

# Heidelberg

News

The customer magazine  
Since 1930 • Issue 267 • 2009

## CHAMPION CLASS

Grafiche SIZ is going strong with  
the Speedmaster XL 162

### Short Paths

Erich Zahn gets material  
flow running

### Fast Folding

Diana X 115 whips  
cartons into shape

HEIDELBERG





## Logical Logistics

*Steam engines and electric motors set off the industrial revolution. Later ships, trains, cars and airplanes accelerated worldwide trade. Indeed, the movement of goods is still increasing in speed today. In this environment, supply chain management is key to economic success – both in global markets and within each industry.*

*The logic of logistics is the same in every branch: Handle everything only once, keep inventory low, implement a “pull” principle of production and install sophisticated systems for shipping and spare parts inventory. This applies to both your own business as well as your suppliers and customers.*

*The advantage of a professional supply chain management system is obvious: Scrupulously analyzing your job structure enables you to optimize batch sizes, reduce fixed capital and increase productivity. In addition, providing employees with the necessary training and consulting more carefully with suppliers and customers reduces mistakes and enables you to plan demand more accurately. Closely examining transport within production and slimming down equipment allows you to take advantage of available infrastructure more cleverly.*

*If you want to benefit from advantages such as these, however, you don't just need the right equipment. You also need expertise and professional consulting.*

*Heidelberg has the right solutions to meet all these challenges. You'll find a few examples in this issue of the Heidelberg News. I hope that there is once again something of interest to you!*

Yours,

Jürgen Rautert  
Management Board, Markets  
Heidelberger Druckmaschinen AG

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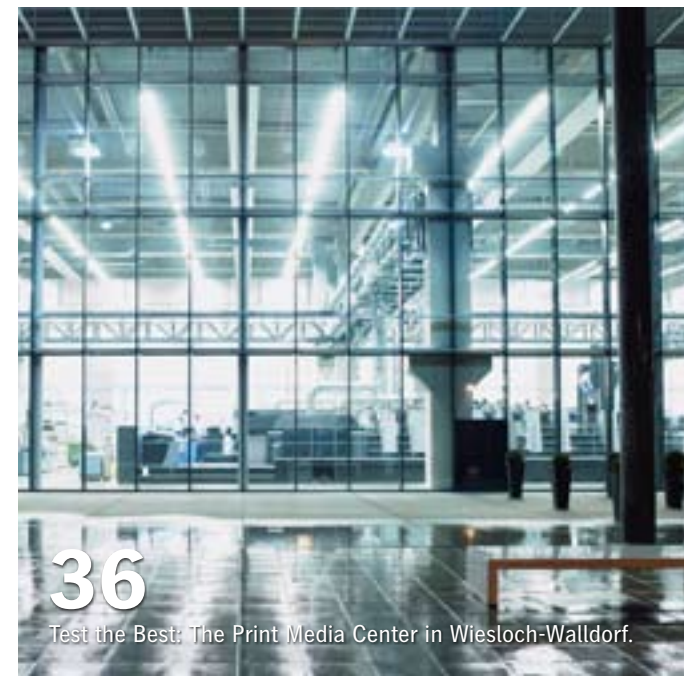
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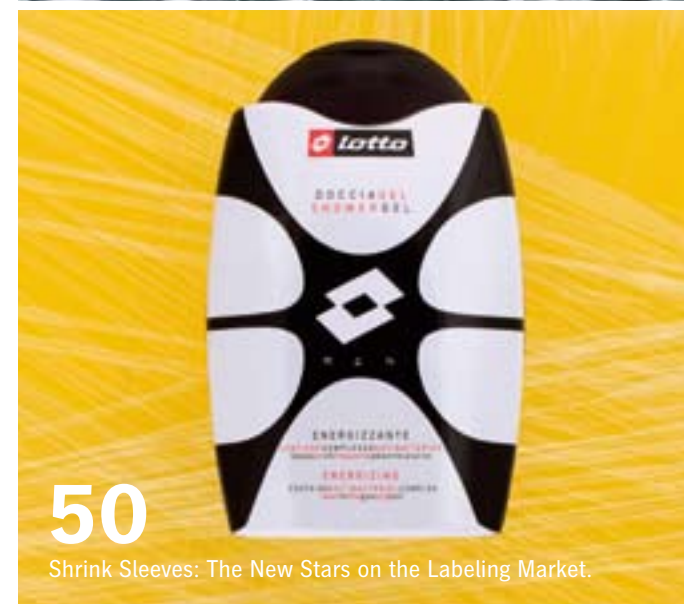
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# Make way!

Greater productivity generally means a greater ability to compete. So far, so good – if it weren't for the lack of space that goes along with it.

As nice as it is that performance and paper output increase with each new generation of printing presses, soon enough, the production hall is bursting at the seams and material flow is stalled. Then, at the latest, it's time to think about comprehensive restructuring – and maybe even a new building. After all, the additional productivity really only kicks in once the increased material and pallets can be easily stored, buffered and sent through production. And this "increase" isn't exactly small, as demonstrated by the example of two print shops from Europe, whose material consumption multiplied over many years with the use of state-of-the-art technology.

In 1993, an industrial packaging printer processed **12 MILLION SHEETS OF PAPER** per year with a Speedmaster CD 102-6+L. In 2007, it was already **48 MILLION SHEETS** on a Speedmaster XL 105-6+L. Paper consumption in tons quadrupled during this time – from **4,050** to **16,200**. That corresponds to an increase of **300 %**.

The development at an industrial commercial print shop was very similar. In 1996, they processed **22 MILLION SHEETS** per year on a Speedmaster CD 102. In 2008 it was **60 MILLION** per year on a Speedmaster XL 105 with comparable features. Paper consumption in tons rose from **1,425** to **3,886** – that's an increase of **173 %**.



# BOUND TO TRADITION

**GRAFICHE SIZ, ITALY //** Domenico Simioni and his two sons from Grafiche SIZ in Verona produce high-run commercial products with the same outstanding skill as exclusive book projects or applications for famous museums and luxury labels. Italy's first Speedmaster XL 162 plays a decisive role in the process.

It's raining. The sky over Verona has been showing its dark side for three days now. Domenico Simioni is looking out the window, hands folded behind his back. Then without a word, the 69 year old turns around and sits down at his desk on the first floor of his print shop, Grafiche SIZ, located in the city's industrial area. When asked if the bad weather is normal for this time of year, he takes a sip of espresso. Then he answers, "It's fall. Rain is normal. And really bad weather looks a lot different!"

The print shop manager knows what he's talking about when it comes to bad weather. He knows what it's like when it's raining cats and dogs and shows no signs of stopping. That's what it was like in 1963, he says. Domenico was 23 years old at the time. He had just thrown in the towel as a teacher at a school for graphic design, rented a garage and founded his own print shop. With a used Heidelberg platen press, he took on his first jobs. Within just a short time his order book was full. A business partner was added and along-side him a second printing press. Then the rain came. The water collected on the low ground where the garage stood. It moved higher and higher. Finding its way through all the door cracks, it flowed into the print shop. "We mopped almost nonstop for two days and nights but nothing helped," Domenico remembers, "All the furniture was ruined and had to be replaced." During that time, he learned something important, "It's a nice feeling to stand on your own two feet – but only as long as they're dry. And the chances of that are a lot better when you're at the top instead of the bottom."

**Growth through Strategic Acquisitions.** Domenico drew the right consequences from this lesson. His ascent over more than 55 years in the graphics industry is impressive – even when both his sons have been helping him since 1991: Massimo (41) as Chief Executive Officer and Nicola (37) as Director of Marketing and Sales.

And so the garage of old has become an international holding company with 107 employees. Some 74 people work in the print shop Grafiche SIZ, the leading branch and also the production location for the SIZ group on the outskirts of Verona. Just a few steps away, across from the large format pressroom, is another production hall which houses the bookbinding business and also provides additional space for the entire postpress department. The holding has a sales office and its own magazine publisher, both in New York, as well as another former print shop with good connections to clients from the Vatican and other church-related organizations. In addition, there's the Stamperia Valdonega, whose book editions are prized by collectors all over the world. The business, rich in tradition, was founded by the famous typographer and book designer Giovanni Mardersteig and was also added to the SIZ group in 2007.

Revenue climbed – to about 26.7 million U.S. dollars (almost 20 m. euros) – from the acquisitions and mergers between 2003 and 2007, but the customer range at Grafiche SIZ changed, too. Before the holding existed, the print shop achieved around 60 percent of sales producing high-quality catalogues and brochures for regional furniture manufacturers. Industrial customers from other branches in Italy, Germany, Switzerland and the former Yugoslavia contributed to the remaining earnings for the company.

The merger with Stamperia Valdonega played an important role in boosting the business' image and as a direct result also brought in new orders. "The publishing house enjoys an outstanding reputation with art appreciators all over the world," explains Nicola Simioni. "As far as strategic considerations are concerned, ▶





**“WITH THE XL 162 WE CAN NOW OFFER OUR CUSTOMERS ABSOLUTE TOP QUALITY AT A VERY GOOD PRICE IN LARGE FORMAT, TOO.”**

**DOMENICO SIMIONI**  
OWNER OF GRAFICHE SIZ

For more than 46 years, Domenico Simioni has been setting the course at Grafiche SIZ. The experienced printer is thrilled that he can now look to Heidelberg technology for the large format as well. Now, as he says, all he needs is a Speedmaster XL 162 perfecting press, which he would invest in right away if it ever existed.

