating units before and aftersheet reversal, our production benefits from the fact that double-sided coating is possible, becoming far more variable as a result. The Speedmaster CD 74 was operating at full capacity soon after its introduction. However, we’ve been able to double our productivity with these new presses,” adds Dan. Cutting-edge technology – who would have expected this in Grand Junction? Colorado Printing is now divulging its secrets – step by step.

The company’s continual investment in new presses is also due to the fact that Colorado Printing cannot afford any technical malfunctions. “Customers want their products on time. The larger distances mean we require more time for transport, which we make up for with rapid production processes, which is only possible with quick, or modern equipment,” says Dan. After a short pause, he adds that “Heidelberg is such a crucial partner for us since the service provision functions without a hitch. That’s extremely important for a non-stop enterprise like ours. If we ever do encounter a problem, or the presses require maintenance work, we know that help or replacement parts are at hand – at short notice. Our geographically isolated position in Grand Junction means that this is utterly decisive. Customers don’t care. They don’t take these factors into account if a delivery doesn’t turn up – they simply swap to another printshop. This is why complete trust in our press supplier is so vital.” And this is also why he decided on the systemservice 36plus option for the CD 74 Speedmaster and the new ST 400 Stitchmaster. ▶

Dan Thurlow is a businessman, he has never operated the presses himself. In his spare time, the 59 year old enjoys flying over Lake Tahoe and going skiing with his wife and grandchildren. "Grand Junction has one major advantage: I never have to shovel snow here, but I can reach the world's most beautiful skiing areas, like Aspen, Grand Mesa or Powderhorn, in my plane in just half an hour," says Dan with a chuckle. He also enjoys peaceful evenings on his houseboat "Volaré," which he sails on Lake Powell, which, with its 200 mile (321 kilometer) circumference, cannot really be termed a lake. Three children and five grandchildren cater for additional leisure activity, permanently banishing any possible boredom.

began to employ sales representatives and to train them himself. "Every sales rep we employed was accompanied by additional growth since our existing clientele ordered more and more. We were finally forced to follow suit with the presses, investing in faster presses for larger runs and more jobs. Perfecting technology is ideal for us. Printing higher quality products in a single pass saves us a lot of time. Orders are then dispatched directly. We don't even have a warehouse. Time is money."

"HEIDELBERG IS A CRUCIAL PARTNER FOR US SINCE SERVICE FUNCTIONS WITHOUT A HITCH."

Goal: to get out of the desert. Mike and Dan have created additional reserves using the new resources – the new, much larger production hall and the new technology. "We won't be able to transform ourselves from a regional printshop into a national media service provider, from our base in Grand Junction," Mike confirms. Dan adds: "This means we have to purchase more printshops in order to be

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Partner as success factor. Mike Antonucci used to work in life insurance. "When I came to Grand Junction, I had never seen printshop before. I was a little shocked at first – that was just so not my world," he says, thinking back. During the first six months, he stood in the printing hall and learned how to operate the presses, and realized that his talents lay elsewhere. "Then I began to drum up orders. Just small ones at first, suitable for our one-color press. I recall that it took us a week to complete our first four-color job. In the end, we invested in a four-color GTO. The order volume increased continuously thereafter." Mike



Mike Antonucci with his wife Shannon and three sons, James, Ryan and Danny. Dan Thurlow with his wife Vicky. (from left).



Patriotism in the print shop: Rick Schafer and Todd Gorrell (from left).

closer to our customers. Alternatively, we can create new sites, which may be more economical under certain circumstances. In recent years, we've pretty much tapped the entire area accessible from Grand Junction. Now we need a new strategy."

Grand Junction. The tranquil place takes its name from the confluence of the Colorado and Gunnison rivers. It is a fitting place to establish a company – near enough to customers in big cities like Denver or Reno, but sufficiently isolated to be able to produce in peace. Dan Thurlow is certainly convinced: "If we weren't based in Grand Junction, but in Denver, for example, I'm sure we wouldn't have gone down this road and established ourselves nationwide. We would have remained limited to Denver and its immediate vicinity. We would have oriented ourselves to our direct competitors and lost our broader perspective, the result of the natural expanses which dominate Grand Junction to such a significant extent. It's precisely because we are so isolated here that we've been forced to develop a strategy which allows us to survive despite, or due to, our situation. And, what do you know – with hindsight, that's been a stroke of luck. For example, we have been forced to invest in order to be able to produce more quickly than our competitors since we needed to save time for transportation. These presses are not only quicker, but better, and this helps to attract customers who wouldn't normally have approached us since we're now able to fulfill their quality requirements in every little detail." ■

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*Producing stylish print items in design-
enamored Milan: Felice, Giancarlo and
Antonella Andreoni (from left).*

UNIGRAFICA, ITALY

It may seem rather crazy that a print shop with a mere 22 employees would purchase a Speedmaster XL 105 – on the surface, at least. If you examine the business philosophy of the three siblings, Felice, Giancarlo and Antonella Andreoni, however, you begin to suspect that it's also insanely intelligent. They always go one bigger and better in terms of the investment in their family business than current demand requires, staying a step ahead of the rest as far as innovation is concerned. And with this, they cut a “bella figura” in the fast-moving fashion and design-obsessed Milanese metropolis.

“BELLA FIGURA” IN XL

Views of the Corso Vittorio Emanuele: Milanese life revolves around art and commerce. The city is always on the move. Shops attract a steady stream of passersby in the area around the cathedral. Lunch is often a snack in a bar. (from left)



“MAMMA MIA, I HAVE TO HAVE THAT!”
 FELICE ANDREONI

Welcome to “Emporio Armani.” The outsize, eye-catching logo, visible from the airplane, is the first thing to strike travelers arriving at the Milan-Linate airport. It emphatically confirms that we are now in a land where the laws of aesthetics dictate daily life. And there’s ample opportunity to observe the locals while the taxi works its way through the grid-locked streets in the center of this city with its 1.5 million inhabitants. Perfectly styled, they display a matchlessly nonchalant elegance, as if they had come into the world dressed in an Armani suit or with a Prada bag clamped under one arm. It goes without saying that this is a world “made in Italy,” beautified with designs “alla Milanese,” which transforms quotidian consumer commodities like coffee machines, doorknobs or furniture into sensual works of art. It follows that it simply had to be a Milanese who fell in love with the award-winning Speedmaster XL 105, fêted for its outstanding design. During a tour of the Wiesloch plant, Felice Andreoni, managing director at Unigrafica, is unable to suppress an involuntary “Mamma mia, I have to have that!” The print shop, with around 22 employees, is a relatively small family enterprise in comparison with conventional XL customers.



Gutsy, but not reckless. The company, however, compensates for any exterior, size-related shortcomings with its inward conviction: “We always want the best. Maximum quality is a prerequisite, for printed products and machines alike. This is why we invested in the five-color XL 105 with additional coating unit, although Heidelberg originally advised us to purchase the CD 102 on the grounds of our production structure and capacities, a machine which would also have involved less cost,” explains the astute 46 year-old-businessman.

The Speedmaster XL 105 was installed in November 2005 and is housed in a purpose-built annex. Felices’ siblings Antonella (44) and Giancarlo (34) also support the investment. “The XL 105 works at a very fast rate, turns out top quality products and is also reliable. We can even print extremely sensitive material at speeds of up to 17,000 sheets an hour and the results are most impressive. This is why the machine enjoys a high level of market prestige – another way we can score points with our customers,” explains Giancarlo, who, together with Felice, is chiefly responsible for customer service. “Besides, we had already received commissions for the new Speedmaster, like large-size catalogs, sales posters and folding cartons, so we didn’t take any major financial risks,” Antonella agrees. The qualified correspondence clerk is responsible for administration. Without mentioning specific figures, she even estimates that the increase in turnover has once



more exceeded expectations, similar to the situation eight years ago, after the purchase of the five-color Speedmaster SM 74. Even back then, the company invested in a larger machine than was actually necessary: “The SM 74-5 was a major investment for our small print shop, which did make me feel rather uneasy, but we have it to thank for the company’s growth despite the sector crisis,” comments Antonella.

Tightly managed workflow. As the print shop’s new flagship machine, the Speedmaster XL 105 is supplemented by the Speedmaster SM 74-5 and three additional GTO models (one, two and four-color machines). Most of the printing plates are delivered by affiliated companies linked to Unigrafica’s production workflow via Prinect Data Control. Here the color measuring system Prinect Image Control ensures that the color values are correct and that the ICC profiles and process calibration are consistent. The print data is subsequently transferred to the attached press directly via the Prinect Prepress Interface. Three Heidelberg platen presses for cutting, embossing and creasing join a Polar cutter in the finishing department.

The company operates on a single-shift basis. “We print quality catalogs, brochures and marketing documents in a wide range of forms and formats. We are now in a position to finish the majority ▶



**“EACH MINISCULE
DETAIL HAS
TO BE PERFECT.”**

FELICE ANDREONI



While Giancarlo Andreoni still fronts the business, father Carlo, the founder of Unigrafica, enjoys a well-earned retirement (from left).

of these using the XL 105's inline technique. Additionally, we also print normal products like writing paper, business cards and invitations. We certainly don't consider ourselves above executing such simple commissions – after all, these are the jobs which helped us to expand,” comments Felice. The print runs range from 500 to 5,000 copies and the printing stock thicknesses vary between 0.0003 to 0.03 inches (0.008 – 1 mm). Eighty percent of the print shop's customers come from Lombardy, and half of these are large companies. The remaining 20 percent come from other regions of Italy and abroad. Although Unigrafica does not specialize in any one sector, a striking number of customers come from the fashion and cosmetics industries.

Perfect lifestyle. Milan is unique in its elegant combination of art and commerce, a blend rarely observed so successfully in other cities. Historic architecture and tours de force from the worlds of sculpture and painting, like Leonardo da Vinci's “Last Supper,” greet the visitor at every turn. More commercial masterpieces, however, like the Galleria Vittorio Emanuele II, a modern shrine to shopping, are also emerging. Situated between Milan's landmarks, the colossal cathedral and the world famous opera house, “La Scala,” the shopping arcade, around 130 feet (40 meters) high, lavishly decorated with frescos and mosaic flooring and crowned with a glass cupola, is the city's new signature lounge. This is where the Milanese indulge in a gentle

round of “Alta Moda” shopping, treating themselves to a coffee or “Zucca,” a dark rhubarb liqueur, in one of the numerous cafés afterwards. A few blocks further on, the stars of Italian fashion heaven exhibit their latest creations in the medieval alleyways around the Via Montenapoleone. Nothing less than pure lifestyle is on sale in the minimalist window displays by fashion greats like Versace, Dolce & Gabbana, Prada and Gucci. And it goes without saying that it has to be impeccably packaged, right down to the discreetly expensive catalogs containing the current collections or other promotional material. “Each miniscule detail has to be perfect,” explains Felice, who has a keen eye for quality. He carefully scrutinizes the printed material, holding it directly up to the light and then at an angle. He doesn't miss the slightest flaw.

A triumphant changing of the guard. He may well have inherited his talent from his father, Carlo, who taught him the art of printing. Carlo, who is now 75 years old, founded Unigrafica in 1970. He started off his career printing artistic postcards. After a brief intermezzo at the Italian daily, the Corriere della Sera, Carlo went into business independently in 1958. “Although the work at Corriere was well paid, you could hardly call it a challenge,” he says. So he became a partner in a small commercial print shop in the center of Milan. He took over the business entirely nine years later. In 1985, Unigrafica moved ▶

Production Manager Marco Colzani at the Prinect CP2000 Center and during sheet checking with Antonella Andreoni (1, 3). Printer Massimiliano Roselli at the feeder and during ink refilling on the Speedmaster XL 105 (2, 4 and 6). His colleague Roberto Lissoni together with Marco Colzani setting up the press (5).



Bookbinder Luca Zagolin trimming sheets with the Polar 115.

The print items from Unigrafica provide the perfect stage for advertising luxury lifestyle products.



to its current headquarters in the tranquil district of Gorgonzola. This suburb, made world famous by the fine cheese of the same name, is a mere 4 miles (7 kilometers) outside Milan. “I wanted the whole family to work in our own company and for us to grow together and enjoy success,” says Carlo proudly.

Talents in harmony. His wish has come true. This is partly because he transferred the responsibility for the entire company to his children in good time. The siblings, who worked in the print shop after school and during vacations, report that “we were unbelievably motivated.” Unigrafica’s destiny now lies in their hands. And they certainly complement one another, despite, or perhaps because of their contrasting personalities: Felice is a perfectionist when it comes to aesthetic issues. He attends to the majority of customers for the XL 105 and the SM 74 with his brother, Giancarlo, who always has a joke at the ready and who, as an IT specialist, is adept at dealing with the technical aspects of the business. Antonella, who is more prudent, precise and critical than her brothers, especially when it comes to making decisions, is responsible for small-format customers.

The Andreonis maintain close business relations with their customers, around a quarter of which have been printing with Unigrafica

for more than 20 years. “We advise our customers extremely carefully and work with them to develop a range of ways to put their ideas into practice as effectively as possible,” explains Giancarlo. “If we see that it will be impossible to produce a specific idea in the way the customer wants, then we come clean and tell them.” This honesty and their know-how has earned the company a good reputation. The print shop has won the trust of graphic designers in particular. And Unigrafica owes its solid customer base, which is expanding on its own accord without the need for field staff, to this same trust. “We are closely linked to a network of renowned graphic designers, all of whom we have worked with in the past. We get new commissions as a result of their mouth-to-mouth propaganda,” reports Giancarlo. Good graphic designers do not only have excellent contacts within top-level companies; they also carry out creative commissions for new customers. Unigrafica’s clientele has expanded as a result.

Flexible and straightforward. The family enterprise has no need to fear large print shops, especially as the price-performance ratio adds up. “We are flexible and straightforward. We always say ‘yes’ to commissions. If we receive jobs on short notice, we put in an extra shift,” comments Felice. This availability is important in a city which

“THE XL 105
TURNS OUT
TOP QUALITY
PRODUCTS.”

GIANCARLO ANDREONI

has elected “doing business” as its self-styled philosophy of life since the Renaissance and where time is truly of the essence. The Milanese are constantly on the move, drinking a swift espresso standing at the bar and often killing two birds with one stone, cell phone clamped to the ear. Deferring a commission means losing it to the competition. However, Unigrafica almost never finds itself in this awkward position. The Andreoni sibling’s shrewd business strategy bears fruit here, as well: always invest in one size bigger. XL sometimes cuts the best figure, after all. ■

Facts & Figures

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Whether as triathlete or businessman, Kevin Bein loves competition and is always up to the task.

AQUAPRINT, SWITZERLAND

A Dream Comes True

Kevin Bein of Switzerland has fulfilled his “American Dream” in the country’s calm capital, Bern. As a former bricklayer, fitness trainer and odd job man, he has advanced to become a successful entrepreneur with his print shop, AquaPrint – thanks to a clever business idea, clever marketing, a Printmaster PM 52 and a Suprasetter.



Fresh ideas: A selection of cards from freshfish postcards, printed by AquaPrint.

He's a real live wire – agile, powerful, rock hard in the best sense of the word. He is someone who doesn't cringe at the thought of participating in one of the world's hardest competitions, the Iron Man. Bein is a triathlete, which means that he swims 2.3 miles (3.8 kilometers) as a warm up before cycling 112 miles (180 kilometers) and finishing off the challenge by running a

marathon (26 miles or 42 kilometers) for good measure. The 39 year old, who became accustomed to "rolling up his sleeves" and "getting his hands dirty" at an early age, wouldn't consider giving up anyway. As a teenager, he initially apprenticed as a mason, inspired by his parents, who were building their house at the time. However, he didn't consider this activity particularly challenging and began to search for a more suitable occupation shortly afterwards. Along the way, he worked a variety of jobs, including as a fitness trainer, to earn a living.

Fascinated by printing presses, he finally began to train as a printer in 1990. His employer presented him with the gift of an old, decommissioned one-color machine, which Kevin Bein proceeded to simply set up in his parents' laundry room. On weekends, he printed business cards, note paper and other simple things for friends, relatives, acquaintances and for fundraisers for the elderly. At the same time, Kevin Bein worked, among other jobs, in a reel offset print shop, where he eventually came to the conclusion that quality is more important than quantity. He is thus a firm believer in the world of sheet-fed offset printing.

A courageous decision. Kevin Bein spent an additional 16 months as a printer in a small print shop in Lausanne but was unable to get used to the French language. His homesickness finally drew him back to Bern. Bein subsequently embarked on a renewed search for a suitable job. Months of casual work – two weeks on a building site here, a few days in a fitness studio there – followed. When he was

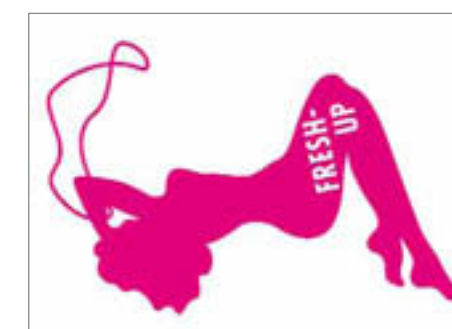
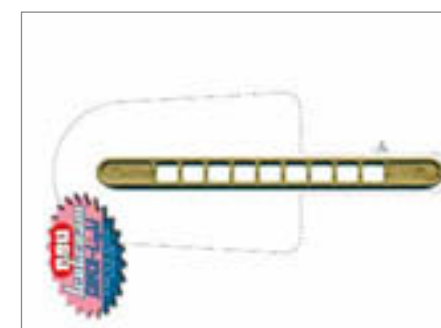
finally forced to admit that things couldn't go on the way they were, Bein made a courageous decision. He went into business with his one-color press in 1995.