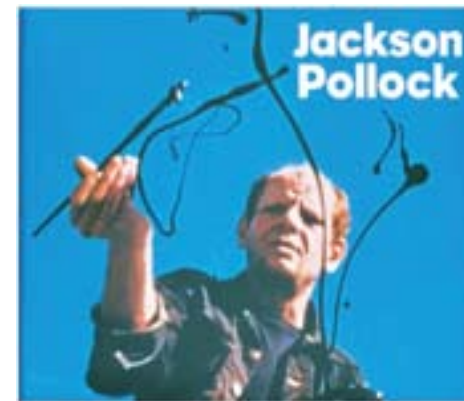
the associated presence in the art market brought attention to us from a whole new group of customers.” Indeed, world-class museums very quickly became interested in working with Grafiche SIZ, including the Museum of Modern Art, the J. Paul Getty Museum and the Louvre, for whom exhibition catalogues and books are produced. Little by little, the print shop was also addressed by bibliophilic private collectors – real book lovers willing and able to finance exclusive book projects with short runs. One client was Merlin Holland, for example, the only grandchild of Oscar Wilde. He just produced a valuable facsimile with the English author’s scripts and photographs. And, in the end, advertizing agencies, Italian fashion designers and manufacturers of luxury goods – people who had noticed the SIZ Group’s high quality work – also approached the print shop.

**Industrial Production and Traditional Craftsmanship.** Domenico stands up from his chair, pulls various books off the bookshelf behind him and spreads them out over the enormous table. He opens up a good 22-pound (10 kg) facsimile with colorful drawings and sketches by Leonardo Da Vinci. Next to it is the illustrated colonial history of South America, a lovingly designed facsimile of an original from the 16th century. He also shows a collection of works by Dante Alighieri which were produced by the SIZ group in a run of only 500 copies. Next up is an elaborately produced book on the Italian history of the church in the Middle Ages – a present for Pope Benedict XVI from the city of Verona.

“I’m very proud of these books,” says Domenico, adding, “In terms of sales though, the production of books only makes up about 20 percent. We earn around 80 percent with commercial print products.” He spreads these out neatly on the table, too: brochures, flyers and catalogues for manufacturers in consumer goods, food, fashion and finance. This is not to mention the albums, collector cards and scores of comics which are printed at Grafiche SIZ for Panini SpA. They include Batman and the adventures of the superheroes from the Marvel universe. “The books nevertheless stand out for me, because they have a special meaning for me,” the company manager admits. “They show me that I’ve achieved what I always wanted to – a healthy, internationally successful business that produces simple and demanding print jobs equally well and which connects economic industrial production with the highest level of craftsmanship.”

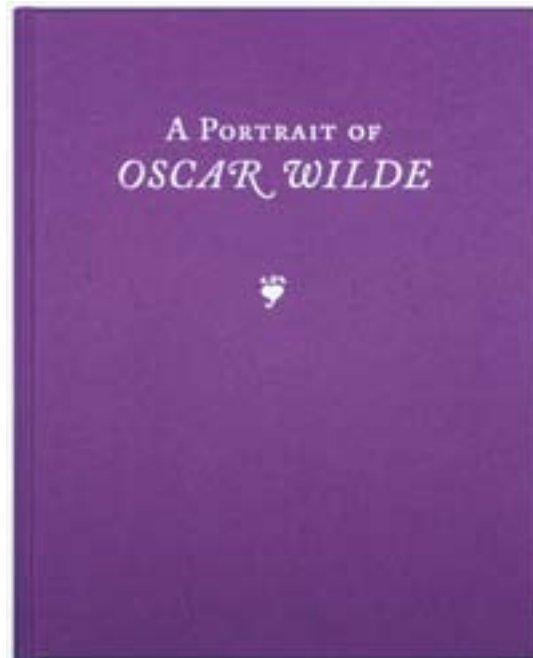
**Prepress with Web Portal and Soft Proofing.** On a tour around the print shop, it quickly becomes clear that these standards aren’t tied to excellent expertise and well-trained employees alone. The technological equipment plays an equally large role. And Grafiche SIZ can boast in this respect.

In order to facilitate work with customers located far away and prevent interface problems in advance, the business converted its entire prepress workflow to Prinect Prepress Manager, including the web-based module Remote Access shortly after drupa 2008. “More than 30 percent of our jobs come from foreign customers,” explains Massimo Simioni. “So we need very tight approval processes to be able to fulfill the different requirements.” And that’s exactly what the Prinect software does. It enables the customer to load their print data comfortably onto Grafiche SIZ’s FTP server. The print shop then checks the quality, processes it and provides the customer with the final production data to download for soft proofing just a short time later. Time-consuming offline shipping of data is no longer necessary. At the same time, an optimal interaction with other hardware is also ensured. ▶



*Impressive in letterpress printing, too: Italy’s first Speedmaster XL 162 shows off with its rich colors, strong contrasts and an enormous attention to detail – for the production of high quality art volumes and facsimiles as well as premium calendars or brochures.*





Extra large format: Printing Assistant Riccardo Ferrarese with a printing plate for the Speedmaster XL 162, which is 52.6 x 64.2 inches (1,335 x 1,630 mm). He fills an ink fountain on the new printing press.



The eight employees in prepress also push the speed with computer to plate (CTP). In addition to other machines, the business also has a Suprasetter 105 which images 27 plates in maximum width per hour. While prepress works in two shifts, the pressroom operates in three shifts five days a week. Generally each shift lasts seven hours. If necessary, an hour is added to that, sometimes a weekend as well.

**Printing Presses in Continuous Operation.** Heidelberg clearly dominates in the pressroom at the main building. A fifteen-year-old, six-color Speedmaster SM 102 is currently printing food-safe inks onto specially coated paper which will later be wrapped around parmesan. Directly alongside is a Speedmaster CD 102 with five inking units. The show-piece in this hall is a 10-color Speedmaster SM 102 with perfecting device and the color measurement system Prinect Axis control, which is just being reset for the next print job. Grafiche SIZ acquired the press one and a half years ago and has since been using it for a vastly different range of orders, particularly when five or eight colors are needed. “From day one, the machine has been running in three shifts and is constantly in operation,” says Massimo. “It already has more than 30 million sheets on its counter.”

**Italy’s First Speedmaster XL 162.** Domenico raves about the 10-color Speedmaster, too – its reliability, unusually high productivity and print quality. But already back then when he was looking for an additional machine to expand production capacity, he knew that Heidelberg would soon present a printing press for format 7B. “I knew already then that I wanted to have a Speedmaster XL 162,” Domenico says. “But it was too early for that so we bought the 10-color press first to tide us over for a bit while we waited.”

Since then, the time has come and it’s now standing in an extra hall on the company’s premises. It is Italy’s first extra large format printing press from Heidelberg – a Speedmaster XL 162 with five printing units. So why did he absolutely want to have the large format by Heidelberg? “Because Heidelberg is always my first choice. When I learned that Heidelberg was entering into the large format, my decision had already been made,” says Domenico.

At the end of August 2008, the service technicians were finished with the installation – a week earlier than planned (more in the article on page 12). The first test job, 100,000 calendars with matt and gloss black in combination with highly opaque silver, convinced everyone. “The result was simply perfect,” Domenico remembers. Today simple Batman comics in German also lie at the control center of the XL 162. But its real area of expertise is clearly high quality commercial printing and publishing. Domenico reaches for two illustrated volumes on contemporary painters: “The client had the book printed somewhere else,” Domenico explains, but he wasn’t satisfied with the quality at all, so he approached Grafiche SIZ. “We produced a reprint, 1,500 copies,” he adds and opens to the same page in both books.

The differences stand out immediately. Although the same data was used in both cases, the edition printed at Grafiche SIZ is much more convincing with colors that are noticeably richer in contrast and livelier. “Here you can see why the customer came to us in the end. Thanks to this machine, we can easily increase the color saturation without any loss in detail,” explains Domenico. The inline color measurement and control system Prinect Inpress Control has a noticeably positive effect on print quality – but that’s not all: “It also plays a very decisive role ▶



**“TO ACHIEVE PERFECT RESULTS WE WORK VERY CLOSELY WITH OUR CUSTOMERS AND BRING OUR WEALTH OF EXPERIENCE AND CREATIVITY TO THE TABLE.”**

**MASSIMO AND NICOLA SIMIONI**

bring a breath of fresh air to Grafiche SIZ with their new ideas. The brothers studied at a printing school in Verona and have been working at their father’s print shop since 1991. Today Massimo (left) works as Chief Executive Officer (CEO) in the company. Nicola (37), who also studied English, is Director of Marketing and Sales and focuses on existing and new customers in Great Britain and the USA.



## PRECISION SET-UP FOR LARGE FORMAT

Loading in Wiesloch, then it's over the Alps to Verona. Unloading, assembly and tests – and then it's time for on-schedule production start-up. The service team from Heidelberg needed five weeks to install the Speedmaster XL 162 at Grafiche SIZ. That and a handful of low platform trailers, heavy equipment, expertise and perfect planning.

Claus Dreihobl looks at the clock. The project engineer is waiting for two low platform trailers from Wiesloch which should be rounding the corner any minute now. In the large hall behind him, everything is ready. The employees at Grafiche SIZ in Verona pushed all the pallets and boxes aside a week ago already. They were making room for the large hydraulic lifting device which is now in the pressroom and standing exactly where the Speedmaster XL 162 is going to be set up in the next few days. Preparations have been completed on the access road, too. A 120 ton heavy-duty crane is waiting for work, and part of the wall and fencing has been removed from each side of the narrow path so the low platform trailer can get close enough to the entrance gate.