There's no such thing as a smooth start. Business was rather slow for the first few years. It proved almost impossible to generate commissions in his home village just outside Bern. So Kevin Bein took

the bull by the horns and moved to Bern with his machine in tow. He started out as a lone warrior, printing in an old factory. Bein subsequently moved to occupy a space at the prepress company which imaged his printing plates, becoming a "subletter." Although business actually experienced a perceptible upturn over the following months, the young entrepreneur was eager for more. He toyed with the idea of earning money with postcards. Others, however, considered this business idea so absurd that Bein encountered almost nothing but sarcasm and ridicule. "Printing postcards? No way, that'll never work" was the response he received from all sides. Undeterred, the triathlete continued to develop his idea and offered his postcards to potential customers. He is, by his own admission,

the first print shop in the Swiss capital to put all his money into the postcard as a business model. Bein's persistence finally paid off: The cards – in defiance of all prophecies of doom – became a real cash generator, displayed as a form of advertising space in bars or adapted for the magazine industry with eye-catching motifs. Bein's business grew exponentially, increasing as quickly as the demands of his customers. Amusing motifs alone no longer sufficed – the spotlight was now being placed on the aspect of quality. If he were to be honest, Kevin Bein had been waiting precisely for this: He'd been dreaming about owning a Heidelberg for a long time. After receiving extensive advice and conducting careful analysis, he quickly realized that a two-color press would not be enough. It would have to be a four-color, at the very least. And, as the printing plates were, in the meantime, guzzling up over 130,000 dollars (100,000 euros) a year, ▶

“Printmaster PM 52 is a real workaholic – Just right for our commissions.”



It was AquaPrint founder Kevin Bein who single handedly started it all. Nowadays, he can rely on his team. One of his recipes for success is to give his staff plenty of room to maneuver. They repay him for his confidence in them with tireless commitment and some very good ideas. Vincent Scheidegger (Finishing), Muriel Schär (Prepress), Therese Läderach (Accounts), Kevin Bein, Marianne Stebler (Prepress) and printer Marcel Walthert (from left).



another important commercial step came into view: the acquisition of the company's own imager. Heidelberg came to the rescue here as well since a Suprasetter was able to solve all of Kevin Bein's problems. And so the "Miracle of Bern" was a stunning success thanks to the expert support provided by Heidelberg Schweiz AG. Kevin Bein invested in a completely new set of professional equipment – the long desired four-color Printmaster PM 52 and the Suprasetter A 74.

After 11 long years and a great deal of hard work, he seems to be on target for the time being, at least. He still feels as though he is in a dream from which he, of course, has no desire to awaken. So he carries on full steam ahead.

From micro-enterprise to mid-sized company. The new machines brought about a whole range of other changes. First and foremost, Kevin Bein had to find his own premises since the subletter began to overrun his landlord's space. It then dawned upon the entrepreneur that he would have to take another big step and abandon his lone warrior status in favor of becoming a team player. He was no longer able to cope with the new machines, more complex tasks and growing pile of commissions alone. Inevitably, Bein then became an employer and with this a full-blooded entrepreneur. Pascale Gräub, 32, had been helping him out with the accounts on a part-time basis for two years. He has now been joined by two young polygraphists, Marianne Stebler (21) and Muriel Schär (22). They take care of prepress, operate the Suprasetter and "run" the office at the same time. Marcel Walthert, 35, a qualified printer, works in the printing hall, where he is free to operate his beloved Printmaster PM 52 to his heart's content. "A real workaholic. Certainly not someone who's in love with the type of technical frills we don't need here anyway. Just right for our commissions."

Originally, Marcel Walthert was hired to spend half his working hours printing and the other half finishing using the Polar cutter and Stahl folding machine. However, just a few weeks after the Printmaster PM 52 and the Suprasetter had been installed, Walthert found himself working non-stop at the press since the order books were full. Vincent

Scheidegger (39), who has been responsible for warehousing and dispatch for a few months now, had a similar experience. He is sometimes forced to store the paper at a fellow printers' warehouse since the company's own capacities are exhausted. So, shortly after embarking on his new-found success, Kevin Bein has had to carefully consider the next phase – such as creating more storage space. Until then, his friendly fellow printer will be able to take pleasure in reduced-price printing plates from AquaPrint with which he is as impressed as Bein himself. "The quality of the printing plates is magnificent. They mean we no longer need to rely on an external supplier. The quality and service capability allows us to attend to the needs of a large print shop at a relatively low cost," reports Kevin Bein.

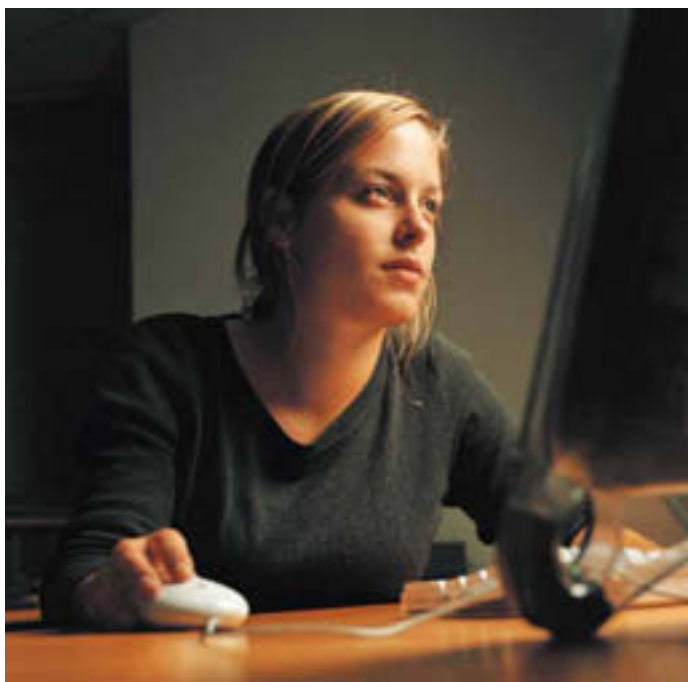
The long path to a postcard. Two tons of cheap postcard paper from a bankrupt estate marked the beginning of this success story – a real risk for Kevin Bein at the time. The postcards' enthusiastic reception, which would spur Bein's business, was due primarily to their unusual appearance. Not a trace of the Swiss Alps or Bern's medieval town center, listed as a UNESCO World Heritage Site, was to be found. On the contrary: they're colorful, loud, funny, intelligent and guaranteed to grab your attention. Bein made postcards like this into the AquaPrint trademark from the very beginning.

Meanwhile, AquaPrint has advanced to become a Swiss postcard specialist. Today, the small, rectangular pieces of card account for 80 percent of business. But that's just not enough for Kevin Bein. The postcard business is being expanded thanks to external support. "I collaborated with Patrick Schiess from the Himmelblau agency on a sophisticated marketing concept which we're now implementing gradually. This strategy has helped to swell our clientele to over 3,800,"

explains the capable businessman. That being said, none of his customers generates more than 2 percent of the overall turnover, making any losses easier to withstand. And because the company is far from having canvassed all the Swiss cantons, Kevin Bein can look to the future with optimism. The times when he dreaded the mere thought of the next day are, in all likelihood, a thing of the past. As he says: "It all seems like a

"Now I've begun inviting my customers to come and visit the company."





With the Suprasetter A 74 and the Printmaster PM 52 in its four-color version, AquaPrint has the optimum technology for the postcard printing business model. There is a perfect balance of skills within the team as well.



“Solid partnerships like the one between Heidelberg and AquaPrint are also extremely significant in terms of your business existence.”

dream to me. It's unbelievable how my life has changed so dramatically within just two years. I was unable to present myself with any confidence when I had my old machine. Now I've even begun inviting my customers to come and visit the company. And I'm really proud to be able to show them my equipment. I hardly know how to express my gratitude to Heidelberg for their wonderful support. They went out of their way to make time for me, listened to me and treated me as if I were a major customer. During our discussions, I did not feel small and insignificant," he says. Today Kevin Bein is aware of his strengths, and he plans to build on them while keeping his feet firmly on the ground, of course.

The aesthetic business model. Kevin Bein postcards are really in style as far as design and execution are concerned. Another positive side effect is that they are creating new printing volume. This is because Bein's new customers, mostly agencies, had never thought of using postcards as an advertising medium before. Although several other Swiss print shops produce postcards, they are just one of many products. At AquaPrint, however, the postcard is the central product. It follows that the postcard customers are in very good hands – and satisfied to boot. Kevin Bein guarantees this: "I have a fixed price list; we charge 220 US dollars (150 euros) per 1,000 copies and we operate according to set delivery times. Our customers can rely on that."

The postcard business has received an additional boost due to the startup of freshfish postcards GmbH. The company consists of a photographer, a graphic artist and Kevin Bein. Bein met Sonja Kräuliger and Nadia Frey through work in his first years as a freelancer. The two women create the motifs, Kevin Bein is responsible for printing and an agent has taken over the marketing. In the meantime, these postcards are a familiar sight in newsstands across Switzerland. They are usually on display in book shops and newspaper kiosks as well.

Private continuity. Kevin Bein's private life is certainly less turbulent than his public existence. Dierdre Messerli has been his "better half" for 16 years now. And the pair complement one another perfectly. A sociologist who works for the Swiss railways as a marketing

specialist, Dierdre continually motivates Kevin to try his hand at further study. He completed courses in business administration and corporate and personnel management at her recommendation. His success has proved her right. At the end of the day, her partner takes far more pleasure in his current team work than in his previous lone warrior existence. "A permanent relationship isn't only important in your private life. Solid partnerships like the one between Heidelberg and AquaPrint are also extremely significant in terms of your business existence. I used to have to deal with things alone and be self-reliant. Today, I am able to rely on a great team. When I get into the office in the morning, I get welcoming smiles from Muriel and Marianne. Little gestures like these mean I start the day

far more positively than I used to. I really enjoy the work today instead of merely dealing with it. It gives me space to develop new ideas and maybe even to work on new projects in my private life. I can already feel my fourth Iron Man calling." ■

Facts & Figures

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News & Reports

Ploetz: The Austrian Art of Printing



During the inauguration of Austria's first Speedmaster CD 102 Duo: Ploetz CEO Christian Van der Fecht, art photographer Harald Wiesleitner and Volker Trapmann, Heidelberg Manager of Marketing Region Europe, Middle East and Africa (from left).

Austria: In fall 2006, Ploetz Druck & Verlagshaus GesmbH, together with the art photographer Harald Wiesleitner, demonstrated that printing can be an artistic craft in the truest sense of the word. It wasn't enough for Wiesleitner just to have his works reproduced on the approx. 92 foot (28 meter) long Ploetz Speedmaster CD 102-LY-6+LYYL. Instead, during the printing process, he himself made adjustments to a number of details – the aim being, more or less, to use printing techniques to emphasize colors or subtleties in the depiction of his subjects. The results were then put on display in Vienna's Museum of Young Art for all to marvel at. With this rather unusual inauguration of its new CD 102 Duo, Carinthia's oldest printing facility, which first saw the light of day in 1877, celebrated its definitive accession to the ranks of the Austrian "high quality league." In the future, the approximately 50-person staff of Ploetz wants to use what is currently the only Duo in Austria mainly for the production of luxury brochures, catalogs and packaging. In the firm's newly acquired home, which is Prinect networked, another two Speedmaster CD 102s, an ST 400 saddlestitcher, a Polar 137 high-speed cutter and a Dymatrix 106 die cutter all make their additional contributions.

China: Heidelberg and POLAR Open New Plants

China: In fall 2006, Heidelberg and POLAR officially opened their new plants in China. Using around 5,980 square yards (5,000 square meters) of factory surface area in the Qingpu industrial complex near Shanghai, Heidelberg is assembling folding machines with sheet size widths of 30 or 30.7 inches (66 or 78 centimeters), as well as the Printmaster PM 52. POLAR, within sight of Heidelberg's first Asian production site, is manufacturing high speed cutters (initially mainly in 3B sheet size) specially adapted for the Chinese market. Both companies hope to be able to profit from the strong growth within the printing trade in China. Turnover in the nearly 100,000 print shops in China has recently been rising by 15 percent per annum. According to industry experts, China should be the world's largest market for sales of printing presses by 2007. Along with the inauguration of the new Heidelberg plant, a ground-breaking ceremony was also held for a second building phase. Heidelberg wants to have a 13,000 square yard (11,000 square meter) factory up and ready to run as early as next year. It will then serve as the main center for printing press production. At the same time, this second factory building should go some way to extending the exhibition area of the demo center, which is also new.



Officially in operation: The new Heidelberg plant at Qingpu near Shanghai in China.

Research and Development at Heidelberg: New Brochure

Every year, Heidelberger Druckmaschinen AG invests 6 to 7 percent of its turnover in research and development. The aim of this is to be able to provide its various customers with the ideal tools of their trade. The exact research and development process at Heidelberg is now explored by the company in a self-published brochure, "Research & Development: The Motor Behind Innovation," which explains how Heidelberg continues to live up to its tradition as a pioneer of printing technology in the 21st century. The complete brochure is available for download at www.heidelberg.com/hd/FuE.pdf. Alternatively, it may be requested free of charge from Angela Köhler, Tel.: +49-(0)-62 21-92-50 65, or E-mail her at: angela.koehler@heidelberg.com.



Giving insight into research and development at Heidelberg: The brochure "Research & Development: The Motor Behind Innovation," which is available free of charge.

Color at the Touch of a Button: InkLine 3000

Heidelberg has now provided its InkLine ink supply system with additional automated functions. In the latest generation, which has been given the name "InkLine 3000," the metering unit moves of its own accord into a suitable reference position and automatically opens the lid of the cartridge holder as soon as the 4.5 (2 kilo) cartridge is empty. Once the ink cartridge has been replaced, which takes only a few seconds, all that is needed is the touch of a button for the lid to close automatically and the system to return to automatic metering mode. In this way, InkLine 3000 provides even shorter setup times while keeping its customary economic ink consumption and equal filling of the ink fountains. The new InkLine generation is already available for the Speedmaster XL 105. From April 2007, it can also be supplied for the CD 102, SM 102, CD 74 and SM 74 (four-color presses upwards).

Heidelberg Expands its Global Service Parts Network

Japan. With the opening of the Japan Logistics Center (JLC) in fall 2006, Heidelberg has further expanded its global service parts network. After the World Logistics Center in Germany and the Americas Logistics Center in the USA, the JLC now performs its role in further optimizing the availability and delivery time of original Heidelberg service parts in Asia as well. The Japanese replacement parts hub is located only a few



Close support throughout the world: With the Japan Logistics Center, Heidelberg is expanding its global service parts network.

miles from the Haneda airport in Tokyo, meaning that domestic deliveries for customers throughout all of Japan can be made within a very short time. For very urgent orders within Tokyo, Japanese service specialists even make use of motorbike couriers so that they do not lose any time in the chronic traffic jams that occur in this city of millions. Little by little, the surrounding countries will also be linked to the JLC. Within the next two years, another Asian site will form the final link in this global network. In this manner, Heidelberg customers all around the globe benefit from a service parts logistics system that is unparalleled anywhere else in the world.

Tips on Marketing Yourself: Communication Package for A3 Printers



Practical "tool box" for marketing yourself: The special communications package from Heidelberg for users of A3 presses.

In small to medium sized companies, marketing your own company on a day-to-day basis often goes by the wayside – even though a professional approach to maintaining existing customer relations and new customer acquisition is vital for the survival of many printing facilities. To help its A3 press customers with this, Heidelberger Druckmaschinen AG has assembled a communications package containing a wealth of worthwhile information and tips as well as concrete help and assistance for the practical implementation of the kind of advertising needed. The package is ready to provide suggestions and templates for advertisements or even direct mailings; it provides text and design ideas for your own press releases and provides the reader with a wide range of practical advice on how to organize customer events. This gives the user a kind of overall "tool box," providing them the potential for greater success in presenting both themselves and their "technology by Heidelberg" to the general public. The package has been written in German and English. If you want to know whether it is also available in your country, please ask your local Heidelberg contact.

Prinect: New Modules for Small Format CtP Systems

Starting in the beginning of 2007, Heidelberg is offering a special version of its well known RIP System in the form of Prinect MetaDimension 52i. Based on Adobe technology, this reasonably priced basic package for integrated workflow can be combined with the new CtP thermal plate setter, the Suprasetter A52 (see page 46). A specially adapted version of the 52i will also be available in the first quarter of 2007 for the Prosetter P52 violet CtP system. What both versions have in common is that they are supplied complete with the Adobe Acrobat "Prinect Imposition Editor" plug-in, which is suitable for imposing PDF pages. Taken in combination, the new modules thus open up a whole range of functions for the setting up and imaging of imposed sheets. The Imposition Editor allows, for instance, specification of page formats and folding layouts, and saves definitions for print sheets and paper formats, as well as facilitating the handling of marks and information text. A PDF sheet created in this manner is ready for plate setting with the Prinect MetaDimension 52i. In addition, a number of inkjet proof printers can be connected for true color proofs. Trapping and color management can be performed, as well as the generation of CIP4 PPF data for presetting presses. If this kind of functionality or automation is still not enough for the printer, the package can be extended to include the Prinect Signa Station.

Patio 13: A Platen Press for Colombian Street Children



Help in learning: Trainer Peter Kollenz instructs the Colombian trainee teachers Elizabeth Ramirez Rivera, Alejandra Maria Castano Palacio and Nataly Gomez Müller in the use of the famous "Heidelberger Tiegel" (platen) press.

Germany. For the educational initiative "Patio 13 – School for Street Children," Heidelberger Druckmaschinen AG trainees at its Wiesloch site have overhauled a "Tiegel" (platen) press and returned it to serviceable condition. The old press has since been achieving new prominence in the Colombian city of Medellín in the education of street children. The aim is for the children there to learn how to print texts after they have developed them together with local trainee teachers. In doing this, student teachers like Elizabeth Ramirez Rivera, Alejandra María Castaño Palacio and Nataly Gómez Müller, who were instructed about the use of the machine by trainer Peter Kollenz in Wiesloch, want to add momentum to local work in teaching people to read and write. Patio 13 was born five years ago in Copacabana, Colombia, and Heidelberg in the form of a new type of international educational initiative between the Heidelberg Teacher Training College (Pädagogische Hochschule) and the Escuela Normal Superior "Maria Auxiliadora."