There's honking. The eagerly anticipated low platform trailer has "finally" arrived and is carrying the feeder as well as the first of five printing units. To the left and right are only a couple inches of room as the trucks back towards the gate. First the crane lifts the feeder and carefully places it on a transport cart with tank steel rollers. A fork lift driver then brings it to the lifting device, where it is mounted, driven to the designated location and positioned with four moveable lifting plungers. The same thing is done with the over 20 ton printing unit, which is pushed up to fractions of an inch from the feeder. Next, the units are precisely calibrated using an electronic level ("Leveltronic"), which provides

precision up to thousandths of millimeters. Only when both units are balanced does fitting take place. "After final assembly we can't adjust anything anymore," says Claus Dreihobl from the Planning and Engineering XL 145/162 department at Heidelberg. "That's why we have to work meticulously right from the start in order to avoid subsequent mechanical damage or quality loss in printing."

The project engineer timed the transport in such a way as to make sure that none of the printing units has to spend the night on the truck or somewhere else on the premises. Printing units two, three and four will be arriving the next day beginning at eight a.m. and in increments of three hours. Printing unit number five and the special transporter with the 29.5 foot (9 m) long delivery will arrive on the third installation day. On Thursday, four more trucks with around 40 crates of additional materials will arrive. The rest is routine: The remaining printing units and delivery will be positioned and aligned with the Leveltronic. Test measurements are constantly made to make sure that the machine's foundation hasn't given under the enormous weight. "Once we've got the green light to go ahead, everything is bolted together," says Dreihobl. A few days later, the press is then safe to traverse and then finally ready to be connected to peripherals and begin operation.

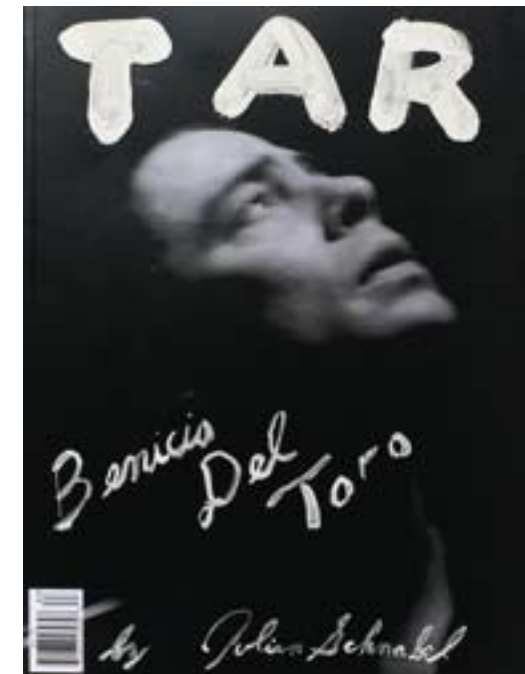
When the press is first put into operation printing, various Heidelberg proofing forms and also an inhouse-SIZ test form are tried out. After a few minor adjustments, the customer is so impressed by the printing quality that he decides to use the test phase to print the first customer order already. Claus Dreihobl and his team are also satisfied by the result. After a total of five weeks they finish their installation work and hand over Italy's first Speedmaster XL 162 ready for production to Grafiche SIZ – a week earlier than planned.

in enabling us to produce even the shortest runs in large format absolutely economically," Domenico is very pleased with the drastically reduced make-ready times. The enormous productivity of his highly automatic flagship press is increased even more thanks to features like the fully automatic plate change as well as parallel wash processes and presetting functions in the sheet guide, feeder and delivery. On top of that, the IntelliStart technology significantly cuts back the number of operating steps needed.

**Image Gain with Technology and Art.** For Domenico, factors like quality and productivity aren't all that matter though. The positive effect on their image is also very important to him. "Italy is the largest single market for large format printing presses," he explains. "I'm so happy that we can finally look to Heidelberg for format 7B, too, and pass on all its advantages to our customers. Word of that gets around very quickly."

Nicola also works on the business' image, but on a very different front. The youngest son has been developing the US business since 1996 and has recently launched a new magazine with the partners at the publishing house there, Tar SIZ. The first issue was released in the fall of 2008. The magazine is called Tar, is about 300 pages and will hit the market twice a year in runs of 90,000 copies. The editorial department is located in New York, printing takes place in Verona. If rearranged just a bit, the title's letters quickly spell "art" and Tar is indeed full of high gloss ads from just about all fashion designers of distinction – but primarily with articles and photographs of people whose names are the "who is who" of the contemporary art scene.

Tar is quite literally a "state of the art" magazine which naturally unites art and luxury – and that so convincingly that the upscale New York department store Barneys decided to offer it in all its stores – quite an exception and a first in the company's history. The magazine is also available in other exclusive shops as well as bookstores – about 60,000 copies in the USA and 30,000 in Europe. "With Tar we can speak directly to important decision-makers in the art and fashion industries and at the same time show them what we're capable of," says Nicola. Initial response is very promising, he adds happily. He, his father and his brother still have quite a bit ahead of themselves. They plan on having the holding's sales hit the 33 million U.S. dollars (about 25 m. euros) already in 2010. ■



Cover page of the first issue of Tar with actor Benicio del Toro: An editorial team from SIZ in New York is responsible for the magazine's articles and collaborates with renowned artists from all over the world. Some 90,000 copies are printed per issue. About two third of that is intended for the United States, and one third goes to Europe.

### Grafiche SIZ SpA

37050 Campagnola (Verona), Italy  
 info@siz.it  
 www.siz.it  
 www.heidelberg.com/hd/XL162  
 www.heidelberg.com/hd/Prinect





*He made Metrocolor one of the largest Peruvian exporter of print products: company founder Eloy Noceda.*

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**HIS  
GREATEST  
COUP**

**METROCOLOR, PERU //** Eloy Noceda is a true print expert and experienced strategist. The longtime cooperation between his Peruvian print shop Metrocolor and an international cosmetics company is a lesson on how to grow, and grow and grow – even beyond the boundaries of South America.

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Alfredo Sedano, director of sheetfed offset printing, knows the over 107,000 square foot (10,000 sq. m.) large production hall like the back of his hand.

“L’bel” is also to be seen on the huge posters hanging from the walls of the pressroom depicting larger than life models with curly blond hair from the current ad campaign. “Orders for the cosmetics company Belcorp make up about 70 percent of our production. We print catalogues, advertising materials and packaging for its brands ‘L’bel,’ ‘Esika’ and ‘Cyzone,’” explains Paloma Noceda the day before on a tour of the print shop. Eloy’s 28-year-old daughter directs the operational side of the business together with Manolo Hidalgo and Manuel Angulo and represents her father when he’s away on business. Manolo is responsible for production, Manuel looks after the technical side of things and makes sure that all machines are in perfect operating condition at all times.

Metrocolor also works for other customers, too, of course: for magazine and book publishers, the ministry of education, cosmetics and pharmaceutical companies as well as supermarkets. Naturally, Metrocolor hopes to win additional customers on top of the existing ones. However for that you have to look primarily to international



“THE PERUVIAN MARKET DOESN’T YIELD ENOUGH FOR A PRINT SHOP OF OUR KIND.”

MANOLO HIDALGO, OPERATIVE MANAGER, METROCOLOR

business, the leadership trio emphasizes in unison. “The Peruvian market doesn’t yield enough for a print shop of our size and ambition. The demand for print products with middle and high runs is limited to a few businesses and is simply too small,” Hidalgo adds. Because of this, already a good 50 percent of production today is for export. Driving the international expansion is their cooperation with Belcorp, an international cosmetics company with headquarters in Lima. It is considered market leader on the Latin American continent. Eloy reeled the business in at the end of the 1980s, an exclusive cooperation ensuring Metrocolor the printing of product catalogues, brochures and a part of the packaging – and that for all countries Belcorp is active in, with the exception of Europe. Since the cosmetics manufacturer has been constantly expanding since then, Metrocolor has been growing alongside them: in terms of sales in the last ten years by a weighty 18 percent.

The cooperation is profitable but certainly no cause to sit back and relax, Paloma explains. “We’re constantly continuing to develop our business because we want to expand our position as one of the leading Peruvian exporters of print products.” And a lot suggests that their desire to outdo themselves each day anew is perhaps the most important secret to success in their partnership with Belcorp. “Metrocolor stands for attributes coupled with qualities like delivery dependability, reliability and the urge for perfection,” says the junior manager. All this is palpable when you enter the pressroom: There’s not a single snippet to be found on the concrete floor. Slogans like “Pay attention to the beginning and the rest follows” are ▶



Passionate Heidelberg fans: Eduardo Valderrama, Javier Barrionuevo and Wilber Huacani (from left).





The roughly 80 employees in the pressroom and 120 in postpress process more than 70 tons of paper per day. Catalogues, magazines and brochures make up about 70 percent of production.

... painted on the walls. The employees seem to have internalized these principles, they are that concentrated operating the spick and span machines in their dark blue uniforms with the colorful Metrocolor M written across the chest seven days a week around the clock. Otherwise the approximately 70 employees in the pressroom and an additional 120 in finishing wouldn't be able to pull off the immense production volume. Believe it or not, they processed 26,000 tons of paper last year – more than 70 tons daily. Catalogues, magazines and brochures make up about 70 percent of production, followed by textbooks and other books, folding cartons and commercial products. "Every three weeks we produce 5,000,000 catalogues," reports Hidalgo. Each time it's demanding – not so much technically speaking, but because of the many different versions. "The catalogue is intended for 14 different countries. For each country we have to adjust the prices, currencies and sometimes the product names. A perfume often has a different name in Peru than in Colombia," Angulo says. "Tastes vary."

“WE’RE ABLE TO COVER ALL MARKET DEMANDS IN PREPRESS, PRESS AND POSTPRESS FLEXIBLY AND WITH FAST REACTIONS”

PALOMA NOCEDA, OPERATIONS MANAGER, METROCOLOR

On-time delivery to export markets and at the same time servicing the rest of the customers “on the side” is an enormous logistical effort that can only be managed with the right infrastructure. National customers, as well as the markets in Venezuela, Chile and Columbia in addition to Ecuador, Bolivia and Panama are served from Lima. The factory in Querétaro, Mexico, which delivers to Central and North America as well as Puerto Rico, provides some relief. The print shop also has five storerooms, supply-chain-management software, its own trucks and specially trained export personnel. Another bonus: “We’ve got a broad base thanks to our equipment,” says Hidalgo. “That enables us to be completely autonomous and control all steps of production ourselves.”

Eloy consistently and continuously adjusted the equipment to the needs of his major customers and export business. In 1996, he merged Metrocolor with the print shop Andiana and brought not only two web presses to the business but also the corresponding expertise. An additional strategic move was the share in Litholaser.

## What about the egg yolk?

Peru is a mysterious country. And not just in terms of its ancient secrets of Machu Picchu or the Nazca lines.



Daily life is also full of cryptic surprises. One of them is Pisco Sour. The Peruvian national drink is mixed from three parts Pisco brandy and one part lime juice, sugar syrup and – here it comes – foamed egg white with a splash of angostura bitters. Several million Pisco Sours glide down the throats of the Peruvians daily.

With those amounts you can't help but ask, what happens will all the leftover egg yolks?

Unfortunately, you don't seem to get an answer to that question – at least not from the Limenos, the inhabitants of Peru's capital Lima. Neither in the top restaurants in Miraflores, the business district along the ocean. Nor in the bars in the historical city center around Plaza Mayor, even though the locals here are used to tourists and answer even the strangest of questions nicely. But when it comes to Pisco Sour and the egg yolks, embarrassed silence immediately prevails. Some point to their ears and pretend to be deaf, others promise they'll ask in the kitchen – and then disappear forever. Guesses like omelets or egg liqueur are politely but decisively dismissed. Does the question about the unused egg yolk touch on some irrevocable taboo in Peruvian society? And if so, which? Question after question – as already said, Peru is a mysterious country.

The partner company takes on all prepress work and provides machines for digital and large format printing. That enables Metrocolor to cover the demand for advertising and direct marketing materials, for example.

Finishing, on the other hand, is one of their specialties and leaves no wish unfulfilled. Among the range of equipment are conventional and UV coating units, machines for punching, embossing, wire and case binding and laminating and adhesive binding with and without hotmelt. “We're able to cover all market demands in prepress, press and postpress flexibly and with fast reactions and also play to the



## As Secure as a Fortress

Barred windows, thick brick walls and drug dogs: Metrocolor's headquarters in Chorillos, an industrial area in Lima, resembles a small fortress. A security guard behind a dark glass window checks your ID before letting you continue on to a security check with metal detector. The tension only lessens when the security guard says he's already been informed and that company head Eloy Noceda is waiting.

**Mr. Noceda, why do you need all of these security measures?**

**Noceda:** In order to secure our export business which makes up about half of sales. We send products to South, Central and North America, 14 countries in total. To make sure there are no problems during import or export we had ourselves certified according to the BASC regulations. BASC, which stands for Business Alliance for Secure Commerce, is an international organization with headquarters in the USA. They prescribe certain standards, for example in terms of hygiene or fighting crime. We're required to have drug dogs search all incoming and outgoing goods for drugs, for instance.

**Which areas are affected?**

**Noceda:** The entire chain of production, so suppliers, transport companies and our employees. We have to check to see if they have a criminal record and ensure that only authorized people enter our export storeroom. For security reasons, if one of our trucks has been on the road for too long, we can only let it back onto company premises after having searched its contents.

**How do you organize the transportation of goods to customers?**

**Noceda:** Lima delivers to markets in South and Central America, Querétaro is responsible for Mexico and North America. Right now we're looking for a location for a third factory in the northern part of South America. The region is an important market. About 90 percent of products are transported by ship. That has the advantage that the goods have already been checked by the authorities and are exempted from international taxes. For customers within Peru, we deliver by truck. On rare occasions we'll also send things by plane, for example if there are strikes.

**With such a complex logistical network, do you sometimes lose the overview?**

**Noceda:** (laughs) No. Fortunately, we can plan the better part of our business according to a full year's schedule. The 18 advertising campaigns for our key customers are set well in advance, for example. Based on this information, we then book the containers



*Export expert Eloy Noceda delivers to 14 countries in South, Middle and North America. To ensure secure foreign business, he had his print shop certified according to the international BASC standards.*

on the ships. We also forward the updated schedule information to our suppliers quarterly. Our eight employees in the export and logistics department use special software for supply chain management to help keep an overview of things.

**What are the greatest challenges?**

**Noceda:** Right now the worldwide financial crisis, of course. So far we haven't been directly hit, but we assume that will soon change. That's why we're in the process of taking suitable measures to hopefully face the crisis effectively.

strengths of the various printing processes, for example in the production of catalogues and magazines," says Paloma upon ending the tour of the huge, good 150,694 square foot (14,000 sq. m.) production hall at the company.

Some 24 hours later the collaboration in the pressroom can be seen from the conference room. Both the web presses from Goss are producing the inner pages, a Speedmaster CD 102-5 and a Speedmaster SM 102-5, located directly next to it, are printing the cover pages. Both machines and another Speedmaster SM 74-4 are also in operation for printing books, brochures and commercial products. A Speedmaster SM 52-2 with UV equipment is responsible for folding cartons in shorter runs. Finishing, for example UV or spot coating, takes place offline in postpress. Only the newest acquisition is equipped with a coating unit – a Speedmaster XL 105-5+L which is mainly used for printing folding cartons.

Once again steps can be heard. The door opens. Vanessa brings in fresh drinks and refills the cookies. She's hardly left the room before the door opens again. Eloy enters. A self-confident go-getter with black hair and graying mustache, whose mere presence automatically makes you sit up straight. He sits down, pours himself a cup of tea, takes a sip and sets the cup down. Then he looks around expectantly with a look that reveals how little time he has. So what's his secret to success? "I'm ambitious, I want to really create something," the head of the company says. He wants to be challenged, and not just in terms of business. He initiated a non-profit, agricultural project



**"TO MEET THE STANDARDS OF QUALITY, WE LINKED ALL OF THE PRINT PRESSES WITH PREPRESS USING PRINECT PREPRESS INTERFACE, AND WE ALSO USE PRINECT COLOR MANAGEMENT."**

**ELOY NOCEDA, COMPANY DIRECTOR, METROCOLOR**

two years ago, for example. It supports farmers by providing them with necessary technology to be able to cultivate their fields profitably. "The idea is for them to found cooperatives. Small farms aren't worth it," Noceda says.

And Metrocolor? How did he manage to make the family business founded in 1975 with 50 employees into the largest Peruvian print shop with a staff of 300? Noceda reaches for the telephone and calls Vanessa. She should bring the print samples. Only then does he answer. Each year Metrocolor invests 50 percent of their profit in new technology. "We were the first print shop in Peru to acquire a Speedmaster from the CD series and an XL 105," the businessman highlights. These innovations increase productivity, which often goes hand in hand with improved quality. In addition, he also looks to custom-made configurations, such as a specially made embossing machine that doubles as coating unit. There's a knocking at the door. Vanessa appears with the print samples – packaging and books.



Noceda picks up a cosmetics box made from metalized cardboard and rubs it a bit with his finger. "See this here? First we blind embossed it and then applied scented coating. And on this perfume box we first used a UV matt coating so that the surface looks like real jeans material." The customers have high expectations and don't tolerate more than 1 percent deviation. If the margin of error is higher, the entire order has to be reproduced. "To meet the standards of quality, we linked all of the print presses with prepress using Prinect Prepress Interface and also use Prinect Color Management. In addition, all products undergo a strict quality control," the print shop boss says. Time for the last, somewhat delicate question: Doesn't he make himself dependent on his large customers? "We cultivate a long-standing relationship and both want the same thing – a good and very successful collaboration – and that for the very long term." That's exactly the foundation for Eloy's largest coup until now. ■

**Metrocolor S.A.**

Lima 09, Peru  
metrocolor@metrocolor.com  
www.metrocolor.com

www.heidelberg.com/hd/XL105  
www.heidelberg.com/hd/Prinect



Made it to the Top 50:  
company founder Glenn Rowley.



# The Blues Brother

**GLENMORE PRINTING, CANADA //** From a one-man business to the Top 50 of Canadian print shops: Glenmore Printing in Richmond near Vancouver has a lot to show for itself. And that even though company manager Glenn Rowley doesn't even do self-promotion. He relies on good quality in record time and prefers to let his customers recommend him to others.

**O**n February 8, 1964, there was a new TV audience world record: Approximately 73 million Americans watched the Beatles performance on the Ed Sullivan Show. One of the viewers was Glenn Rowley. The 12 year old at the time witnessed the most spectacular television event in the history of rock from the neighboring Canada. "When I saw Paul McCartney on the bass I knew right away – this is the instrument for me," the now 56 year old remembers. He lives his motto "Never Too Old to Rock" as base guitarist in the blues band "Howlin' Jon's Gale Force Blues," which performs all across British Columbia.