For further information: www.patio13.de

Prizes for Saving money: Prinect Customers Cash in CIPPI Awards

Each year, the CIP4 organization confers its "CIPPI Awards." In doing this, the international "Association for JDF Promotion" singles out integration projects which involve the link-up of a number of different systems (from different manufacturers) or which prove to be particularly profitable commercially. From a purely commercial point of view, the Prinect customers taking part in the most recent competition, who were all from Germany, proved to be simply unbeatable. They were among the top finishers in the overall assessment as well. In the "best cost-value ratio" category, the Berlin company, druckpunkt Druckerei und Repro, took first place. Thanks to the PrinectPrintready prepress workflow and the Prinect Prinance management system, the company will be able to realize about 4.23 million dollars (3.3 million euros) of potential savings on NPV (Net Present Value) between 2004 and 2008 – that's more than six times the amount of all investments. In the "most innovative implementation utilization" category, the Munich media company Biering earned second place. It will be saving a massive 10.7 million dollars (8.3 million euros) in terms of NPV for the period 2003 – 2007, thanks to its 321,000-dollar (250,000 euro) overall investment in a complete Prinect Color Solutions concept. Also earning a second place was the printing firm of Beineke Dickmanns from Kaarst-Büttgen in the "greatest increase in efficiency and improvement in customer service" category. At this company, a Prinect prepress workflow and Prinect Prinance ensure that, between 2005 and 2009, the firm will save approximately 1.8 million dollars (1.4 million euros) in terms of NPV on investments totaling around 270,000 dollars (210,000 euros).

For further information:
www.cip4.org/cippi/index.html
www.heidelberg.com/hd/prinect

Heidelberg USA launches new Printers Advantage Program

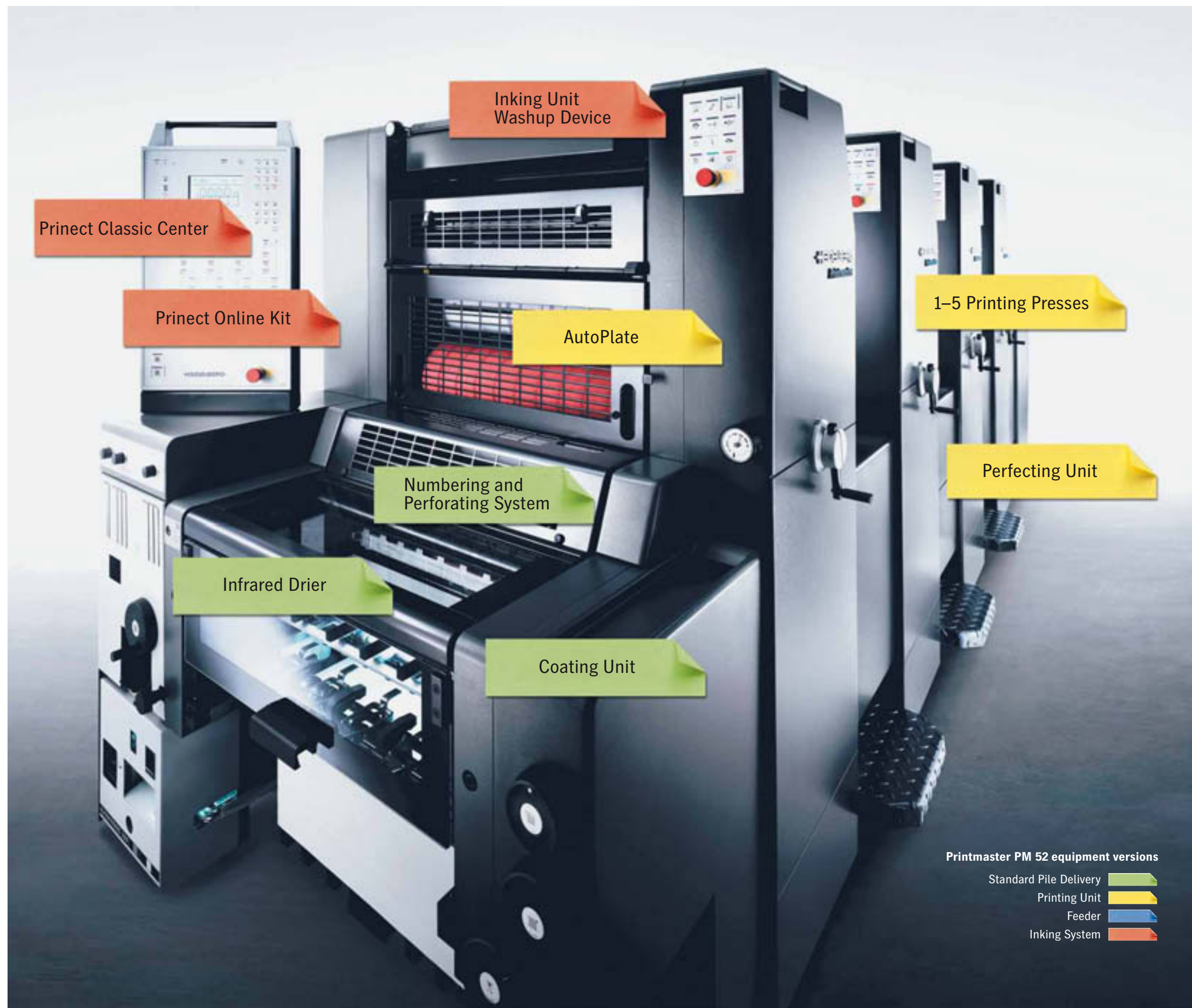
USA: Heidelberg USA launched a new website, www.PrintersAdvantage.com. This website is part of a new program to provide small printers with less than 10 employees with a web portal that enables them to access news about the printing industry, qualify for special Heidelberg offers and partner offers, "Ask an Expert" and more. This program was designed to reach out to the more than 25,000 smaller printers in the U.S. and create an ongoing dialogue



www.printersadvantage.com supports small printers from the USA with offerings and assistance that is tailor-made to suit their needs.

with them, raising awareness that Heidelberg has products relevant to their needs. The site delivers time-sensitive special offers on a monthly basis and provides an easy way for small printers to let Heidelberg know they want to discuss a potential purchase. You do not need to own a Heidelberg to join Printers Advantage.

Further information: www.printersadvantage.com



PRINTMASTER PM 52

A Tailor-Made Machine

The variety found in print jobs is reflected in the wide range of different print shops. Each has its own business model which it follows when equipping itself with machines. With its Printmaster PM 52, Heidelberg has succeeded in offering a printing press that can be customized to the individual requirements of a given company. This is made possible by the fact that the machine is offered in a basic version. Using this as a base, each customer can assemble the configuration that suits them best, drawing from a list of additional components.

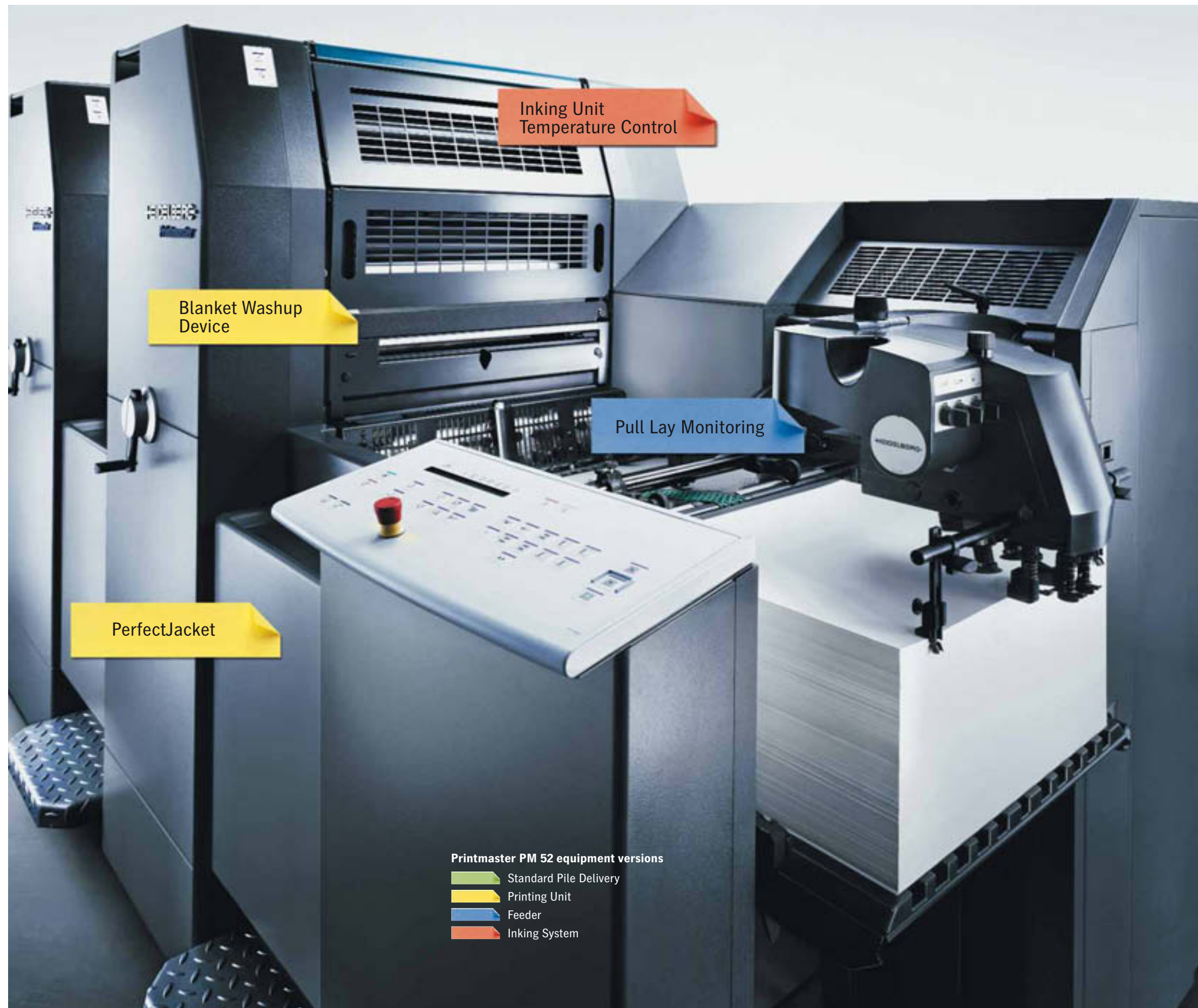
A complete package at a bargain price? Day after day, we see advertising on posters and TV that tantalizes us with the possibility of a perfect car or ideal computer that we can buy. If you look carefully, however, you will quickly see that although many of the features on these products may appear impressive, they are actually not that important or indeed necessary. If you look even more carefully, you will soon also realize that the product would be just as useful and serve its purpose equally well without these extras – except that it would be obviously better value for money. “If you don’t want expensive extras or if you just don’t need them for the kind of orders you get, then you shouldn’t have to pay for them,” agrees Bernhard Seidl, Senior Manager for Product Management 35×50 and 50×70 with Heidelberg. This is exactly where the concept of the Printmaster PM 52 comes in. The machine is offered in a basic version that comes as a complete and highquality printing press. Should the customer need additional features for their particular business and order situation, then they can find the components they require in a list of accessories.

Investment volume and productivity in harmony. For a potential customer for whom the GTO 52 is not up to the kind of orders they get, but for whom, on the other hand, the Speedmaster SM 52 is over equipped, the Printmaster PM 52 turns out to be the right alternative. ▶

It uses the same platform as the SM 52 and also shares many of its components. In its basic version, however, the PM 52 is better equipped than the Speedmaster SM 52 when it comes to automation, for example. The Printmaster PM 52 is thus ideal for print shops that tend to deal in shorter runs but do not want to turn a customer down when it comes to larger jobs.

No compromise on quality. The various Printmaster PM 52 models range from a one-color to a five-color press. Even in its basic version, the press can offer technical features enabling even high-quality print jobs to be produced, such as its precise suction tape feeder or its EasyPlate quick clamping system with automatic positioning run for quick and safe plate change. It comes standardly equipped with the PressControl control system, featuring remote circumferential, lateral and diagonal register adjustment. The Heidelberg suction tape feeder, ultrasonic and electromechanical double sheet detectors, sheet arrival detectors and remote front and pull lays are also included as standard equipment with the feeder. This can be further extended to include electronic pull lay monitoring. "The direct continuous dampening system with circulation, cooling and alcohol stabilization is also on the basic version, as are the chrome plate cylinders or corrosion protected blanket cylinders, to mention but a few of the many useful features already on the basic version," explains Bernhard Seidl.

Add-ons for even better performance. If the basic version is not sufficient, perhaps because finishing is required as well, a Printmaster PM 52 can be customized with anything from the automatic inking unit washup device to a Laco coating unit. Even an infrared drier can be integrated. Another option, for instance, is the AutoPlate semi-automatic plate change system. "The amount of time needed to wash the blankets is totally underestimated. If you have just 10 print jobs a day, at least 40 to 50 blankets will need to be washed. Even if on average only two minutes are spent on one, it's still almost two hours that are needed for the lot. A washup device can manage it at the press of a button in one minute – for all the blankets. That's why I recommend – depending on the kind of orders you have – the program-controlled blanket washup device, or, if there are frequent ink changes, the program-controlled inking unit washup device," says Bernhard Seidl. There is even the option of ordering a basic, or, if required, full numbering and/or perforating system that can be used in combination with the basic press version. ▶



Printmaster PM 52 equipment versions

- Standard Pile Delivery
- Printing Unit
- Feeder
- Inking System

Bernhard Seidl, Senior Manager Product Management 35 x 50 and 50 x 70: "Customers who don't need fancy extras because their orders don't demand it should not pay for such features."



A quick look at the details. Learning to use the Printmaster PM 52 is easy: It's simplified through the user-friendly PressControl system. There is a single key for each function. All press data can be easily read from a display. If, in addition to the individual ink zones, the customer wants accurate and central control of ink and dampening fountain roller speeds, as well as the circumferential, lateral and diagonal register, then they should opt for the Prinect Classic Center for their press as well.

A special link to prepress. The Prinect Online Kit provides further options for minimizing set up times. This is particularly important when there are lots of jobs involving short print runs. The Prinect Online Kit (the necessary software is installed on a separate computer) links the press to prepress and supplies the color preset data from the Prinect Prepress Interface, as well as other operating data. This represents a first step towards a fully networked print shop.

Printmaster PM 52: safe feeding. Whether the printing involves lightweight paper, letter envelopes, large format envelopes or indeed card stock up to a thickness of 0.016 inches (0.4 mm), our proven suction tape feeder, which can easily be set up and operated from the PressControl feeder panel, ensures reliable and precise sheet feeding. To obtain optimum adjustment to any printing material thickness, the stream feeder can be switched to single-sheet mode. This allows even problematic materials to be printed at high production speeds. And for further monitoring of optimum sheet travel, there are even more systems supporting the printer, such as the ultrasonic double sheet detector, which no longer needs to be set to print material thickness, as well as the electromechanical double sheet detector. In the front lay area, the sheet arrival detectors also identify sheets arriving early, late or crooked and in addition to preventing sheets from overshooting the feeder.

Perfectly balanced. The be all and end all in offset printing is stable ink/water balance. The PM 52's direct continuous dampening system ensures this with the consistency of its dampening solution application. This means that not only can drying times be reduced; the inks also retain their sheen as well.

Perfectors = Productivity x 2. Do your orders indicate an ever increasing trend towards higher print runs? The best alternative would then be a "fully automatic perfector." This can be supplied from the PM 52 two-color press on up. Just one press of a key is enough to switch from straight printing to perfecting. This provides twice the productivity without any loss in quality. The print cylinder can even be fitted with the PerfectJacket for use with the perfector as needed.

It's the result that counts. The standard pile delivery can be operated without the need for additional tools and can be optimally adjusted to each print job. Secure sheet control and careful sheet depositing at up to 13,000 sheets per hour, in the exact pile formation, also ensure safe and reliable completion of the print job.

"It's straightforward operation, excellent versatility and its cost-effectiveness are what characterize the Printmaster PM 52. It is ideal for print shops that want to go beyond the GTO category or are looking for an ideal supplement to their large presses. It would be of interest to print shops that want to offer the best print products but would like to match the volume of investment and productivity to their needs and not be dependent on some all-round options," Bernhard Seidl concludes. ■

Facts & Figures

www.heidelberg.com/hd/PM52

Product Range Extended

For a year now, the Soulié printing facility in Frontignan has been working with a new Printmaster PM 52 four-color press as well as a PM 74 four-color press. Philippe Soulié, engineering manager in the printing facility located in the South of France, explains the advantages of the Printmaster PM 52 from his point of view as well as why he thinks it is the ideal printing press.



Jean-Marc and Philippe Soulié, owners of Soulié Imprimeur, are very enthusiastic about the Printmaster PM 52 (from left).

Mr Soulié, you've been using a Printmaster PM 52 four-color press for a few months now. Has the press met your expectations?

PHILIPP SOULIÉ: Sure. It has actually exceeded our expectations. From the beginning, the press has been running without any problems and is a delight to have it in operation. The quality is excellent, and we can offer our customers a much wider range of products thanks to the new press. This press is just so productive on small to medium print runs.

What features of the PM 52 do you value most?

PHILIPP SOULIÉ: Where do I begin? The press is the sum of its individual components – and even individually those are really good. But on top of that, all these parts are also perfectly assembled and customized to each other. I'm really impressed with the PressControl System, which is a real help to us, with straightforward symbols and user-friendly operation, as you can imagine. And that isn't something you can take for granted with a relatively complex and sophisticated press like the PM 52. We're also using the Prinect Classic Center, which is also on offer, for color presetting. This allows us to reduce set-up times and reaction times by using the remote inking control. Because the ink zone settings are saved on

job cards, we can very quickly get the desired ink profile, particularly with repeat orders. In addition, we've gone for the option of the numbering and perforating system, and this has also made things a lot easier for us since we print a wide range of jobs.

How about maintenance?

PHILIPP SOULIÉ: The automatic blanket washup device and inking unit devices make day to day work a good deal easier since previously, with our many small print jobs, we always spent a lot of time dealing with this. What's more, the results of washing are no longer so dependent on how dirty the blankets are or how eager our colleagues are to do the washing.

Is there anything else that you really like about the PM 52?

PHILIPP SOULIÉ: Yes, EasyPlate, which of course already comes standardly equipped with the machine. In addition, we already have AutoPlate for automatic remote diagonal register adjustment on the PM 52. Thanks to EasyPlate, we can clamp the printing plates to give perfect register – just by pressing a button. Using AutoPlate we can even adjust the diagonal register via PressControl. This is just one way that the Printmaster PM 52 makes our work easier and more straightforward. ■

Facts & Figures

Editor's Note: Since the above was written, presses with EasyPlate come with a circumferential, lateral and diagonal register as standard equipment.

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EUROBIND 500

A Strong Binding Based On a Strong Bond

In the Eurobind 500, print shops can find the perfect addition to their range of finishing services. The Sikora printing firm, based in Offenburg in southern Germany, has been using the perfect binder for two years now.

A one-stop service – this is the guiding principle of Bernd Sikora. The 59-year-old company owner, along with his 10 other staff members, offers his customers full service – from prepress through final finishing. Founded in the 1960's, the printing company has since developed into a modern, fully integrated print services company. All job orders are processed through prepress using computer-to-plate technology. Printing is carried out on a Heidelberg Speedmaster SM 52-5 with a coating unit and extended delivery unit, as well as a Printmaster QM 46-2 with a numbering and perforating system. For finishing, Sikora relies on a Stahlfolder TD 52 as well as a Polar 92 cutter with lifter, vibration device and Transomat unloading system for exact edge-alignment on unloading.

The Offenburg company does not just limit itself to a relatively small number of large customers but serves a wide range of regional firms representing various industries, including a few large media service providers based in the vicinity. At the moment there is no customer for which turnover exceeds 15 percent. This distribution has the great advantage that Sikora is not dependent on just a single or a mere handful of large business partners. On the other hand, they must be able to offer a service tailored to all their very different customer requirements.

Perfect binding on demand. Bernd Sikora had for some time had the idea of acquiring a good perfect binder, so as to enable the firm to offer the full range of modern printing services in finishing as well. However, as soon as a steady customer asked for the perfect binder for an important job order, Bernd Sikora knew it was time to start searching the market for one. The required quality could no longer be delivered using the existing perfect binder that was already 15 years old. "I really didn't want to give this job to a book-binding business since the customer would have had to wait considerably longer for delivery of the printed items due to transport and production times. On top of that, I would then have

ceased to have any influence on the quality of the finished product," is how Bernd Sikora explains his decision to buy a new perfect binder.

After a short but intensive market analysis and a few tests, Bernd Sikora decided on a Eurobind 500. "It's easy to use and you can reset it manually," explains Sikora. A critical factor in the decision was also their previous positive experience with the other machines from Heidelberg. This strong bond has existed between the firms for many years now.

Easy to use. The Eurobind 500 is always employed where high-quality print items, such as bank and corporate business reports, brochures or other texts that exceed 80 pages in length, are produced. Print runs are generally in the region of 200 to 2,000 copies. As soon as the machine was delivered, Sikora and his team could start on production of the important job. "Thanks to the fact that the Eurobind 500 is straightforward to use, costs and time for staff training are minimal," says Sikora. All functions are controlled centrally via a control console which has a pre-heat timer for the glue tank, a run counter, production information and a fault alarm program. The minimal set-up times and rapid format changeover have also proved highly beneficial. "This ensures excellent finishing flexibility on binder jobs of up to 5,000 copies," says Bernd Sikora.

But the Eurobind is not just flexible and user-friendly; it also ensures the very best in quality. A major contributor to this is the vibration device on the block input that precisely aligns the sheets before the gripper closes. Two form rollers with controllable gluing length on the book spine and powered side gluing discs ensure clean adhesive application giving a high-quality binder as a result. The horizontal cover feeder with integrated double scoring unit ensures stability in production. Block sizes of 4.73 to a maximum of 17.32 inches (120 – 440 millimeters) can be processed. "Handling is straightforward, and sheet intake operation is precise and reliable. We obtain first



Bernd Sikora, owner of Sikora Druck in Offenburg



Flawless binding: The Eurobind 500 ensures the very best in quality and is also really easy to operate.

rate perfect bound on tricky materials as well," says Ursula Weiß. She operates the perfect binder on a daily basis. For Weiß, tricky materials are primarily matt finished papers since any contact-induced imprints from the print run can easily be picked up on these. "Due to the Eurobind 500 delivery unit, the product passes through without any problems, and without any scratches or banding," she says. This proved to be an important argument, as the Sikora company prints high-quality products on matt finished paper – and these amount to as much as 80 percent of their orders.

One for all. The perfect binder also does the business when it comes to positioning the firm as an integrated print services provider. The main products of Sikora Druck, at around 80 per cent of overall order volume, use four-color printing, such as mailings, brochures, catalogues or note paper. "Ever since we got the Eurobind 500, we have been able to work faster and more flexibly. We are not dependent on suppliers and that means less stress for me and my team," says Sikora.

Handling finishing completely in-house has further advantages for Bernd Sikora – outsourcing costs are kept as low as possible as a result, and the customer is ensured consistent high quality. For Bernd Sikora, his printing company as a whole is more important than the individual profitability of his machines. "We are not fully exploiting the capabilities of the Eurobind 500 with our jobs. But we

knew that right from the start. However, when I take on jobs, I want to be sure that I can deliver the best quality to my customers. That, after all, is the only way I'll have satisfied customers who are keen to come back to me. And at the end of the day, it ensures that I get good capacity in the print shop. What's more, today, with our equipment, we can offer anything in our format category that large printing companies can offer in large format print. As far as I'm concerned, this is a decisive competitive advantage," says Bernd Sikora with some satisfaction. ■

Facts & Figures

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PRINECT WORKFLOW

“Without Networking We Would Not Have Grown So Quickly”

Is it worth it? It is small print shops in particular that generally consider workflow solutions to be a luxury. But Jürgen Piper is quite different. The Managing Director of Digital Design, a commercial printing company with a staff of nine in the northern German town of Schwerin, has fully integrated his company’s various areas using a central “data hub.” Talking to Heidelberg News, Piper and his business partner Beate Stabenow explain how they made use of the unique capabilities of Prinect to produce quicker, better and more profitably and were therefore able to move from being a purely prepress to a full-service provider.

Ms. Stabenow, Mr. Piper, it's not just that you employ Prinect throughout your business; you have also always been one of the first to use new solutions such as the Prinect Integration System. Why does integration play such an important part in a smaller printing company like your own?

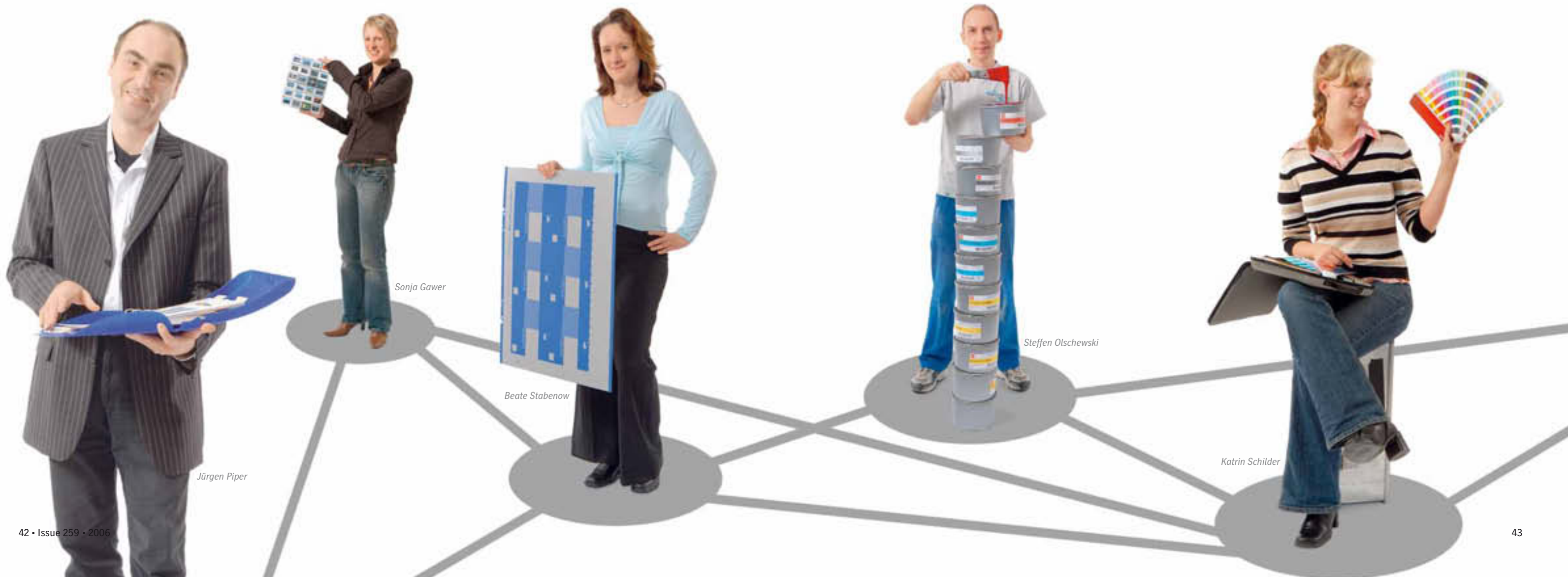
PIPER: Today there are only two options when it comes to growing. Either you have lean and efficient production, or you offer more and better services than your competitors. We pursue both goals – cost-effective production structures and innovative products. And this is where the Prinect solutions help us. We started in 1991 as a pure and simple preprint firm, with two staff members; but at the end of the 1990’s we decided to print items we develop ourselves in house, so that we could become a one-stop service provider. That’s why we bought a Speedmaster SM 52 four-color with perfector. Sure, it was a big investment for us; but when we do something, we do it properly. Still, when it came to processing jobs, we quickly hit our limits. Data preparation, such as trapping or conversion of Word documents took up huge amounts of time.

For instance, standard document creation, including the font, is in CMYK. That’s why we used to have to first reconvert the fonts back into black, whereas now our system just does it automatically.

STABENOW: On top of that, we were still imaging on film at that time. This resulted in some spectacular bottlenecks in pre-press since the printers had to fit the films themselves. Due to cost issues, we couldn’t take on any staff specially for that job nor run an additional shift. So, to compete, we had no other option but to tighten up the processes and reduce throughput times. This is why we’ve changed over to CtP with the Heidelberg Topsetter, brought in Prinect MetaDimension as RIP software and installed the Prinect Signa Station for impositioning.

Didn't you acquire the Prinance management information system for calculating jobs at the same time?

STABENOW: We were up to our necks in inquiries. And we were losing them as we were calculating. That’s why it’s a huge relief to have Prinance. The system automatically calculates the paper, ink and time requirements for jobs, even complex ones. ▶



This means we can calculate with greater reliability and considerably faster. What's more, in spite of our high growth rate – we're getting in around 350 inquiries each month – we haven't had to take on any additional staff. And of course we haven't laid anyone off since we can employ our resources now to even greater effect by advising customers or building up additional services.

And how did you get your prepress up to speed to deal with your growth in order volumes?

PIPER: By using the Prinect Printready System. The great thing about this workflow system is that we can define and save the workflows for each customer order in terms of an individual "recipe." A "recipe" of this kind may, for example, contain the following sequences: First the sheets are imposed with the Prinect Signa Station, then the color vales (CIP4 data) are generated for color presetting, and then the data are ripped to match the preselected screen ruling and imaged on the plate. Many customers have their own idiosyncrasies, such as sending us their data and images

in RGB format. A conversion of this type can also be saved as a workflow sequence. If a customer order arrives, all it takes is a click of the mouse and the job is being processed. Sometimes we get very urgent jobs that we just wouldn't manage without Workflow. Our record is a 92 page brochure for which we first received the PDF in the afternoon, and yet, the morning after, we had delivered the 60 copies requested. This kind of production throughput can only be managed with technical aids such as the highly automated workflow solution, Prinect Printready, allowing us also to eliminate sources of error – in spite of the higher rate at which we are working!

Can you give an example of processes where errors can be automatically prevented by means of Workflow?

PIPER: Prinect Printready automatically checks settings that would otherwise not be checked at all or only with considerable sacrifice of staff time. These, for example, relate to resolution, object-oriented trapping and fonts – all of them important items

that save time and also make production more reliable. In addition, a form proof is now created as standard for each job, and using this we can check if the cutting and folding marks are correct or whether the sheet has been properly imposed.

Since then you have expanded your print capacities with a Speedmaster CD 74 four-color press with coating unit. How do you manage to keep your two Speedmasters running to capacity when you have frequent job changeovers?

STABENOW: On a job changeover we really go for it. You see, both printing presses are linked to prepress via the Prinect Prepress Interface. From the prepress data, Prepress Interface calculates the ink zone profiles for the printing press. This means we have faster inking-up, usually just after 20 to 30 sheets. Thanks to the small amount of paper waste, we save on materials costs. We're generally into the black once a print run is past 250 sheets since so much is running automatically. From the point of view of the technology alone, if a customer wants a 20 page document printed in A4 with 4/4 color, then it is possible to have this on the machine within an hour. That's providing the PDF data are OK.

How do you make sure that you are making a profit on jobs like that?

PIPER: I analyze it in Prinance, our MIS system. I can see how the job has been calculated, what the actual processing time and consumption has been, and whether any problems occurred. We will calculate for the next job or change our internal processes based on these results. The Prinect Integration System provides us with the transparency we need here. At each point in the production process we can see how far a job has advanced – whether, for instance, the printer can pick up the plates, or whether, for finishing, all signatures have been printed in bold. In addition, via the Prinect Pressroom Manager, I can have the job that a printer is working on displayed on screen and assign other jobs based on that.

We have integration of this kind to thank for a further gain in efficiency since all of the connected systems and presses now communicate with each other. Even if I create a job ticket in Prinance, the MIS system, in the form of a JDF file, this data – i.e. paper, print type and press – automatically goes to the Prinect Printready System. Using the JDF, Printready then transfers the information to the Prinect Signa Station impositioning station. This information flow runs the length of the entire printing company so that anybody involved can access the information needed at any time. The data is also transmitted right up to the control panel of the printing press – both job data and data for fully automatic press presetting. This represents an important advance for our printers since they no longer have to spend time working with conventional job tickets. We've also got a lot bigger in the number of printing plates we make – where we were originally producing 200 and 400 plates a month, we now are in excess of the 1,000 mark.

How do your customers benefit from Workflow?

PIPER: Their products can be supplied at shorter notice with uniformly excellent quality throughout. We have been making use of the services of Print Color Management for quality assur-

ance. The two-person team from Heidelberg System Service set up the Prepress Interface and calibrated it, particularly in terms of the SM 52 and the CD 74, determined the destination color space and generated the process curves. This service has been a good investment since the two Speedmasters are now perfectly adjusted to each other. This means we can be absolutely sure that the items proofed are produced on both machines at the same quality. I have learned a lot from the Heidelberg team. And if there was a problem, it never took long for someone to come by or answer our questions over the phone. I'd like to provide a few of our customers with this know how and fine tune their screens and proof systems to our production processes, for instance. This is good for cooperation and further strengthens our bond with the customer.

How does the investment work out for you?