**Specialist for POS Materials.** Though Glenn's passion for printing is a bit more recent, it's just as strong. "At 19 I started work as a printer in a small family business in Richmond," says Glenn.

They're all proud of their work at Glenmore:  
Jeff Crossley, Vice President Sales (above left)  
and Brian Donald, Production Manager.

"After four years I changed print shops and began working in sales." Whether standing at the printing press or advising customers – Glenn has a lot of fun at both, and in October of 1981 he founded the print shop Glenmore Printing. In the initial months Glenn had to manage things all by himself. In the meantime his business employs 52 people. In 2007, sales rose by 10 percent to 11 million Canadian dollars (9.6 m. U.S. dollars or 7.1 m. euros). That makes Glenmore Printing one of the 50 top-selling print shops in Canada. Glenn's secret to success is speed coupled with reliable quality. "We often deliver within 24 hours after receiving the printing data," he says. "Our customers can always rely on two things – on our employees' traditional craftsmanship and the use of state-of-the-art technology from Heidelberg."

Many Glenmore customers stem from the retail industry. The print shop produces a diverse range of POS materials such as advertising displays, posters, brochures and coupons – usually in shorter runs. "Our three Speedmaster SM 52 are simply perfect for these rush orders in particular, thanks to the short make-ready times," explains Glenn. "In order to be able to produce more quickly, we almost always add on coating." Glenmore has a two, four and six-color SM 52 as well as an additional five-color Speedmaster CD 74 with extended coating unit – the newest addition. "With the CD 74, we can also print thicker materials for the packaging market," explains the print shop owner. It was the press' significantly higher productivity that was particularly convincing in their entry into the middle size class. "Our client base has grown because of it, he said, adding, "We now also receive orders for presentation portfolios, for example. After all, the entire package, in other words, the inner pages as well as the folder, can be produced virtually overnight with the Speedmaster CD 74."

**Self-Promotion, No Thank You.** Richmond belongs to the province of British Columbia, which lies in the very southwest corner of Canada. The city with 185,000 inhabitants and built on a group of islands is a flourishing economic center and thus also an attractive spot for print shops. Especially striking are the company signs displayed in English and Chinese. More than half of the population has Asian roots, a record number even in Canada where immigration is strong. Glenmore has several clients with Chinese and Japanese origins, and it is very proud to have established these relationships. So the company is by no means lacking customers – and that despite the fact that the



"Our customers can always rely on two things – on our employees' traditional craftsmanship and the use of state-of-the-art technology from Heidelberg."

GLENN ROWLEY, OWNER OF GLENMORE PRINTING





“We need reliable machines which above all else offer high production security for our short-term jobs.”

GLENN ROWLEY, GLENMORE PRINTING

Adept printing professionals: Venkatesh Permal, Bindery Foreman (above right) and Kathy Sentes, Executive Assistant.

print shop consciously chooses not to engage in self-promotion. “Our numerous regular customers know what they’ve got with us. They often recommend us to others,” Glenn says. Alongside large retail companies, he delivers mostly to manufacturing operations.

As a token of gratitude, the owner regularly invites his customers to the print shop and demonstrates the newest investments for them during final printing approval. “This shows them that we are at the cutting edge of technology,” the print shop owner explains and adds, “The additional performance potential of our Speedmaster CD 74 with extended delivery has already impressed a lot of customers.”

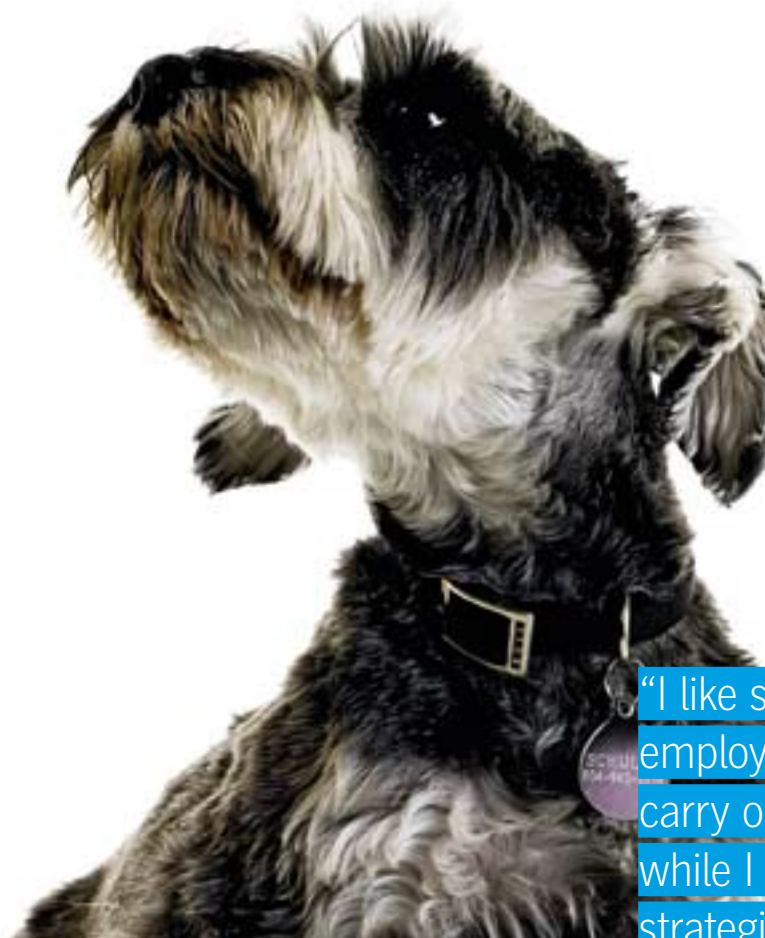
**Secure Production, High Quality.** Getting adjusted to the Speedmaster CD 74 was no problem because Glenmore already has several Speedmaster SM 52 in operation. So the printers were already familiar with the technology, particularly because both presses work with comparable operating concepts. “We’ve been printing 20 inch sheets (50 x 70 cm) already for 27 years,” Glenn says. “Thanks to this experience, we were able to fully exhaust the new, larger printing press’ higher productivity potential right away.” The business’ founder thought highly of Heidelberg even before he bought his first

Speedmaster SM 52 at the end of 1999. His second printing press, which was acquired in 1982, was a one-color GTO. Glenn was so impressed that he bought three more of the same type over the next years. Little by little, he replaced the GTOs with SM 52 models. “We need reliable machines which above all else offer high production security for our short-term jobs,” explains the Glenmore print shop owner. “With Heidelberg, the printing quality is also excellent.”

**Alternative Anicolor.** It’s not only the printing presses which ensure top quality and fast production processes at Glenmore. Since March of 2002, the business has also been using CtP and Prinect workflow, and now the Prinect Prepress Manager, all of them introduced at the beginning of 2008, which improves speed and transparency. “The print data from prepress travel to the hooked up printing presses automatically today,” explains Glenn. “That lets us significantly reduce make-ready times.”

The offset fan recently purchased a digital printing press for rush jobs with very short runs as well. But as a perfectionist, he isn’t absolutely convinced by the printing quality. He is therefore considering investing in the inking unit technology Anicolor from

More mascot than watchdog: Schnauzer Schultz is part of the Glenmore family.



“I like seeing how my employees passionately carry out their jobs while I take care of the strategic planning.”

GLENN ROWLEY, OWNER, GLENMORE PRINTING

Heidelberg. “With Anicolor we could even produce short runs of around 500 economically and with the quality of offset printing,” says Glenn. “That would be especially attractive for short run POS materials and sell sheets.

**Continuing the Growth Curve.** Glenn is a real family man. He has been married to his wife Bonnie for over 33 years and is the father of two adult children. His daughter, Lindsay, is a high school teacher and his son, James, is planning to enter into the business after finishing his degree in environmental studies. Glenn has a “second family,” too – his print shop. “I’m dedicated to my company with heart and soul, and not just for financial reasons,” he says. “I like seeing how my employees passionately carry out their jobs while I take care of the strategic planning.” Glenn places a lot of value on making sure his people are happy. Many of his employees have started families and bought their own homes since beginning work at Glenmore. The boss is very proud of that, as he is of the fact that half his personnel have been loyal to him for more than 10 years.

Glenn has clear plans for the future of his print shop. “We want to continue contributing to our customers’ success and grow with them.” The currently 15,000 square foot (1,400 sq. m.) large production space is to be expanded accordingly. As part of their

growth strategy, Glenmore Printing is also considering taking over another print shop if possible. “If the conditions are favorable, we’ll do that as soon as possible,” he says.

Glenn has also set his sights on additional technological investments. He is thinking about pressing ahead with the integration of his print shop processes with the Prinect Pressroom Manager. Glenn has a lot of time still to realize his goals – his musical ones too. After all, he lives by the motto of his childhood idol Paul McCartney – “Never Too Old to Rock.” He still goes on stage today – and is already 66. ■

**Glenmore Printing**

Richmond, BC, Canada  
 info@glenmoreprinting.com  
 www.glenmoreprinting.com

You can find a few songs from Howlin’ Jon’s Gale Force Blues with Glenn Rowley to download at [www.howlinjon.com](http://www.howlinjon.com).