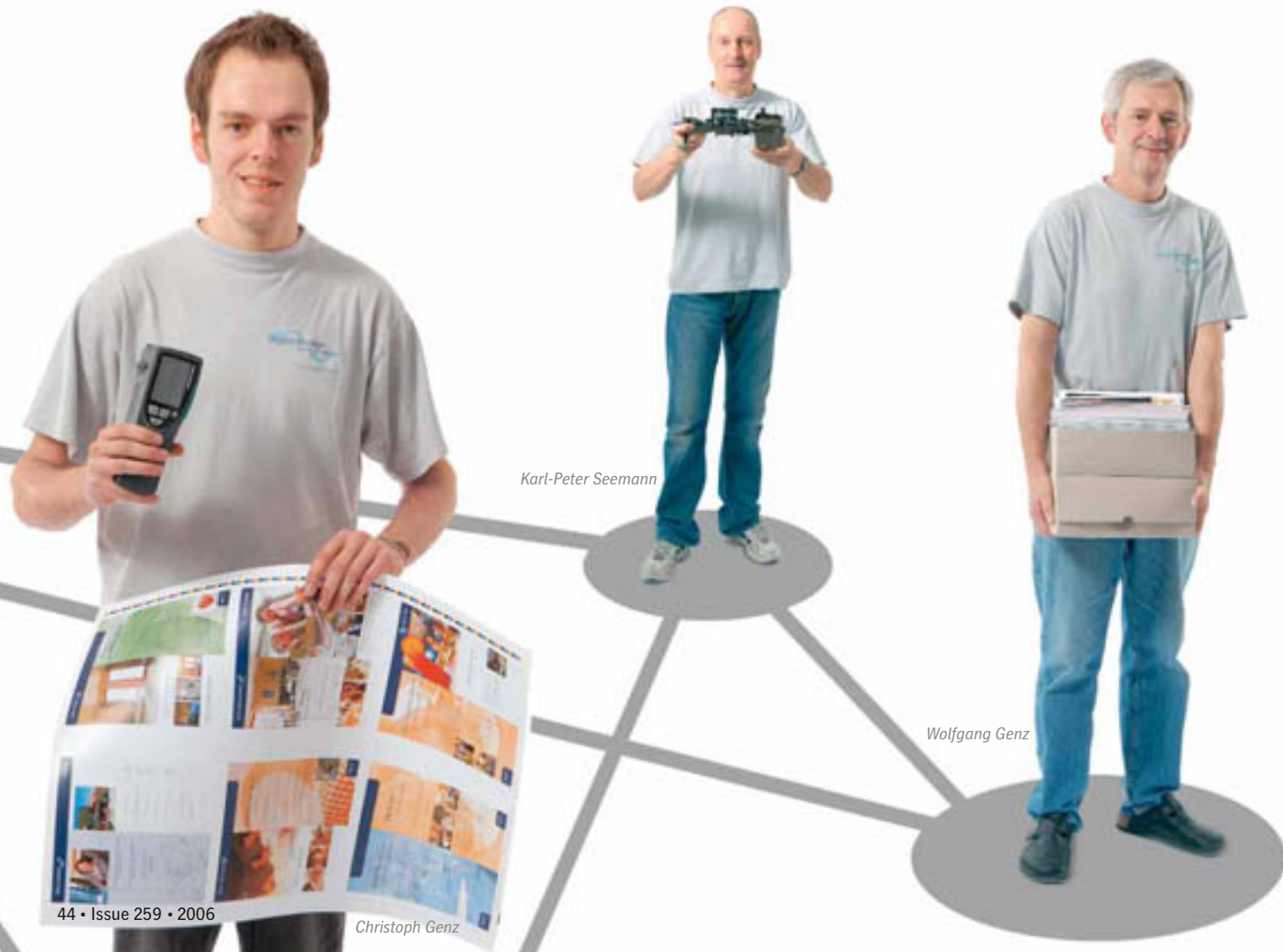
PIPER: We're estimating a two to three year amortization period. Without networking, we would not have grown so quickly. Over the last five years our turnover has been increasing yearly by more than 20 percent. We would have had to take on three to four additional staff members to maintain our current production levels. What's more, thanks to Workflow, we can not only see what jobs are money earners for us but also get some room to maneuver for additional services. These are mainstream finishing services, such as Drip-Off coating, as well as unusual registers, or services such as data archiving and checking. They are a key to our being able to mix in with some of the big guns. Our customers respect this. Most of them are very impressed, for instance, that their data are given another thorough check by Workflow before printing, and they are even prepared to pay a little bit more for this. ■

Facts & Figures

Digital Design provides a one stop shop from prepress to finishing. As well as standard projects such as flyers and postcards, the company of nine staff members designs and prints a wide range of high quality print items such as illustrated books and catalogues. The customer base is primarily regional. Runs are between 500 and 100,000 copies, and turnover in 2006 will be around the 2 million US dollar mark (1.5 million euros).

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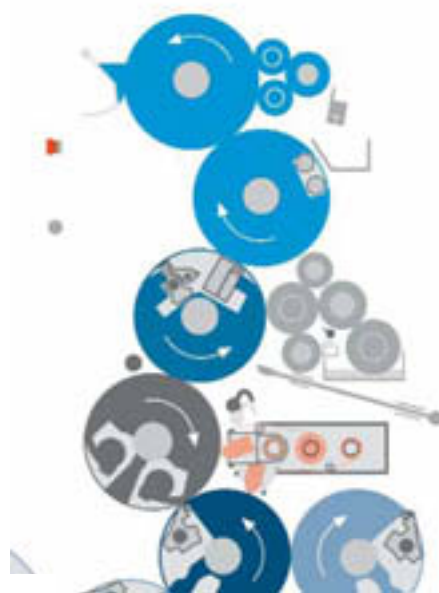
ANICOLOR

Time for Revolution

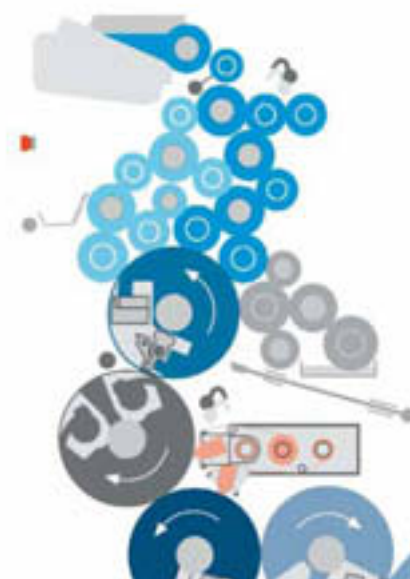
With Anicolor, Heidelberg is making offset printing on smaller runs even more profitable. Its short inking system, which is simply revolutionary, is now available as an option for the Speedmaster SM 52 four-color press. It's not just that it reduces setup times and paper waste to a minimum; it is also straightforward and easy to use and only requires standard consumables.

Time is money. Order processing is expected to be done faster and faster, without, of course, allowing quality to slip. Digital printing itself has caused a fundamental change in customer expectations for time. At the end of the day, customers just don't care whether long or short runs are being asked for. "With the new Anicolor inking system, in comparison to our present systems, there can be up to a 90 percent reduction in paper waste, depending on the item being printed. In many cases, the 20th, sometimes even the 50th sheet is just as good in regards to the coloring as the 200th one, without me having to set the ink zones. If I'm quick with the register, too – and this is no problem with true-to-register plate stamping and Autoplate – then that provides savings in time and reduction in paper waste that nobody would have thought possible on a printing press that in all respects operates like any other. If I don't actually want to print variable data, something which clearly is pretty rare, then the offset printing press is what I would prefer for production," explains Stephan Schück, Product Manager for Anicolor at Heidelberger Druckmaschinen. Not having to perform ink zone settings on the zoneless Anicolor inking system reduces setup times by about 40 percent. This in turn results in increased printing press availability of around 25 percent.

Revolution: Anicolor represents a pioneering achievement from the Research and Development Department at Heidelberg. "The real revolution in this technology is that everybody up until now has been claiming that it is impossible for an anilox inking unit and dampening system to deliver high quality. And now our developers, with their know-how and experience, have managed it after all! Now we have an inking unit that gives outstanding coloring and at the same time is so quick that we really have to get a move on during order changeover. And all this is using standard offset ink," says Schück with some conviction, adding: "Interest in this technology is



Construction of an Anicolor ink unit...



... compared to the construction of a traditional ink unit.



The ink chamber blade system, made with an ink chamber and a doctor blade, fills the screen roller with ink.



The Alcolor film dampening unit for use with conventional consumable supplies.

huge, and although we were clearly confident of success, even we have been rather surprised. Even those who were very skeptical admit we have an outstanding engineering achievement and predict that the technology has massive potential. It has been no surprise to see the Speedmaster SM 52 and Anicolor short inking unit drawing the crowds at the most recent Ipex in Birmingham, where we presented the press for the first time."

Working more profitably. Why do you need to improve a press that is already the best in its class? The answer is actually quite simple – modern printing plants have to work at ever increasing levels of profitability. "This is why we started production of Anicolor presses in December of 2006 using four offset units ideal in all types of four-color printing. It's quite a long time now since the first presses were all sold to customers throughout the world. For spot colors, we would like to gain a bit more experience with field testing before we throw the switch for general production," comments Schück.

Another great advantage of the press is that, with the screen roller, it always transfers consistent ink layer thickness across the full sheet and from sheet to sheet. This makes it the ideal press for standardized processes. "In the past, Heidelberg has made many advances in terms of prepress standardization. Now there is additional standardization in terms of the press itself. If you also have an ink supplier who you can rely on when it comes to standardization of inks, then your workflow is perfect," says Stephan Schück. But he also makes it clear that "some things just can't be standardized. Suppose, for instance, that you want to print a gang form with two motifs. If motif one comes from customer A who wants cyan to be brought out in the printing, and motif two comes from customer B who wants cyan to be a bit fainter, then this has nothing to do with print standards. You can either print this on a conventional press and try to control it using the ink zone regulator, or you just have to work without non-standardized gang forms like this. But since working without them is not something that can be done everywhere and on an ad hoc basis, you won't suddenly be finding Anicolor in every printing plant. Even so, the future potential of the technology is huge." If the Anicolor press is to be used, then all ink settings should have already been accurately defined in the prepress stage and the proof should be true color in all respects. A modern CtP system ensuring high quality imaging is also recommended.

A new core. The inking system is so short that it can manage with only two rollers which are extremely quick in applying the ink to the plate. These are an Anilox roller and an inking form roller, both of which have the same diameter as the plate cylinder ▶

and should therefore also be referred to as “cylinders.” On each rotation, the inking form roller applies ink to the plate one time. And as on any inking system, it is important that enough ink is applied. This is what determines the quality of an inking system. On Anicolor, this is dealt with by the Anilox roller. Due to its fine-lined surface, it can transfer a lot more ink than a roller with a smooth surface. In addition, the ink chamber is always in contact with the rollers, so there is no ink fountain roller. There is always an adequate amount of ink fed through. Excess ink is wiped off directly on the lower edge of the ink chamber with a wiper blade. Here, of course, the fact that the inking form roller is resupplied with ink during each rotation should be mentioned. And because it is just as large as the plate cylinder, it prevents any ghosting.

Cost effective, even on very short runs. Anicolor allows the user to achieve cost-effective printing of both long and very short runs in the course of normal operations – but at a much reduced cost. “Obviously, Anicolor also allows the use of standard trade inks and printing plates since there is an integrated direct continuous dampening system. And use of existing CtP systems for producing the printing plates is of course also possible,” reports Schück.

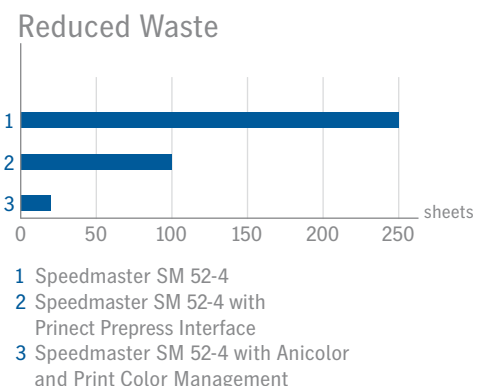
Ink supply, ink change and cleaning are also straightforward and user friendly. The ink chambers can be filled with the push of a button using the semi-automatic Handyfill system. During ink change, you just change the wiper system over. All-roller cleaning is also fully automatic – controlled via the Prinect CP2000 center.

“With Anicolor, we are focusing mainly on firms that have a high percentage of standardized jobs,” explains Schück. An ideal business model, for instance, is a printing operation that deals with a lot of its jobs via a web-to-print service. Here, everything is agreed with the customer in prepress, and, at the same time, the customer can be certain that they will always get the same quality on repeat orders. And the printing operation will find it both easy and, above all, profitable to deal with smaller follow-up orders such as business cards or business papers. But the SM 52 with Anicolor is also a good choice for complementing other presses. “In this way, my printing operation can provide both finished products, giving us good margins and standard print items that have lower margins, and these are at competitive prices even on short runs,” is how Schück summarizes the benefits. He is convinced that “the more standardization advances, the more presses are going to be equipped with an Anicolor inking system in the future. This is because the technology is making offset printing more profitable overall – and not just when it comes to short runs!” ■

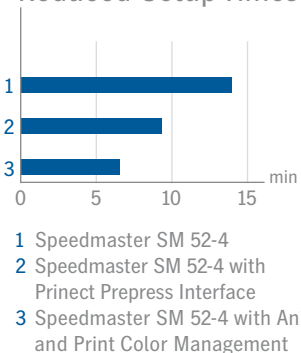
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www.heidelberg.com/hd/Anicolor

Customer Uses of Anicolor



Reduced Setup Times



View of the Anicolor technology on the Speedmaster SM 52.

Anicolor For Everything!



Karl-Heinz Benatzky (63), Managing Director of Druckhaus Benatzky based in Hanover, Germany, talks exclusively to the Heidelberg News about his experiences with the Speedmaster SM 52 four-color press with Anicolor.

When did you begin using the Speedmaster SM 52 four-color press with Anicolor at your firm?

KARL-HEINZ BENATZKY: The press was installed in August of last year, and since then more than a million sheets have been printed on it. Learning to use the press was no problem at all since we already had a conventional Speedmaster SM 52 in operation and our printers more or less knew the technology already. After all, when it comes down to it, both presses share the same platform.

Why is the Anicolor press the right one for you?

KARL-HEINZ BENATZKY: We are a medium-sized company with around 60 employees. Our customers are based all over Germany and include some very well known companies from the business sector, banks and other service providers and agencies, as well as publishers. We are growing because we have a good reputation for quality, prompt delivery and good service. And this is why we must not lose our technical advantage. This is extremely important for us.

Please describe day-to-day work with the Anicolor press?

KARL-HEINZ BENATZKY: All 4c jobs with coated papers are printed on the Anicolor press. So far, every job has run on the press according to plan, even with data provided from outside. But we did do our homework; we manage our workflow well and can rely on everything being perfect in prepress. These are two important prerequisites for making Anicolor technology work in our company.

We are continuing to use the cost-effective standard printing plates, we prevent a great deal of sheet paper waste and we have in the meantime also become competitive in short run segments that we could not previously service. We have customers who, for instance, do not just order proofs and short runs but larger runs as well. We can now cover the whole product range, and where a customer would have left us at one time for a digital printer, they can now have everything done by a single provider – us. It’s not just easier for them; they also get the consistency of quality made available by offset printing. It is, in other words, a classic win-win situation. And since we want to expand the web-to-print segment, the Anicolor press with all its capabilities is very important for us. The short setup times and small amount of paper waste are perfect in this respect.

If you had one wish relating to this topic, what would it be?

KARL-HEINZ BENATZKY: Anicolor for everything! We want Anicolor for all format categories and all press configurations. Of course, I know that this won’t happen overnight, but you did ask me to make a wish! This technology has just impressed us so much that I’m convinced that it’s going to be the technology of the future. Why not develop presses up to a Speedmaster XL 105? I could also imagine more automation components for order changeovers. You see, the ratio of print time – including setting up – to additional time allowed for plate setup, plate changeover, blanket washing and paper changeover has changed because of Anicolor. Previously, we spent 70 percent of the time on the print process and 30 percent making up additional time. Nowadays, due to the shortened printing time thanks to Anicolor, the ratio has shifted, giving more added time. That’s why I’d like to see the kind of equipment on the Anicolor press that would reduce these additional times as well. The ideal for us would actually be an Anicolor five-color press with coating unit; a perfector would be another useful option. This doesn’t mean you stop at a five color press; rather, this would form the basis for further developments. If we could eventually refit our full press plant to Anicolor, I’d bet that, as far as my company is concerned, we would then have 80 percent of jobs running via Anicolor. Still, I suppose Heidelberg is going to need a bit more time before our two Speedmasters, the SM 102-8 and the XL 105-6, are available with Anicolor. But there again, sometimes wishes come true sooner rather than later! ■

Facts & Figures

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SUPRASETTER A52/A74

Not Just Clean, but Pure

With its Suprasetter A52/A74, Heidelberg provides printing companies a straightforward entry-level package for thermal imaging. This latest addition to the Suprasetter line offers all the features that are so popular on its larger brethren but in a compact form – good service reliability, ease of use and top-end quality – and it is environmentally friendly to boot.

If you are using a lot of electricity, it is not just your wallet that suffers but the environment as well. To bring economy and ecology together under one roof, Heidelberg has provided its new imagers with what you might call a “green soul.” The Suprasetter A52/A74 uses around five times less electricity than comparable machines of the same class,” says Heinz von Delft, Product Manager Imaging Systems with Heidelberg. And that’s not all. Since the Suprasetter hardly gives off any heat of its own, it can generally be operated without air conditioning – and that provides additional savings on electricity. “The machine and imaging quality remain unaffected even when there are quite considerable variations in temperature. The imager operates continuously at temperatures between 62 and 86 degrees Fahrenheit (17 and 30 degrees Celsius). On top of that, it is so insensitive to fluctuations in air humidity that there is no need for air humidifiers. The A52/A74 series tolerates fluctuations between 30 and 70 percent in air humidity, and this is unique in this market segment,” says von Delft.

“Environmental considerations were a decisive factor in purchasing a Suprasetter A52/A74. The small amount of electricity it uses was another plus, but what was more important for me was that the machine can also work with chemical-free plates,” explains Carmen Bönsel, Managing Director of integrated print services company Lautertal-Druck based in Lautertal in the southern part of Hesse, Germany.

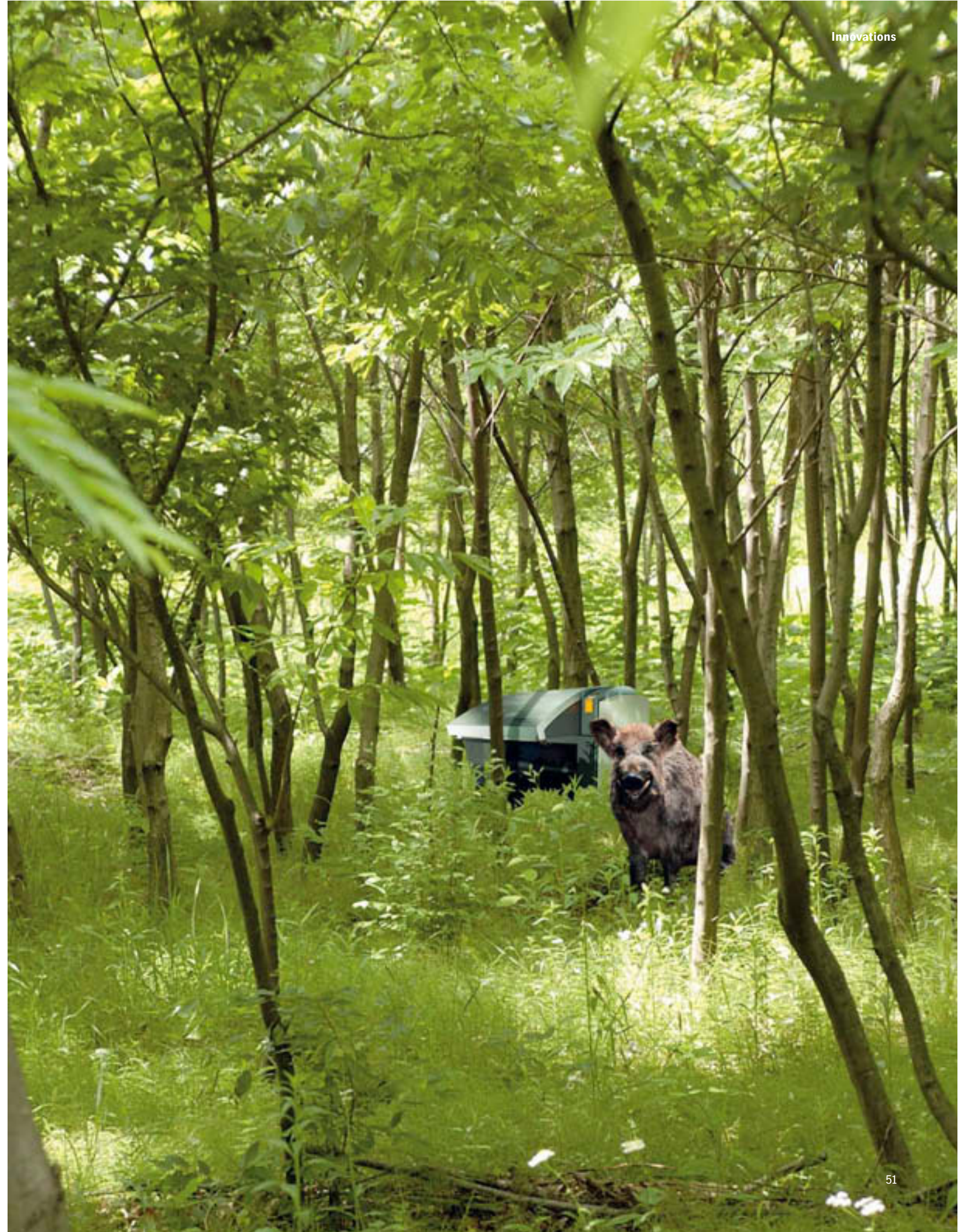
Unlike before, she no longer needs to buy expensive chemicals and store or dispose of them. In addition, the compliance procedures for environmental-protection regulations relating to the handling of

chemicals can also be dispensed with, and these were costly as well. The fact that there is no longer such an unpleasant odor is an additional benefit for Carmen Bönsel:

“Without the chemicals, there are none of those vapors in prepress.”

The A52/A74 can use both standard and chemical-free or process-less plates. Nowadays, however, the vast majority of customers prefer chemical-free plates since these provide enough contrast and can be dimensioned. Finally, there is also no need for constant maintenance and service operations on the developers. In addition, firms that do not offer round-the-clock imaging benefit from constant process stability since the chemicals cannot be kept past their expiration date. This is because on extended down times, the processor chemicals can lose their characteristics, resulting in plates that are not properly developed. This is, by the way, what has until now stopped Carmen Bönsel from carrying out imaging at night. “Because we don’t have to monitor the chemicals, we can now insert the cassette with the printing plates in the evening and we can be sure that we’ll be able to carry on the process with much better imaging quality the next morning. That saves masses of time in our two-shift operation. Even during the day, my prepress staff are more relaxed in their work and can also devote time to other tasks. And let’s not ignore the fact that here in the Odenwald forest we don’t want to go polluting our natural environment with chemicals,” says Bönsel.

Small firms think it’s just huge. Ever since the microchip was invented, one thing has been clear – big things can come in small packages. The Suprasetter A52/A74 is further proof of this since this ▶





latest addition to the imager range is also the most compact in size. "Above all, this unit provides smaller print shops that work in 35×50 or 50×70 formats and which have an annual throughput of 5,000 to 10,000 plates with straightforward and economic entry-level thermal technology," explains Heinz von Delft. The A52/A74 is therefore just as well suited for CtP beginners since it is for firms already working with CtP entry-level products, but which also want to achieve new levels of quality.

This latest generation of machines, however, links together a range of features that are tailored for use in smaller and medium-sized firms. This is already apparent from the machine dimensions. With a footprint of no more than 28 square feet (2.6 square meters) and a depth of a mere 5.6 feet (1.7 meters), even the fully automatic version is extremely compact. This is because, unlike other imagers, the automation unit is not in front of the imaging unit but located on top of the manual machine, making it a so-called auto top loader (ATL).

The smallest CtP unit in the world. Depending on plate thickness, between 50 and 100 plates will fit in the cassette of the ATL version. Imaging is fully automatic without any staff having to be present at the machine. "The A52/A74 Automation is the smallest CtP unit available on the market anywhere in the world," explains von Delft. This makes the Suprasetter ideal also for firms which would like to employ a thermal CtP solution – but without having to go short on space to manage it. Carmen Bönsel also appreciates this benefit:

"For us, the space-saving automation solution is ideal. The A52/74 fits in our prepress shop without difficulty. For other automatic models, we'd have had to knock down the wall."

In spite of its compactness, customers do not need to compromise on quality. The A52/A74 uses the proven laser technology of the Suprasetter range and thus ensures very clear dot formation and excellent imaging quality on screen frequencies of up to 160 l/cm. The intelligent diode system (IDS) from the high-end models also ensures maximum process reliability, as, even if one diode were to fail, operation would continue without a hitch. Problem free imaging is also ensured by the total reliability of slip sheet removal from the printing plates.

A further ace up the Suprasetter's sleeve is its flexibility in regard to plate format. Via a software upgrade, the A52/A74 can easily be further equipped to a maximum plate size of 26.4×29.5 inches (670×750 mm) and thereby meet the increasing requirements of the customers. Thus, the machine can easily grow in tandem with an ambitious printing plant.

Suprasetter throughput is a maximum of 17 plates per hour for 2-up imaging or a maximum of 14 plates per hour on 4-up imaging, depending on plate type. Its PnP installation is equally straight-

forward – if the machine arrives in the morning, the customer can already have top quality plate imaging underway by the evening.

Heidelberg also offers RIP software specifically for small format (Prinect MetaDimension 52i) as well as the Prinect Imposition Editor for imposing PDF pages (see the announcement on page 32) to go with the Suprasetter A52. In addition, customers can receive support and have problems remedied via an interactive remote service, i.e. via the Internet. What really makes the Suprasetter stand out is that it is so user friendly, as Carmen Bönsel says:

"Maintenance is dead simple since the components are very easy to get at. On top of that, using the machine is intuitive. When you have several jobs running, you can see right away which plates have already been imaged and which are next in line."

This positive response is typical of all customers who have been using for a few months now the A52/A74 as part of field testing. "Customers are very enthusiastic for the very reason that the machine makes it possible to achieve maximum quality in a safe and stress free working environment. On top of that, it takes up a minimum of space and comes at an affordable price," is how Heinz von Delft sums it up. ■

Facts & Figures

Lautertal-Druck

Established in 1966, Lautertal-Druck is using the Suprasetter A74 to replace its previous CtP imager as its main unit. This commercial printer employs 22 staff and uses three Speedmaster presses (an SM52-5, an SM 74-8 and a CD 74-5 with coating unit) to produce brochures, art catalogues and all other jobs.

Lautertal-Druck
Franz Bönsel GmbH
Modastraße 22
64686 Lautertal
Germany
Tel.: +49-(0)-62 54-95 13-0
Fax: +49-(0)-62 54-95 13-33
www.lautertaldruck.de

Suprasetter A52/A74

Plate formats:
Min.: 9.5×9.5 inches (240×240 mm) (A52/A74)
Max.: 26.4×20.7 inches (670×525 mm) (A52);
26.4×29.5 inches (670×750 mm) (A74)
Plate thickness: 0.006 to 0.01 inches (0.15 to 0.30 mm)

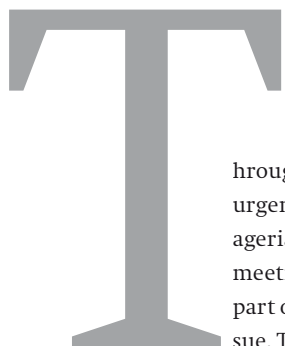
www.heidelberg.com/hd/Suprasetter



ROUND TABLE "EDUCATION OFFENSIVE," PART II

THE VALUE OF EDUCATION

Issue 258 of the Heidelberg News saw the start of the biggest education offensive the printing sector has ever seen. Seven representatives from internationally leading schools and universities linked to the printing and media industry in six nations met in New York City. The animated and exciting discussion on the most suitable training for the sector and the role played by knowledge is continued in this second part.



Throughout the world, the printing industry has an urgent need for highly trained specialist and managerial staff; and at the moment, supply is just not meeting demand. This was a focal point of the first part of our round table discussion in the previous issue. Those participating in the discussion attributed the cause for this dearth of up-and-coming specialists to some kind of image problem. But the reality is that if it is to fully exploit its market potential, the industry cannot make do without highly qualified personnel. The prerequisite for such specialist personnel is therefore sound basic education and training, which must be followed up by a more in depth professional qualification. Today, company managers in the printing industry have to engage in markets that are increasingly competitive, which is why they should have a university or other higher education behind them. In addition, all training options should involve international standards, as competition within the printing industry itself is now global.

BRIAN ELLIS, MARKETING DIRECTOR, HEIDELBERG CANADA:

What is the real value of education? During the many discussions I have with our customers, the need for skilled employees in the graphic arts industry is a perennial issue. I believe some of the reasons for this increased necessity include the evolution of demographics in reference to the aging population, the decline in structured apprenticeship programs and the reduction of budgets for internal training.

Never has the need been greater for education in the industry due to the rapid introduction of new technologies. Employees must also really understand the interdependency of processes as we move towards computer integrated manufacturing. Employers require the educated infrastructure to optimize their resources to compete in the changing environment as we evolve from a craft-oriented industry to a need-driven manufacturing process. How do you cope with the requirements in the case of the very specific education in the graphic arts industry?

FRANK COST, PROFESSOR, ASSOCIATE DEAN, CO-DIRECTOR

PRINTING INDUSTRY CENTER, ROCHESTER INSTITUTE OF TECHNOLOGY (R.I.T.) – COLLEGE OF IMAGING ARTS & SCIENCES, ROCHESTER, USA: The main challenge faced by our training programs is the recent rapid technological developments – how can we keep pace with these advances from the point of view of the training we offer? In my view, the main problem here is that our trainers are sometimes unable to cope with this rate of change. And it has to be said that we develop our syllabuses with

their capacity and abilities in mind. A frequent retaliatory argument is that if you wish to understand digital photography, for example, you have to learn “old-fashioned” film photography first. However, I don’t agree with that and would like to posit the heretical contention that we will be forced to part company with many “learning habits” in future. After all, why should young people be interested in learning to print like Gutenberg did? Do they really need this knowledge when confronted with a modern high-performance press? Are we really getting the best out of our teachers with syllabuses like these?

BRIAN ELLIS: However, we are all rightly proud of the printing industry’s long history; it is, after all, one of the oldest trades in existence.

FRANK COST: Correct – please don’t misunderstand me. Of course those students who wish to learn these aspects of the trade voluntarily should have the chance to do so, but this is no longer imperative in order to meet current training requirements.

In the future, we need to adjust syllabuses to meet the students’ requirements and their professional needs in order to make training in this industry more attractive.

It is, of course, important not to forget the roots of our knowledge. At R.I.T., we keep a letter press which we use to print extremely exclusive invitation cards for this precise reason. But the



Les Claridge

future of the industry does not, and cannot, lie in this letter press.

I thus find the conservative attitude to training in the industry rather frustrating. It’s often the case that training limps along in the wake of the latest technological developments, and is generally behind the times. For example, we have yet to exploit the possibilities offered by the Internet in order to convey knowledge. Our training still clings persistently to the notion that trainees should come to us in the classroom. However, this doesn’t necessarily have to be the case, as we gathered from our Brazilian counterpart (HN 258, part I, editor’s note). There, school and thus education are brought to the students. We really have to take action here; we have to get better and become more modern.

But I also wonder how we can best obtain information and knowledge about cutting-edge technology from the industry?

ANDRÉ DION, GENERAL DIRECTOR, THE QUEBEC INSTITUTE OF GRAPHIC COMMUNICATIONS, QUEBEC, CANADA:

I agree with that. For me, the problem of imparting the correct knowledge lies in the fact that we are duty-bound to equip young people for the next 20 years of their working lives. However, our knowledge is based only on documentation and information from the past 10 years. We have to learn to translate industry changes into syllabuses and learning materials more quickly. It’s an unfortunate fact that we have to continue to teach certain things, like outdated technological procedures, as Frank has just described, because state regulatory agencies demand it. Public officials sit in their offices and demand broad-based, thorough training so that they feel comfortable about issuing state certificates and diplomas.

ABHAY SHARMA, DIRECTOR, RYERSON UNIVERSITY – SCHOOL OF GRAPHIC COMMUNICATIONS MANAGEMENT, TORONTO, CANADA:

I join Frank and André in thinking that the problem lies in what we teach and how we impart knowledge.

For example, I used to be able to understand the engine in my old VW Polo, which I drove around London, and could even carry out small repairs myself. But there’s no chance of that with my new VW Jetta. The engine is obstructed by electronics, and automatic diagnostic systems take care of the trouble-shooting. This state of affairs applies equally to the printing industry, such as “remote service,” for example. And, as Frank and André advised, we really should think about whether the syllabuses are still sufficiently relevant and attractive. However, Frank is also quite right in his comment that the teachers are often the problem since they are reluctant to part with the old, familiar subjects and course content and re-orient themselves.

Ultimately, I can use a mobile phone and apply it as necessary. I don’t have to know how telegraphy and the telephone were developed a century ago in order to do that. We therefore need to think more carefully about what we teach and how we teach it.

Nonetheless, education should always look beyond its own backyard and not focus solely on technical training. In my opinion, anyone who extends their mental horizon beyond technical knowledge is capable of achieving more and is better able to deal with the challenges and problems they encounter in their daily working lives.



Frank Cost

LES CLARIDGE, SCHOOL OF PRINTING AND PUBLISHING AT THE LONDON COLLEGE OF COMMUNICATION, UK:

In essence, I don’t actually believe this is about explaining to the industry what we’re teaching – the industry has to tell us what it expects of us.

BRIAN ELLIS: But aren’t there certain avenues worth pursuing to ensure that industry and education meet one another half-way, so to speak?

LES CLARIDGE: Of course. As a result of the collaboration between Heidelberg International and the School of Printing and Publishing, the latter boasts a world class printing provision and

has developed a ground breaking Master of Arts degree in Print Media Management in partnership with the Heidelberg Print Academy. This represents the opportunity for a world-class manufacturing brand, Heidelberg, to forge academic and industrial links with an internationally acknowledged education center, the London College of Communication. The degree program, which started in October 2006, will be delivered jointly, with work at the Academy integrated into academic study in London.

ERICH STEINER, CO-PRINCIPAL, HOCHSCHULE DER MEDIEN, GERMANY: I also believe that we should further intensify and broaden our continuous cooperation with the industry to combine academic knowledge and the needs of industry for the benefit of both sides. Taking the demand for our university graduates in Germany into account, there is an obvious need for employees who are familiar with cutting-edge technology, despite the high numbers of qualified personnel on the market. Working with rapidly changing information technology demands comprehensive technical training, not only for our present students but also for employees in corresponding companies. This is reflected in the demands made of our graduates.

MANOEL MANTEIGAS DE OLIVEIRA, DIRECTOR, ESCOLA SENAI THEOBALDO DE NIGRIS, SÃO PAULO, BRAZIL. At SENAI, we maintain close, positive links with the manufacturers of machines, inks and paper and with the print shops themselves. This is an outstanding basis in order to provide young people with the qualifications which will enable them to perform well at work and secure their positions.

Companies appreciate well-trained employees since they prove extremely valuable. Here, the value of education becomes clear. This is because good employees, i.e. qualified employees, ensure that customers are satisfied. They are the basis for company success in every industry.

We certainly benefit from our contact with the Print Media Academy at the SENAI in São Paulo. The close relationship not only grants us access to modern equipment but also ensures our teaching staff has direct contact with experienced industry professionals, links which result in a valuable exchange of ideas and knowledge. Unfortunately, one of our problems in Brazil is that basic education is not up to standard. We are sometimes forced to provide students with additional coaching in mathematics, science and even their mother tongue. Many are simply unable to read and write correctly, let alone have a grasp of foreign languages. Technical, professional training is utterly pointless without this type of fundamental knowledge. The young people would simply be unable to cope with the training's demands.

BRIAN ELLIS: How can students benefit from organizational cooperation with the industry?

MANOEL MANTEIGAS: SENAI's education program is founded on close interaction between schools and industries. The students' final grades are compiled conjointly with experienced professionals already active on the market. We attempt to satisfy the emerging needs of each industry by tailoring courses to these indi-



André Dion

vidual requirements. This model is relatively flexible and can be updated at all times. The SENAI Theobaldo De Nigris School also collaborates closely with representative industry associations, including the Brazilian Association of Graphic Industries (ABIGRAF – Associação Brasileira das Indústrias Gráficas) and the Brazilian Association of Graphic Technology (ABTG – Associação Brasileira de Tecnologia Gráfica).