[www.heidelberg.com/hd/SM52](http://www.heidelberg.com/hd/SM52)  
[www.heidelberg.com/hd/CD74](http://www.heidelberg.com/hd/CD74)  
[www.heidelberg.com/hd/Prinect](http://www.heidelberg.com/hd/Prinect)



# News & Reports

## AWARD // INTERNET SERVICE eCALL

**GERMANY.** eCall, the web-based Remote Service function from Heidelberg, was awarded the Service Management award in 2008 from the Kundendienst-Verband Deutschland e.V. (KVD, German customer service association). The award distinguishes service ideas or product services which contribute to increased quality in a particular service area and/or mark a new groundbreaking approach. The 260 voters must have considered eCall to fulfill these requirements particularly well. Thanks to the function by Heidelberg Remote Service, practically every new printing press can contact Heidelberg automatically (with the user's ok). The service ticket sent within a minute enables immediate conclusions to be drawn about errors in the settings, application or processing. That means that almost 70 percent of all errors can be remedied already at first phone contact between service experts and the printer. In the case of larger issues, the precise machine data helps prepare the service technician for his work and means that the customer can get the right spare parts as fast as possible.

**info //** [www.heidelberg.com/hd/RemoteService](http://www.heidelberg.com/hd/RemoteService)



Award: Michael Pfeffer, Director of the Global Expert Network / Remote Services at Heidelberg, receives the KVD Service Management award for eCall from Dr. Christian Kühn, who sponsored the award as Manager of Dtms GmbH (from left).

## DRUCKEREI KLOSINSKI // PRINTING AS FAST AS A PUCK!

**GERMANY.** The siren rang to signal the end of the ice hockey match declaring the Iserlohn Roosters as the winners over the Hanover Scorpions. This time the happy Rooster fans not only took the memory of the exciting game home, but also a piece of the action in their hands. At the end of the game Iserlohn Rooster posters were handed out to leaving visitors, all thanks to Druckerei Klosinski GmbH, one of the town's local print shops. Through cooperation with the ice hockey press photographer of the local paper, the print shop company's director Wernfried Klosinski was able to get hold of some of the game's first photos and speedily prepare the posters before the game's end. This meant that they received the relevant data, created the layout on their computers, produced the printing plate, printed 5000 posters and transported them to their local ice hockey stadium for handing out – and all this was achieved before the game had even finished. Mr. Klosinski and his four print shop employees, who are completely equipped with Heidelberg and Polar machines, can be proud of their local hit, and indeed proved that offset printing is as fast as a puck!

**info //** [www.druckerei-klosinski.de](http://www.druckerei-klosinski.de)



Offset printing during the match: Thomas and Wernfried Klosinski (from left) produce and distribute action posters of the Iserlohn Roosters while the players are still chasing the puck.

## FIRST IN JAPAN // KINYOSHA PRINTING ISO 12647-2 CERTIFIED

**JAPAN.** Heidelberg customer Kinyosha Printing Co. Ltd. based in Ota-ku Tokyo, has become the very first Japanese printing company to be accredited with the ISO 12647-2 certification. This accreditation is based on an international standard on printing which was implemented by FOGRA, a German research/certification organization which is recognized as the leading authority on standardization of printing. As four staff members from Heidelberg Japan are FOGRA certified, Heidelberg was happy that they could provide Kinyosha their support in attaining the certification. "The fact that Heidelberg Japan's showroom at the Tokyo head office is the first in Japan to be officially recognized in the press segment is a sign that we are able to provide our customers with value-adding-services," said Kohei Yamamoto, President of Heidelberg Japan. Ken Asano, President of Kinyosha, explained that because many of their major customers are internationally positioned, attaining ISO 12647-2 accreditation is vital in allowing them to compete successfully in the global market.



Hiroyuki Takahashi, factory director of Kinyosha, Ken Asano, President of Kinyosha, Kohei Yamamoto, President of Heidelberg Japan and Takeshi Tanaka, head of Heidelberg Japan's PMA (from left).

## EDUCATION INITIATIVE // PRINT MEDIA ACADEMY IN INDIA

**INDIA.** Heidelberg Druckmaschinen AG recently opened its very first Print Media Academy (PMA) in India, in the city of Chennai. This opening officially marks the presence of PMAs in all four BRIC countries – the key global growth regions of Brazil, Russia, India and China. Companies in India are now investing in cutting-edge printing technology in response to the sudden boom within certain sections of the Print Media Industry. However, in order to successfully compete on the global market, there is a demand for operators and technical teams in India to expand their expertise and know-how. Alongside training prepress, press and postpress personnel in the use of state-of-the-art technology from Heidelberg, the PMA in Chennai will also focus on providing talented printing technology students with development opportunities. In total, Heidelberg has now expanded its PMA Network to 18 academies across 15 different countries.



The new Print Media Academy in Chennai, India.

## BRÜDER GLÖCKLER // FIRST SUPRASETTER 162 WORLDWIDE

**AUSTRIA.** The world's very first Heidelberg Suprasetter for the large format has been successfully installed at the Austrian print shop, Brüder Glöckler GmbH & Co. KG. It was love at first sight when Managing Director Gustav Glöckler first laid eyes on the new plate imaging device at drupa 2008. As a large-format printer Gustav considered the Suprasetter 162 to be of the tradeshow's greatest highlights, saying, "This initial impression has been confirmed by our first experiences of actually using the system. We are particularly impressed by the plate imaging, overall productivity and reliability." Dr Jürgen Rautert, Management Board Markets at Heidelberg, explains that "venturing into prepress for the large format ensures that our customers enjoy the same quality of cutting-edge technology for the new large format at prepress as they do at the press stage."



Cutting-edge technology for the large format – the world's first Suprasetter 162 at the Brüder Glöckler print shop in Austria.



### HEIDELBERG EAST AFRICA // "LIONS CLUB" IN ITS TRUEST SENSE

**KENYA.** The Nairobi National Park, which is located near Kenya's capital, is home to some of Africa's most impressive animals. However, the park was recently the matter for much debate as humans came into conflict with the park's lions. With fewer game animals from poaching and loss of habitat through human settlers, predators, especially lions, began to target livestock. Consequently the lions were hunted and killed, sparking a national outcry. However, with the help from donors, organizations such as the KWS (Kenya Wildlife Service) and FoNNaP (Friends of Nairobi National Park) have been able to work together to protect the park's most prized animal. Heidelberg East Africa is proud to be one of the top 12 corporate donors to FoNNaP, and was recently invited to place the company logo at the entrance of the Nairobi National Park's gate. Thankfully due to these conservation efforts, the lion population has now more than doubled.



Frank Schmucker and Mary Ambunya from Heidelberg East Africa place the Heidelberg plaque at the park's entrance (from left).

### WETZEL GBR // RECORD-BREAKING SPEEDMASTER SM 52

**GERMANY.** The quality offset print shop Wetzel GbR can boast a truly record-breaking performance: The five-man operation with headquarters in Swabian Gerlingen, printed over 200 million sheets in seven years on its Speedmaster SM 52! For comparison: Normally the average number of printed sheets for that time frame is around 70 million. "We already have our sights set on the next 100 million prints," says manager Martin Wetzel of his "workhorse" which is well cared for by Heidelberg Systemservice. The enormous performance ability is in part due to the fact that the machine was consistently equipped with the latest technological developments like a sheet brake with suction tapes over the years.

**info //** [www.wetzeldruck.de](http://www.wetzeldruck.de)



Record-breaking: Martin Wetzel (left), manager of the quality offset print shop Wetzel GbR, and his team printed over 200 million sheets in seven years on their Speedmaster SM 52.

### DVD "THE ADVENTURE WE CALL 'TYPE'" // HIDDEN TREASURES OF THE 'IMPRIMERIE NATIONALE'

**FRANCE.** In 2005, the historic home of the 'Imprimerie Nationale' – the French National Printing Office – was sold off, despite international protest. Before the Imprimerie was moved to other premises, a documentary film crew took the opportunity to film the historic workshops and explore the Imprimerie's unique treasure trove of lead type. What makes type such an adventure at the Imprimerie is the fact that it preserved complete type cases of every kind of lead type produced during the last 300 years, from Aramaic to Ancient Egyptian hieroglyphics. The film provides a comprehensive look at the technology and working practices of lead type, as well as showing the traditional techniques which used to be employed in the production of printed matter. The film is available in English, French and German for 19 U.S. dollars (15 euros), (not including shipping costs).

**info //** To order 'The Adventure we call Type', please visit: [www.edition-klaus-raasch.de](http://www.edition-klaus-raasch.de)



Nelly Gable, a specialized punch-cutter, reconstructed and brought historical typefaces back to life.

### TEN YEARS OF HEIDELBERG BRAZIL // CELEBRATIONS IN SÃO PAULO

**BRAZIL.** It started off as an exciting moment for the print media industry in Latin America as Heidelberg Brazil celebrated its 10<sup>th</sup> anniversary in São Paulo. At the celebratory event, Heidelberg Brazil welcomed over 300 guests, which included customers, print buyers and graphic arts representatives. Several days later, the industry gathered once more in São Paulo to attend the very first Trends of Print Latin America 2008 conference. The conference, organized by Afeigraf (The Brazilian Association of Equipment and Supplies Providers to the Print Industry), provided economic and technological information and discussed trends and tendencies and the latest technologies in the graphic arts industry in Latin America.



Head of Heidelberg Brazil, Dieter Brandt (front left), and Heidelberg CEO, Bernhard Schreier (front middle), thanked customers for gifts and good wishes at Heidelberg Brazil's 10-year anniversary event.