This is why SENAI endeavours to ensure that its schools are always up to date from a technological standpoint. The Theobaldo De Nigris School is supported by various partnerships with equipment, software and raw material suppliers in addition to SENAI's own investments in the process, whereby Heidelberg is our most important partner. Latin America's "Print Media Academy," is located in this school and is used by our students.

BRIAN ELLIS: I would like to follow that up with a rather provocative question: Has the importance of training declined in the era of automatization and pressing buttons?

IR. HALIM AZHAR MOHD YATIM, DIRECTOR, INDUSTRIAL TECHNICAL INSTITUTE N.T.S. ARUMUGAM PILLAI, MINISTRY OF HUMAN RESOURCES MALAYSIA, MALAYSIA. In my opinion, it's important that students receive basic knowledge in order to be able to comprehend exactly what a machine is capable of. Simply pressing buttons can only function to a certain extent, for example in the case of specific tasks or assistant jobs. Anyone wishing to manufacture high quality products won't get far with rudimentary knowledge. Students require sufficient basic knowledge in order to be able to impart specialist knowledge. Individuals lacking adequate basic education are unable to deal correctly with the professional knowledge they acquire or simply don't understand it. The inevitable results of this are errors or professional failure. This is why broad basic education is so indispensable to everyone.

In my view, it is equally important that employees are not only able to control the machine, but also possess knowledge relating to it.

Which factors influence the print quality, for example? Paper, ink, etc. A printer also requires extensive knowledge of these aspects. This is what I mean by "comprehensive basic education and training."

ANDRÉ DION: I would also respond to that question with a clear NO. Some time ago, we helped a print shop train its staff to use a completely new press. We discovered exactly how inflexible the older printing staff were, and how unable, or reluctant, they were to accept the new technology in the process. To express it simply, they were used to the fact that the yellow button was located in a particular position, and that the machine started running



Ir. Halim Azhar Mohd Yatim

when they pressed it. But the new machine didn't have a yellow button. In the end, it was easier to train a completely new set of employees than retrain the "old hands." However, I don't wish to put all the blame on the older employees. Because, on the one hand, employees have to learn to carry on educating themselves. However, on the other hand, companies have to send their staff to training courses and demand that they participate in further training programs. That's the only way to keep them up to date with the latest technological and production-related developments and ultimately with quality and productivity. Knowledge and education are the keys to lasting corporate success.

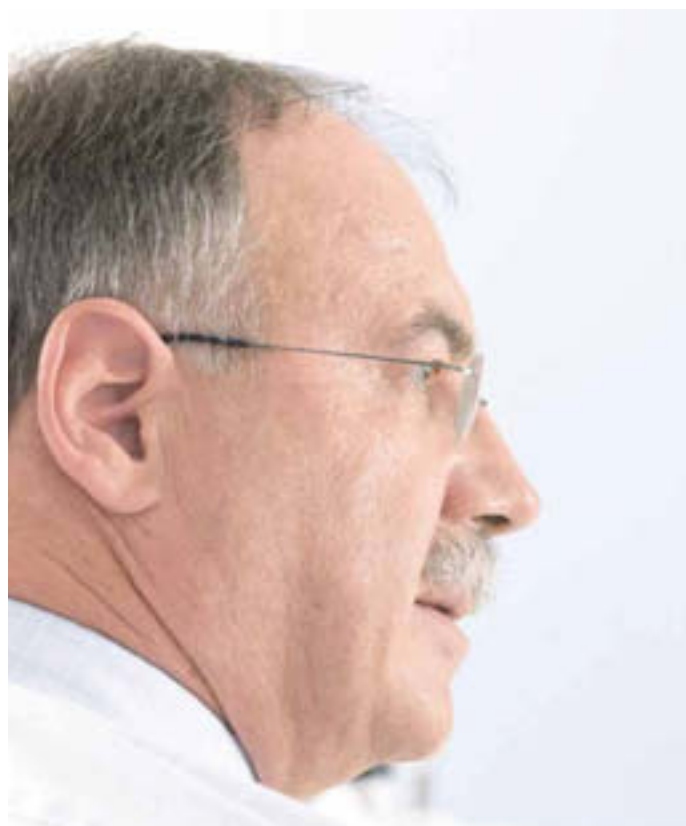
We need people who are capable of more than merely pressing the buttons, people who also comprehend exactly what these buttons mean. These people must have an understanding of the underlying technology.

This is the only way to push technology to its limits, and ensure that companies remain completely competitive. However, I believe that the majority of entrepreneurs in industrial nations have recognized this. Whether they're then still prepared to invest money in it is another matter entirely. Yet those who invest high amounts in machines shouldn't shirk these relatively low costs. It's well-invested capital which pays off in the long-term.

BRIAN ELLIS: How can we counteract the lack of new blood and attract more students to the universities, for example? ▶



Dr. Abhay Sharma



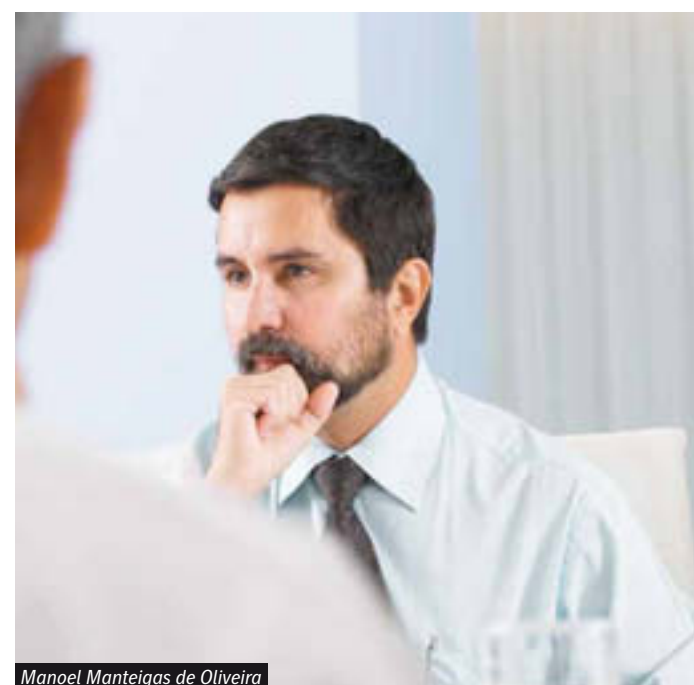
Prof. Dr. Erich Steiner

The passion is there, we just have to succeed in awakening young people's enthusiasm for our industry and boost interest in apprenticeships in the print media sector again.

The College of Communication is a constituent member of the University of Arts in London. In keeping with its previous incarnation, the London College of Printing, its roots go back a century. Within a modern context, it aims to be at the forefront of learning, creativity and practice in our specialist subjects.

The University caters for over 24,000 students, half of which are accommodated within the London College of Communication at its South London site, just beyond London Bridge. With services to central London just minutes away, it is well-positioned to provide students with both high quality printing- and media-related teaching as well as the complete cultural experience of this great city. Students can expect a special welcome in all senses of the word, from stimulating study courses to the thrills of the South Bank and the River Thames.

ERICH STEINER: The study courses at our university are characterized by a combination of specialized technological knowledge and economics, law and leadership. After graduation, our students are in a position to create the technical, economical and business-related vision of an enterprise, to act according to this vision and to make it real. The graphic arts industry in Germany is also troubled by a lack of young personnel for management positions, similar to the problem already mentioned by most of you. Forty percent of the managing directors in this sector are 55 years plus and 12 percent are 60 years plus. It's thus going to be difficult to replace these managers in the near future. This may result in



Manoel Manteigas de Oliveira

DR. ABHAY SHARMA: By forging new paths, a process we began this year by paying less attention to applicants' preliminary education and looking to see whether they were able to demonstrate an aptitude or a certain passion for print media. This is namely an important acceptance criterion at our university. Preliminary education should naturally include certain elementary knowledge in mathematics, languages and science, for example. That is a sufficient basis to continue our subsequent training. We also make our choice on the basis of minimum acceptance requirements, but ultimately we can't be too picky. The industry currently requires high numbers of well-trained young people, but unfortunately there are not enough students interested in joining up. As Erich pointed out at the beginning of our discussion, the automotive industry and computer and software manufacturers seem more attractive at first glance. Opportunities for professional development in the print media industry are often significantly better than in these other sectors, but young people don't bear this in mind when thinking about possible professions. Emotions, and the profession's image, play more of a role here. We need to collaborate with the industry on this one.

LES CLARIDGE: In actual fact, our students are extremely passionate and emotional about creative issues, for example.

headhunting for the most talented candidates and competition with regard to salaries.

I would like to emphasize three further aspects: These are the increasing ways of linking different media, globalization and the development of printed electronics, such as RFID technology. The growing amount of ways to link a range of highly diverse media into the multimedia network make the design, production and marketing of information more and more challenging. The demand for highly-educated graduates increases as a result.

Internationalization and globalization are making it increasingly essential for our students to gain experience abroad, not only in English-speaking countries.

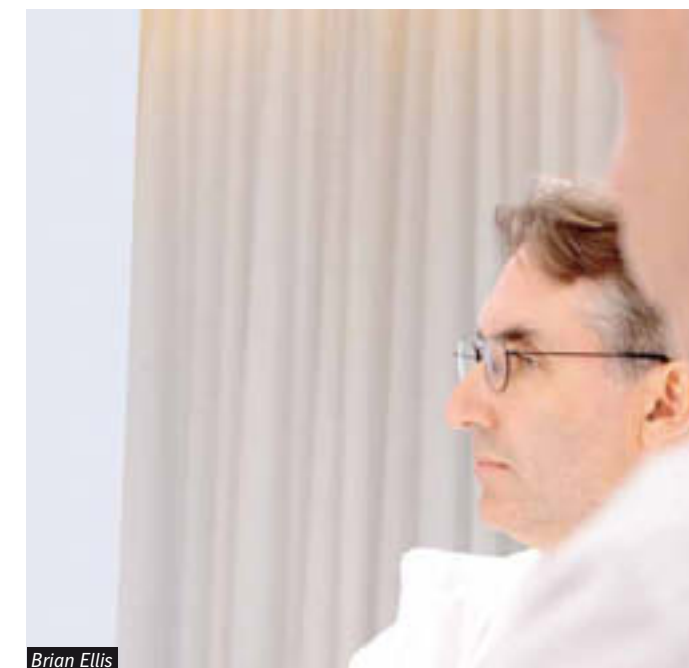
Printed electronics is another field I find challenging for both our institute and our future students in terms of research and development. Printed electronics include innovative organic and metallic inks and a variety of substrate materials, etc. In a few years, printed electronics will have a large market potential, and I believe that opportunities for our graduates in that area will then open up. Please don't misunderstand my sentiment; I'm not trying to locate this potential as part of the remit of printing companies in the graphics industry. However, this creates opportunities for our graduates in other industries.

To sum up: Changes in technology, business and society mean that our universities must keep pace with society's metamorphosis into an information-based society. The contents of our courses have to be continually checked and adapted as a result.

Companies operating in all the industries are competing for the attention of their customers with increasing intensity the world over. As a partner to those same businesses, the print industry has to meet the challenge of developing new and better solutions – all the time. And well-educated graduates are required to satisfy the future demand. They have to be able to understand new technologies and technical processes and their associated potential. At the same time, they are expected to be able to assess the commercial and financial impact and its consequences. This is a big challenge, and underlines the real value of education.

MANOEL MANTEIGAS: I am convinced that the printing industry has a fundamental role to play in the development of youth and adult education, both now and in the future, despite the increase in electronic media Erich has just described. Books and other printed materials have made a considerable contribution towards the creation of human culture as we know it. Thus the task of the printing industry lies in striving to reduce costs and to attain increased flexibility in terms of the satisfaction of the needs of its customers.

BRIAN ELLIS: I can hardly believe that, although the industry is at its most attractive ever, brimming over with new technology and opportunities, young people's interest in it is on the wane.



Brian Ellis

That really gives me food for thought. However, I draw hope from the fact that we have reached a consensus in our discussion. Many participants have reported similar problems, and we all agreed that this industry is more attractive than its reputation. Training needs to be brought into line with technological progress and the requirements of the future on a continual basis. Moreover, schools, universities, associations and machine manufacturers are also duty-bound to work on the sector's image. This is a sector which has offered and continues to offer young people a positive professional future. All of you described impressively the value of knowledge and education, especially basic education. I would like to extend my thanks to you on behalf of Heidelberg. ■

Facts & Figures

Take part in this discussion and write to your Heidelberg contact Brian Ellis, Marketing Director, Heidelberg Canada.
E-mail: brian.ellis@heidelberg.com



BETHEL PROWERK PRINTING, GERMANY

Not Your Typical Employees

At Bethel proWerk, a commercial print shop established as a rehabilitation center at the Bodelschwingh Centers of Bethel in Bielefeld, Germany, disabled and able-bodied staff work hand in hand. One group prints as a craft; the other group prints as therapy. They work alongside each other with one goal: making it easier for disabled people to enter the mainstream workplace.

A frosty morning in December. Peter Vogt is on the way to his co-op training assignment. Suddenly, just as he tries to make a turn, he loses control of the car on the glassy ice on the road and collides head-on with another car. According to the doctors' diagnosis, both of Peter's kneecaps are shattered, one thighbone is fractured, and he suffers from a brain trauma. When he wakes up from his coma, he doesn't recognize his family and friends – amnesia. A year later, the then 23-year-old was still in a rehab clinic. Like a little child, he had to relearn how to speak, read, and write. His memory returned slowly, but ever since the accident he has had problems with concentration. "From one day to the next, my life fell apart. I had to bury my plans to work in industrial sales. I had to start all over again," says Vogt quietly.

Vogt is now 33 years old and works in the commercial print shop of the proWerk Foundation, a facility for occupational rehabilitation in the Bethel section of Bielefeld, Germany, where he receives professional and pedagogical help. With his doctor's help, Vogt came to the print shop just about nine years ago. His goal was to redevelop a structured daily schedule and gently find his way back to a professional life. "At first, I was worried about being able to handle the work," remembers Vogt. But his doubts were soon set aside. The work, including his first assignment as an assistant in the book bindery, was easy for him from the very start. As he developed a routine, he moved to the press room and learned printing on a one-color TOK. "I've always been ambitious. That's why work has to be more than fun; it must always be a challenge. That's what I like about printing," explains Vogt.

Watching him at work – his steady movements and the meticulous way he mounts and refills the printing plates – makes it clear that he's proud of his work. "I can handle lots of orders completely on my own – like printing forms for charitable collections before Christmas, with press runs of 250,000," notes Vogt.

Bodelschwingh Centers of Bethel. The print shop belongs to proWerk, a foundation of Bodelschwingh Centers of Bethel. At more than 35 locations in Bielefeld, ProWerk offers professional rehabilitation for people with physical handicaps, mental illnesses or social disadvantages. They are employed, qualified, and promoted at each location. And an integration service also helps the disabled employees find a job – in the mainstream job market if possible.

With about 2,000 disabled employees, proWerk is the largest facility of its type in Germany. The disabled employees work in various areas: the print shop, horticulture, cable production, metal processing or manual weaving. "We work at a high technical level because we have to compete with private companies," explains Eckhard Spiwoks, the plant manager at proWerk. "We use our commercial income to pay our employees and to finance and invest in modern machinery. Only up-to-date training gives our disabled employees an opportunity to enter the regular economy," emphasizes Spiwoks.

The umbrella organization of proWerk, Bodelschwingh Centers of Bethel (von Bodelschwingschen Anstalten Bethel in German) was founded in 1867 by a Protestant church and merchants from Bielefeld. The organization takes its name from Pastor Friedrich von



Peter Vogt, who came to Bethel after a serious road accident, and Ilona Schildmann, who has since completed a trainee placement in a fashion boutique, with printing plant manager Carsten Becker (from left).

Bodenschwingh, who took over operations in Bethel in 1872. The Bethel section (the name is derived from Hebrew and means “house of God”) of Bielefeld provides a home and workplace to some 6,000 people, about 2,500 of them with disabilities. The almost 14,000 employees of the Bodenschwingh Centers of Bethel help about 20,000 people with epilepsy, mental illnesses and physical illnesses in clinics, homes, group homes, kindergartens, schools, and workplaces. The Bodenschwingh Centers of Bethel is the largest diaconal institution in Europe, with annual revenues of more than €700 million.

The goal of the Bodenschwingh Centers of Bethel is to promote a common life among disabled and able-bodied people and to realize the Christian teachings of love of neighbor and the inviolate worth of a human being. The centers even conduct medical research. According to some observers, the centers lead the way in research in epilepsy.

Bethel proWerk Print Shop. Like all the operations of the proWerk Foundation in Bethel, the print shop helps people with disabilities get back on their feet professionally. The majority of these people suffer from physical or addictive illnesses – sometimes along with limited developmental disabilities. Most of the latter involve learning disabilities or memory problems.

The print shop includes prepress, printing, book binding and direct shipping. It covers the complete spectrum of the services provided by a commercial printer: art post cards, flyers, forms, handbills, posters, calendars, puzzle books, employee magazines and community announcements. Average press runs are 50,000 copies for flyers and about 2,500 copies for magazines. About 70% of print jobs come from the Bodenschwingh Centers of Bethel. The rest come from the private sector. “With small orders like calendars, magazines or posters that we offer in high quality, on time, and at competitive prices, we have a niche market,” reports Carsten Becker, director of the print shop in Bethel.

The average age of the 20 disabled employees in the print shop is 35. “Work in the print shop is among the more demanding tasks in Bethel,” emphasizes Becker. The 37-year-old professional printer came to the proWerk Foundation in 1995. “Work with disabled persons excited me. The atmosphere here is very special,” says Becker.

The print shop offers the disabled a safe and protected place to develop themselves, increase their professional abilities and improve their self-esteem without any pressure to perform. Of course, each employee must complete eight hours of work each day, but the needs, strengths, and weaknesses of each individual are taken into account. “We don’t demand too little or too much from anyone. Together with the 14 trained printers and book binders, we and our handicapped colleagues form a well-rehearsed team. The work gives them a feeling of community and appreciation,” explains Becker. The director is proud that the print shop is turning a profit and that its capacity is well used. “The print shop is not subsidized. It must finance itself and make its own investments. Our handicapped colleagues are paid and, like all commercial employees, have social and pension insurance. When guests visit us here, most are completely amazed at how little we differ from other print shops.”

Developing skills. Because complex orders like calendars in four colors with follow-up coating require precise work, the trained printers usually work on the modern printing presses, all of which are Heidelberg products. The presses include a Speedmaster SM 52-2 and a Printmaster PM 52-5. “For our handicapped employees, the older machines with fewer automated features are ideal,” concludes Becker. That’s why a look at the press room is like a look into the recent history of Heidelberg. The room houses a GTO 46, a SORM one-color (A2 format), a TOK (A4 format), and a Heidelberg Quickmaster QM 46 two-color. Peter Vogt prefers to work on the TOK and says, “When a printing press does a lot automatically, you’re not needed as much. Because I like to work with and on the machines, I prefer those with less automation.”

His hands-on work has helped Vogt learn a lot about printing. But he still does not think that he has opportunities in the normal job market. “Even though the print shop has given me a training certificate and I enjoy printing, I think that many employers discriminate against the disabled. They simply underestimate what we can do. That’s why I might be working here until I retire.”

The story of Vogt’s former college, Ilona Schildmann, shows that that prediction does not have to come true. Since October 2006, the 28-year-old has been training as a sales clerk in a Bielefeld clothing store. She advises customers and works with her colleagues to display the merchandise. That’s an impressive career move: the young woman

suffers from selective mutism. It’s a speech disorder that prevented her from speaking with anyone outside of her family from the time she was a small child. She was able to overcome her disability only in Bethel. She went to Bethel when she was 17 years old. At first, she attended school there, and then came to the print shop in 1998, where she worked in the book bindery. Her jobs there included feeding the saddlestitcher; collating, folding, and stapling brochures; and punching holes. “I liked the work from the very start. I felt that I was in good hands and accepted because I was allowed to make mistakes and I could always talk with my colleagues who were helping me,” she says.

Schildmann could also continually learn to handle tasks on her own, building her self-confidence. “The regulated workflow was good preparation for a normal professional life. In Bethel, I learned how to overcome my weaknesses. That made me physically stable and able to work under pressure so that I could begin a regular training program,” She says. The integration service department at proWerk, the center’s link to the public sector, helped Schildmann find the training position. “I first had to participate in a practicum to see if I was ready [for the program]. The work is more involved than it was at Bethel, but it was really only a small step,” says Schildmann. A small step perhaps, but one that is immensely important for a feeling of self-worth and for the social integration of people with disabilities. ■

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FLOR DE ACÁCIA & JESUS ENTRE AS CRIANÇAS, BRAZIL

Moments of Hope

Do you have a role model? David Beckham, or Nelson Mandela, perhaps? These are two individuals who certainly spread rays of hope or happiness among their fellow men, each in their own way. Some of our contemporaries, however, achieve the impossible on a daily basis in order to help others. They operate in virtual silence, far from the star-studded limelight, completely unnoticed by the general public. A medium sized print shop in Brazil provides us with a cheering example of Christian charity. A true role model for us all.

São Paulo: The sea of buildings simmers in the sultry midday heat like a tureen full of spicy soup. A tureen simultaneously brimming over with joie de vivre – and with misery and woe. The contrary states of happiness and unhappiness are found perhaps more frequently in this metropolis full of paupers and rich business people than in any other, threading their way through the streets in an unlikely marriage of opposites. The so-called “favelas”, or the city’s shanty towns, lie directly next to the impressive marble and glass cathedrals of progress and the fine, closely guarded residential and commercial buildings. No one here seems remotely bothered by the proximity of poor and rich, of hardship and abundance.

The shanty towns, built by those individuals who came to the city from the country full of hopes of finding work and wealth, testify to these shattered dreams. Some favelas have now assumed alarming proportions: Originally erected in the form of wooden and sheet metal huts stamped into the ground, they now form entire cities within São Paulo. With their small brick houses, some of which are plastered and festooned with flowers, some of the older shanty towns have almost become “civilized” suburbs during the decades of

their existence. This is a clear indication that the favelas have become commonplace, a normal feature of urban Brazilian life. The favelas’ inhabitants have also resigned themselves to a life of permanent squalor and have learned to deal with their poverty. Sometimes there is electricity, water and garbage collection – sometimes not. The individuals, however, know better than to expect help from the state.

Rich and poor. Brazil, however, is not really a developing country. It occupies an important position in world trade and has both a good infrastructure and an efficient industry. As an economic nation, Brazil is considered the Switzerland of South America, although it is much larger. As the world’s fifth largest country, with an area of over 3.28 million square miles (8.5 million square kilometers), it follows closely behind the USA and China, covering around 47 percent of the South American continent. After all, eight of the world’s most important, largest automotive engineering companies manufacture in Brazil. Crowds of tourists support the state treasuries, enjoying the carnivals and beaches to the fullest. Petroleum is a popular export which pours additional petrol dollars into the state coffers. The country has a stable democratic system, and, with over 186 million



In São Paulo, poverty and wealth live side by side. José Carlos Jorqueira (top right), joint owner of the Flor da Acácia printing company, is not prepared to just stand back and accept it. The charity project “Jesus entre as crianças,” which Jorqueira presides over, offers children a haven of stability and tranquility.

inhabitants and consumers, an equally large market or economic force. Moreover, Brazil is the fourth largest car consumer, and, with 12,000 airplanes, the second largest airplane consumer in the world. This is why accounts of poverty like these are rather unexpected. It is easy to overlook the hardship if you don’t look closely.

Not everyone, however, ignores the situation or looks away. At present, a few Brazilians do wish to change the circumstances their country’s youth grow up in – not enough, as yet, but their number is continually increasing. One of these individuals is José Carlos Jorqueira, a 38-year-old father of two. With his three siblings, he is co-owner of the print shop “Flor de Acácia” (acacia blossom), which his father founded in the Osasco district. He spends part of his free time supporting the “Jesus entre as crianças” kindergarten, where he functions as executive manager, liaising with the authorities and tending to the finances of the relief project founded 46 years ago by the German Johannes Kauffmann.

Signs of hope. Laughing, shouting, squealing – the sounds of frolicking, playing children can be heard on the street outside as we approach. Surrounded by beaming faces, it’s easy to almost forget that

you’re right in the middle of a shanty town. And yet all this takes place in an oasis: well barricaded, protected and shielded from the “surrounding world,” the children attending the kindergarten “Jesus entre as crianças,” or “Jesus amongst the children,” lead an almost carefree existence for a few hours a day. This existence consists of ample food and drink, washing and professional care and a clean environment including an outside playground. Here they make a host of happy memories which these children are bound to recall frequently over the course of their lifetimes.

Self help that works. At the kindergarten, children aged between 6 months and 12 years who would probably otherwise end up on the street are given exemplary care. The facility is only open to children from families whose income lies beneath the official minimum wage of 250 dollars (200 euros) a month and in which the parents are unable to care for the children themselves, criteria fulfilled by almost every family in this district. The fact that the care received by the children attending “Jesus entre as crianças” is equal to that of a private kindergarten is all the more pleasing. The private establishments, which cost around 1,500 Reais (698 US dollars/556 euros), ▶



Shelter for children and work for adults: Along with its kindergarten, “Jesus entre as crianças” also involves a recycling business, in which the poorest of the poor can earn a few Reals.

almost three times the amount of the monthly minimum wage in Brazil, are thus virtually prohibited to the majority of the shanty town’s inhabitants. “In Jesus entre as crianças, children receive medical treatment in addition to food, clothes and hygienic care. And they are driven to school on a bus funded by donations,” Jorqueira reports. One of the project’s positive side effects is that the kindergarten has generated work for a number of people, such as those involved in childcare, in the kitchen, as janitors or in the affiliated recycling plant. Paper and metal are collected, separated and subsequently sold here. This works so well that the recycling project already generates around a third of the funds needed to run the kindergarten. “We don’t want to have to depend on private donations and state aid but instead take responsibility for our own destiny. As you can see, a great deal can be achieved with modest means,” explains José Carlos Jorqueira.

An ideal world – temporarily. For the children, the relief project represents a little piece of an ideal world, access to which is, admittedly, limited. When they turn 13, they know that this means that they will have to bid “Jesus entre as crianças” a fond farewell. There’s simply not enough room for adolescents who are forced from then on to become part of the daily life on the outside – an often inhumane existence not infrequently interrupted by shooting. Jorqueira believes that slums should not become a part of a sad normality, as is the case in Brazil, since children all over the world need hope. “Most people find it easy to talk about positive things, but actually doing good unfortunately proves to be more difficult. But it’s often possible to achieve a huge amount with relatively little,” says Jorqueira. And this seems all the more credible coming from his lips because making a “grand entrance” is so alien to him. A soft spoken man of few words, thoughtful and modest, he is almost embarrassed at being asked to describe his commitment to the relief organization. What spurs him on? He looks up, astonished, and says: “Faith. In God, in these children” and asks the readers of these lines to not only talk about positive things but to put them into action as well. Not only for the children of São Paulo. ■

Flor de Acácia

Siblings José Carlos, Marcos, Gabriel and Sandra Jorqueira have succeeded in resolutely transforming the company into an ultra modern, high-performance printing enterprise since taking over the print shop founded by their father in 1972. Thus Flor de Acácia is home to the first “Brazilian” Suprasetter 74. The printshop has 45 regular employees, a figure which swells to up to 70 if the temporary personnel called in to the processing department during labor intensive commissions are taken into account. The printing hall houses a Heidelberg five-color Speedmaster SM 52 and a four-color Speedmaster SM 74 in addition to a SKORD. “We execute high-quality commercial jobs like catalogs, flyers, table overlays or labels,” comments José Carlos Jorqueira, outlining the product range. “Our main customers are pharmaceutical manufacturers like AstraZeneca Brasil Ltda., with whom we have been collaborating for over 30 years, and Pfizer. We produce packaging inserts for these companies as well as sales and presentation folders for pharmaceutical sales representatives, who distribute these to their customers,” adds Marcos Jorqueira.

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Tips & Tricks

AVOIDING GRADIENT FLAWS, PART I:

Remedying Incorrect Settings on a CtP System

The overall appearance of advertising brochures for cosmetics, cars and clothes must meet the very highest standards of quality. One of the central criteria involved in this is uniform and flawless printing of color ramps, such as those occurring in light and shadow effects on faces and car bodies. Any noticeable flaw in terms of outlining, banding or color shift in these items is immediately deemed unacceptable both by the end user and by the client for the printed product. This means that, for both a prepress provider and the prepress section in a print shop, quality assurance for plate imaging and development is absolutely essential. In this respect, suitable control measures and test charts should already be in place before such important and critical print jobs are taken on.

Improperly Calibrated Imaging Equipment

There are many causes of gradient flaws. For this reason, print sheets, the printing plate and the data set to be used should first be checked for any evident defects. If flaws are already evident on the printing plate, but not in the data set or in the ripped data, then the plate imaging and development process will have to be examined to find the possible causes.

If errors are occurring during imaging, there are two possible causes. Firstly, the settings on the imaging unit may have shifted slightly or the unit may be dirty. In this case the CtP system will require servicing. Secondly, the problems may be caused by poorly calibrated linearization and color tone correction curves.

Prevention by Proper Adjustment

It is precisely for sensitive print jobs that the Fogra CtP test chart can represent a good option when it comes to quality assurance. This test chart is used to check printing plates for correct imaging settings by comparing them to a reference plate.

Basically, quality can be ensured with the Fogra CtP test chart in a few very simple steps. First of all, the CtP test chart reference templates are created and archived at a time when the CtP system has been optimally adjusted (after installation or maintenance, for instance, once the subsequent approval has been given for

production). To do so, the PDF file of the CtP test chart is imaged directly (by direct download, for instance, or by printing from Acrobat Distiller). In the case of a PostScript (PS)-based workflow, the CtP test chart is delivered as a PS file. The test chart should not be output via application programs since these might corrupt the output result. In addition, no linearization or color tone correction curves should be used on output. This is the method of executing and obtaining documentation of a performance test of the CtP system that involves the least possible error.

Later on, possibly during a weekly quality control inspection, a plate with the CtP test chart is created using the same delivery method and the imaging result obtained is examined for non-conformities by comparing it to the available reference plates. If the gradient problems are due to an incorrectly adjusted imager, then the main focus of the inspection should then be directed towards the linear and two-dimensional gradient swatches, as well as the resolution-related checkered areas of the CtP test chart. If nonconformities and flaws are noticeable, it is highly likely that the imaging unit needs adjusting. ■

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Ordering the Fogra CtP Test Chart

The Fogra CtP test chart can be ordered directly from Fogra (Magdalene Glatz: Tel. +49-(0)89-43182-160 or email: Glatz@fogra.org) or via the online store (www.fogra.org).

Dates & Tradeshow

■ African Dates

South Africa: Print Expo 2007*

This international trade fair is an important forum for the print and media industry, providing an overview of innovations, both in the conventional and digital sectors.

Venue: Johannesburg

Dates: March 13-16, 2007

Contact: John Knocker

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Internet: www.printexpo.co.za

■ Australian/New Zealand Dates

Australia: PrintEx07*

This three-day trade fair has been held every four years since 1999. It offers manufacturers from home and abroad a platform where they can present both new and proven products to industry representatives in Australia.

The trade fair is accompanied by an extensive ancillary program with specialist presentations, seminars and workshops.

Venue: Sydney

Dates: May 24-26, 2007

Contact: Emma Hillier

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■ European Dates

Poland: Poligrafia 2007*

An international trade fair for printing presses, consumables and services, Poligrafia 2007 is the largest and most well known specialist printing trade fair in Poland. It takes place every two years and provides an overview of innovations in the printing industry – from prepress right through to finishing. In 2005, some 419 industry representatives from 20 countries exhibited on a three acre (9,000 m²) site.

Venue: Poznan

Dates: March 27-30, 2007

Contact: Jerzy Kaczmarek

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Fax: +48-61-869 29 56

E-mail: poligrafia@mtp.pl

Internet: www.poligrafia.mtp.pl

Spain: Graphispag 2007*

An international trade fair for the printing industry and communications sector, Graphispag 2007 is split into five areas: consumables, graphispag_digital, print, finishing, and services. It brings together around 2,000 exhibitors covering a total area of 10 acres (40,000 m²).

Venue: Barcelona

Dates: February 19-25, 2007

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E-mail: info@firabcn.es

Internet: www.graphispag.com

■ Middle East Dates

Dubai: Gulf Print*

This international trade fair is an important forum for the print industry in the Middle East, giving an overview of all sectors of the industry – from prepress and print through to finishing. Gulf Print 2005 welcomed 8,000 industry professionals from 75 countries, with around two thirds of these arriving from the Middle East.

Venue: Dubai

Dates: April 2-5, 2007

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* Tradeshow where Heidelberg is participating

Winners of the Reader's Survey – HN 258

1st Prize: Trip to Heidelberg

Ludwig Flask, Sunland Printers Ltd., Cospicua, Malta

2nd to 5th Prize: iPod

Iván López Moya, Líder Graf S.L., Granada, Spain

Abel Eduardo Magana, Sigma S.A., San Salvador, El Salvador

George Chan, Business Magazine, Port Louis, Mauritius

Klaus Maschmeyer, Amberger + Maschmeyer Druck + Verlag, Herford, Germany

6th to 10th Prize: XL 105 model

Prachak Chinsin, Darnsutha Press Co. Ltd., Bangkok, Thailand

Shawn McClafferty, McClafferty Printing, Wilmington, DE, USA

Helmut Urbanec, Bösmüller Print Management GmbH & Co. KG, Vienna, Austria

A. Riyaz Ahamed, Golden Line Printing Press, Jeddah, Saudi-Arabia

Jonathan Flett, Pakworld Ltd., Christchurch, New Zealand

HN Voices

Johann Pirklbauer, Linz, Austria: HN is a great specialist medium for our students (interns), as all the contents are accurately presented from the point of view of our subject. As a teacher in a vocational college, I make use of your magazine in lessons.

Fred Reynolds, West Vancouver, Canada: HN is a superb customer magazine. It is well designed and a must for information on the latest product developments as well as innovation and creativity in business.

Franco Angel Crivelli, Salta, Argentina: It would be really interesting if there could be a report some time on companies in Argentina, Chile, Uruguay, Bolivia or Paraguay.

Manjunath Patil, Bangalore, India: I really like the articles in HN. The article called "The Jewel by the Sea" in issue 257 was very encouraging for my wife in particular. It has given her new energy and motivated her to achieve new heights.

Mitzi Gaitera, Dubai, United Arab Emirates: Your issue 257 was a real hit in our firm because of the extensive information it provided, in addition to the presence of a lady on the cover. You know, the printing world tends only to portray men!

Gary Kilgas, Appleton, WI, USA: I love the various articles from different parts of the world and the fresh perspectives individuals bring to the industry.

Stephan Kopf, Constance, Germany: The interview with Mr Albrecht in the previous issue was excellent. Overall I'd like to see even more market analyses and articles with decision-making tips for investments.

Jordi Rivademar Estela, Barcelona, Spain: Fantastic. Beautifully printed and illustrated. You manage perfectly to combine items of special interest with the world of graphics.

Rob Munton, Jeppestown, South Africa: A fantastic publication – "Business Unusual" was a most interesting article.

Hedi Feik, Rostock, Germany: I've been working in the printing business for 37 years. HN enriches my professional life and satisfies my thirst for knowledge for innovation, both on a national and international scale. Brilliant layout and printing! I'm proud to be able to receive one of 130,000 copies on a regular basis. Thank you!

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