### HEIDELBERG ONLINE // PRODUCTION COSTS DOWN – PRODUCTIVITY UP

**GERMANY.** How can you shorten throughput times in a print shop? How do you increase net productivity by 10 to 15 percent? And how can production costs per order be noticeably reduced? *Heidelberg online* has the answers in its next issue: In an article on logistics, the E-mail newsletter will be showing how important a smooth flow of material is today for a business' success and which solutions Heidelberg has to offer.

In addition to the *Heidelberg News*, *Heidelberg online* also provides information on current trends in the print media industry. The regularly published E-mail newsletter also includes reports highlighting innovations, product news, information on applications and news from the world of Heidelberg. You can subscribe to *Heidelberg online* at [www.heidelberg.com](http://www.heidelberg.com). It appears in 23 countries in a local version with the appropriate language, in addition to the English version.

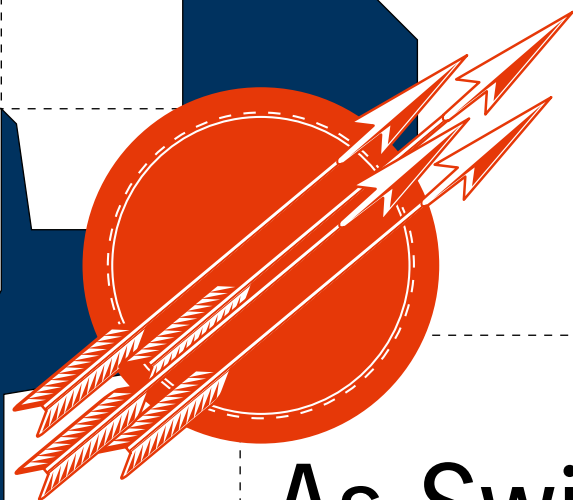
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## As Swift as an Arrow

**FOLDER GLUER DIANA X 115 //** If you want to stand out, you have to be different. This is also true of folding cartons, which are continuously growing in variety. The market is therefore demanding flexible machines which can be refitted as fast as possible and easily operated – like the new Diana X 115, for example.

**H**ans Haverkamp is in his element: The 59-year-old folds and breaks, horizontally, vertically and sometimes diagonally. He erects pieces of carton, lays them on top of one another and pretends to glue them. His dexterity in assembling the conventional collapsible cartons is astounding. You could almost think Haverkamp does origami, the over 2,000-year-old Asian art of folding paper, in his free time. He does, however, rank among the most highly versed application specialists at Heidelberg Postpress.

For more than 40 years, Haverkamp has been living for folding cartons. In expert circles, he is considered extremely adept at his field. At Heidelberg, he played a decisive role in the development of the Diana folder gluers in the past decades. And the lesson to be learned in his short demonstration is clear: No one should underestimate the challenges of folding and gluing a carton – even when it comes to a run-of-the-mill collapsible box.

**Flexible Solutions in Demand.** Logically, sophisticated cartons usually have a highly complex design. And their number is growing continuously. High quality perfumes, cosmetics, truffles and other chocolates above all else are sold based largely on their packaging. Standing in front of the shelves in the

store, a decision for or against purchasing an item is often made in a matter of milliseconds: Consumers happily allow themselves to be seduced by looks, the feel, shape and function of a sophisticated folding carton, while contents and price tend to fade into the background. Accordingly, manufacturers are placing more and more value on unique, highly finished packaging with which they hope to capture customers' attention.

The more individual a carton's design is, the greater are the demands placed on the manufacturers of folder gluers. The fact that such individual packaging is often produced in small runs and the machines therefore have to be extremely flexible doesn't exactly make things easier. On top of that, manufacturers of consumer goods are producing their "standard packaging" more and more rarely in large runs and storing them. Instead, branded companies tend to expect "just in time" deliveries – and thus production in batches for the mass market. For the operator of a folder gluer, that means frequent job changes and increasing make-ready times which, particularly in high-wage countries, push at the margins.

In light of these developments and the accompanying challenges, the demand for a new kind of machine has risen in the past years. "Speed and quality have always been

distinguishing features of the Diana folder gluers," Haverkamp emphasizes. For reasons of efficiency – and therefore cost – features such as flexibility and user-friendliness are also in growing demand now.

**Strongly Modular Design.** "We see the strongest demand and also growth potential on the market at around 45 inches (115 cm) working width," explains Frank Jansen, product manager for folder gluers at Heidelberg. At the beginning of 2006, the machine-building engineers from Heidelberg Packaging therefore began developing a new model, the Diana X 115. The most important requirement was that the machine should be extremely user-friendly. In addition, it had to be modularly built and thus flexible in the operation in order to keep make-ready times as short as possible. "Short make-ready times save time and therefore money," is the hard and fast motto. Cost efficiency was also a focus in the machine's development, the design and manufacture right from the start. "We wanted a machine that was solely dedicated to customer advantage and didn't have more than really necessary," explains construction director Wolfgang Diehr. Now user advantages, operator convenience and machine flexibility challenge even the experienced engineers at Heidelberg. "At the start of the



development we therefore talked intensively with many of our customers nationally and internationally," says product manager Jansen. "We asked – What do you need, what do you want, what do you expect from the machine, what do you expect from us?" We also asked non-customers, for example to find out what kept them from purchasing a Heidelberg machine in the past. "We didn't want to develop a machine that can do everything and more, but rather a machine that is as closely tailored to customer needs as possible," explains Jansen. Other important criteria, he says, were quickly crystallized: "High flexibility and easy operation!"

**Continual Further Development.** In order to reach this goal, the existing modular concept from the Diana X 135 was expanded once again and operator friendliness increased even more with numerous detailed solutions. For Diehr and his engineers, it was the first complete development under the direction of Heidelberg after the renowned Jagenberg group was taken over five years ago. The development itself took place under the known strict guidelines of Heidelberg quality management. "Zero defects" is their stated aim in that process as with all others.

The result is an "absolutely universal machine for all kinds of folding cartons," as Haverkamp proudly tells. Typical customers for the Diana X 115, he says, will be the ones which produce many different and technically challenging cartons – sometimes in higher, sometimes in shorter runs. That, as well as those who need to be prepared for frequently changing customer demands. "Producers of folding cartons don't know yet today which ideas a manufacturer of high

quality customer goods will approach them tomorrow." Particularly when the wheel of change is gaining speed in this industry...

**Significantly Shorter Make-Ready Times.** Thanks to the available modules and specific construction features of the standard version, the Diana X 115 can be changed quickly between jobs. In addition, the range of producible folding cartons is nearly unlimited. Jointly responsible for this flexibility are, for example, the all-purpose folding units, as well as feeder belts at the feeder which can be exchanged according to the carton surface within just a few minutes. This allows diverse ranges of carton and corrugated boards to be processed. The intelligent division of the new lower and upper transports adds additional free space.

The rotary module also saves time. It rotates the cartons either to the left or right. This makes a second step no longer necessary. All folding processes for producing collapsible, lock bottom and special cartons take place in the newly designed collapsible carton module, which significantly reduces make-ready times with its simpler operation and flexibility.

**Modular Concept.** The horizontal folds take place in the lock bottom or collapsible carton module. It's therefore unnecessary to rearrange the prefolder, which once again shortens make-ready times. The Diana X 115 carries another special feature with it as well: It produces even the smallest cartons with an open width of 1.8 inches (45 mm) using gentle belt-folding.

A pressing module, which presses the crease lines on the cartons with adjustable strength into the folding position again,

ensures particularly strong form stability. The new ejector module can remove blanks determined to be faulty at full machine speed in travel direction and ensures a product free of defects – from the smallest carton in the pharmaceutical and cosmetics industries up to large special cartons. Further modules are in planning. Included is an embossing module for Braille, which can now be found more and more often on medication packaging for safety reasons. Or an image inspection module which uses the already familiar technology "Inspection Control" from the Speedmaster XL 105. This enables cartons to be inspected for printing and die cutting quality with the Diana X 115.

The strongly modular construction accompanies a yet again improved operating concept. The frames, for example, have been lowered to allow easy access into the machine. In this way, manual work can also be carried out ergonomically. For the processing of collapsible boxes, security-related areas are now secured with light grids instead of doors. For the production of other cartons, the high safety measures aren't necessary and the light grids are deactivated. In operation this means the machine provides easy access during the busy part of the day, it can be operated easily and quickly without bothersome doors.

The new Diana X 115 is setting new standards in terms of security though. The machine is certified by an independent occupational organization and distinguished with the GS mark for tested safety – which underscores the Diana X 115's high standard of security. The easy operation using the touchscreen with a simple graphic user interface comes standard. Other functions such as the

various positioning systems AUTOset and DIGIset for fully automatic and semi automatic machine set-up can also be managed there. Low maintenance servo drives reduce service and maintenance work to a minimum for the benefit of the print shop.

The Diana X 115 had its grand debut for the public at drupa 2008. "It was a real hit there," Jansen says and smiles. "Our customers and other onlookers were pretty impressed when the machine started running at full-speed and producing more than 200,000 straightline folding cartons or 50,000 collapsible cartons per hour." Its entry into real-life operations has been more than promising. "Interest from target group customers was and is unusually high, and not just in Germany," Jansen summarizes. In the meantime, mass series production has also begun. The first series machines will be delivered in spring 2009. The Diana X 115 will without a doubt set a milestone in the world of folder gluers – yet another bearing the fingerprints of its team, Hans Haverkamp, Wolfgang Diehr and Frank Jansen. ■



## Why a folder gluer is called Diana

Admittedly, "Diana" is a somewhat strange name for a folder gluer. Particularly when it also stands for the Roman goddess of hunting. But application engineer Hans Haverkamp sees at least an indirect connection there. Arrows used by hunters easily reach speeds of 197 feet per second (60 meters per second). That makes them practically imperceptible to the human eye. This is quite similar to the Diana in full swing and a production speed of up to 2,133 feet per second (650 meters per minute). The 200,000 folding cartons produced per hour – 55 every second! - blur to a single streak – just like an arrow. The goddess of hunting sends her greetings.



# HEIDELBERG ECO



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# And Action!

**PRINT MEDIA CENTER //** Since the end of 2007 the Print Media Center in Wiesloch-Walldorf lures visitors with a unique concept: The open architecture of the demonstration center allows visitors a glimpse at the current performance possibilities in label and folding carton printing – including special applications. Combinable production lines are available to highlight just how far the boundaries can be pushed – and that all live.



Even before setting foot in the door to the Print Media Center (PMC) in Wiesloch-Walldorf, you can see it – Heidelberg’s new showcase for the production of folding cartons. The glass facade allows a peek inside the enormous hall in which printing presses, punchers and gluers are lined up to make a total of combinable production lines. The smoothed concrete floors, raw cement walls and shiny silver ventilation pipes make the demonstration and competence center look like a real print shop, something it was also designed to do so. Only the people in light gray shirts with the Heidelberg logo as well as various groups of visitors remind you that you’re in a showroom – and a mighty fine one at that. The range of solutions presented here is so comprehensive that some visitors end up informing themselves on topics that were originally not on their agenda – a possibility unique in the whole world. They go home thinking about all the endless possibilities for their print shops and businesses.

Tony Szymonik for example, Operations Director at Vibixa Ltd. from Cheltenham in Great Britain, took advantage of the opportunity during the opening week already. “I came here to take a look at the VLF equipment and I’m also interested in Data Integration. But now I’m also able to get a general idea of the Heidelberg workflow and Management Information System,” Szymonik says. His print shop specializes in folding cartons for food and household items.

“Due to the size and output of our print shop, we are reliant on efficiencies in all areas. Consequently we look at both at equipment and personnel. In addition, the focus on IT and the Management Information System is crucial to us for growing our business,” says Szymonik.

Two other visitors inspect postpress during the opening event. “Actually the reason we came to Wiesloch was to take a look at the Speedmaster XL 105. But here you really get presented with the whole package – prepress, press, cutting, creasing and gluing. It’s really impressive; you’d want all of this equipment in your own factory,” says Tony Phillips, Operations Manager from a print shop in Gillingham that belongs to the Nampak group. Keith Greasely, Operations Director at Benson Box from Leicestershire, adds, “We were really impressed with the machine and its performance, which ultimately roused our interest in other Heidelberg products. Now we are also taking cutting and gluing machines into account. The organization of the PMC’s workflows underlines Heidelberg’s competence and the high standards of quality.”



Power from start to finish: Folder gluer Diana X 115 with feeder and automatic packer (top); six-color Speedmaster XL 162 with coating unit and Prinect Inpress Control (right).

**Demo Jobs with Customer-Specific Print Data.** Wiesloch-Walldorf is intended to show what is possible with state-of-the-art technology from Heidelberg. “Naturally, customers expect ideal results in terms of efficiency and quality from us,” says Bernhard Nahm, who played a decisive role in designing the new showroom. Nahm has just come from a preliminary production discussion. A customer wants to use his own data to test out a print job in Wiesloch-Walldorf and see if the desired increases in productivity are attainable under real-life conditions. These kinds of tests are not unusual for Heidelberg. It gives customers a greater degree of assurance in their investments, particularly when it comes to complex customized machines. That’s also why multiple combinable production lines for various formats and applications were installed at the PMC.

A highlight impossible to overlook is the Speedmaster XL 162. “Wiesloch-Walldorf is the only location where our customers can test-drive large format machines,” Nahm says proudly – particularly

since Heidelberg’s new flagship machine is integrated into a workflow targeting maximal output, from prepress to printing (including measurement and regulation of color and quality) and up to post-press. One of the folding carton production lines even includes an automatic palletizing unit from Winkler+Dünnebiel at the end of the chain. This is used primarily when the folding carton-gluing line with the Diana X 115 is producing at maximal output. “With the so-called peak performance tests, we demonstrate how throughput times can be shortened across the entire production chain,” says Bernhard Nahm. Two-digit percent increases in output are routine, last but not least because of the synergies Heidelberg creates with its solutions for fluently integrated processes.

Off to the two duo machines: a Speedmaster XL 75 and an XL 105, both equipped with a coating unit before the printing units and double coating units after. The XL 105-LYY-8+LYYL is particularly impressive with its 15 units and cold foil module. It’s a somewhat rare configuration, but ideal for covering the broadest base of high quality finishings and special applications possible. Customers can explore the technological possibilities for replacing their previous, often separate work steps with a single inline process. Or they experiment ▶



**ROLAND KRAPP**  
THE DESIGNATED DIRECTOR  
OF THE PRINT MEDIA CENTER

### “We Prove, We Can!”

With large demonstration centers all over the world, Heidelberg possesses a network unique in the print industry. The goal is to inform about the comprehensive range of solutions in a realistic setting and be able to concretely address customers’ questions. Some 1,500 businesses from the entire branch took advantage of this opportunity at the Print Media Center (PMC) in Germany last year. *Heidelberg News* spoke with Roland Krapp, designated director of the PMC with locations in Heidelberg and Wiesloch-Walldorf, about the merits of the PMC for Heidelberg customers.

*Mr. Krapp, what does the PMC Heidelberg offer to customers?*

**Krapp:** While the PMC in Wiesloch-Walldorf is primarily focused on packaging printing, customers in Heidelberg receive a representative profile of the product portfolio for the commercial branch. We want to show what the equipment from Heidelberg can do for daily business – for example how higher output or a particular utility can be achieved. That’s why we have a full-fledged print shop set up here, including Prinect workflow. We even produce print products for Heidelberg’s own needs – from business cards to posters, calendars or flyers and up to adhesive bound brochures. That means we advise customers from a user’s perspective and not at all from the manufacturer’s.

*What kind of consulting do you do exactly?*

**Krapp:** Generally about trends, process technologies, machine technology or special applications. Usually print shops want to assure themselves of an investment – for example when they are updating their equipment or want to enter an entirely new segment. Here customers can test their plan using a realistic simulation. That could be demonstrations of the equipment’s performance abilities or the doability of an application. In the process, we also advise customers using our technological and business expertise. We prove daily how different print jobs can be achieved according to our motto “We prove, we can!”

*As a customer, how can I take advantage of the PMC’s services?*

**Krapp:** Easiest would be to contact a local Heidelberg representative. There you can already discuss the first demands on a print job. After all, our customers should take the best result possible back home with them after their visit!





Ideal match for extra large format die-cutting: a Dymatrix 142 CSB.

with different printing stocks, with opaque white, effect or functional coatings as well as cold foil applications in order to give print products a higher quality impression or increase their usability. Recently, more and more customers have also been informing themselves about Heidelberg's solutions for security printing and brand protection as the expectations of their customers rise.

The PMC in Wiesloch-Walldorf doesn't just advise you on application technology and production processes from prepress to postpress. "Visitors can talk with us about the whole workflow. We cover the entire production process and also have corresponding experts on location – digital media designers, printers and packaging specialists – who understand customer demands," Nahm says. To illustrate this he points to the adjoining rooms where there's a cutting plotter from the company Zünd, which a customer is currently using to

produce a sample folding carton with his CAD data. "Since the carton blanks determine productivity, often minimal corrections to the carton construction are enough to achieve a more efficient sheet arrangement," explains Nahm.

In the pressroom a group of visitors is streaming towards the Speedmaster XL 105 – until one visitor veers off and decides to first pace the length of the entire production line. That happens quite a lot. Often guests peer through the glass walls into neighboring rooms as well. The architecture's transparency is a guiding theme at the PMC and is meant to represent the pursuit of an open exchange between all participants. "We would love it if our customers and their clients didn't just use our competence center for demonstrations but also for their own events as well, for example," says Karl Kowalczyk, current director of the PMC with locations in Wiesloch-Walldorf and Heidelberg.

This holistic approach is rounded off by competent partners from the print industry's suppliers. "The companies Sun Chemical and Marbach helped us build an ink mixing station and a studio for punching tools, for example," Kowalczyk adds. The goal of this kind of cooperation is to achieve a worldwide unique service concept benefiting customers. And it looks like Kowalczyk, Krapp and the rest of the team are on the right track. "Here, we can see where the future is going – which allows us to prepare ourselves for the market challenges of tomorrow," Szymonik from Vibixa concludes. ■

## “A New Building is Just the Beginning”

**INTERVIEW WITH ERICH ZAHN //** When print shops reach their limits, the question presents itself – expand, build new or reorganize? Erich Zahn from Heidelberg Business Consultancy has the answer. For almost 20 years he's been supporting businesses from the graphic industry worldwide in planning their space and the ideal layout for production lines and processes. *Heidelberg News* asked what's important.



**M**r. Zahn, what significance do aspects such as the flow of materials, logistics and factory planning have at Heidelberg?

**Zahn:** Those are very key topics for us. We want our customers to achieve optimum result in all areas, after all. For that we have to pay attention to a lot more than just the machine's direct surroundings.

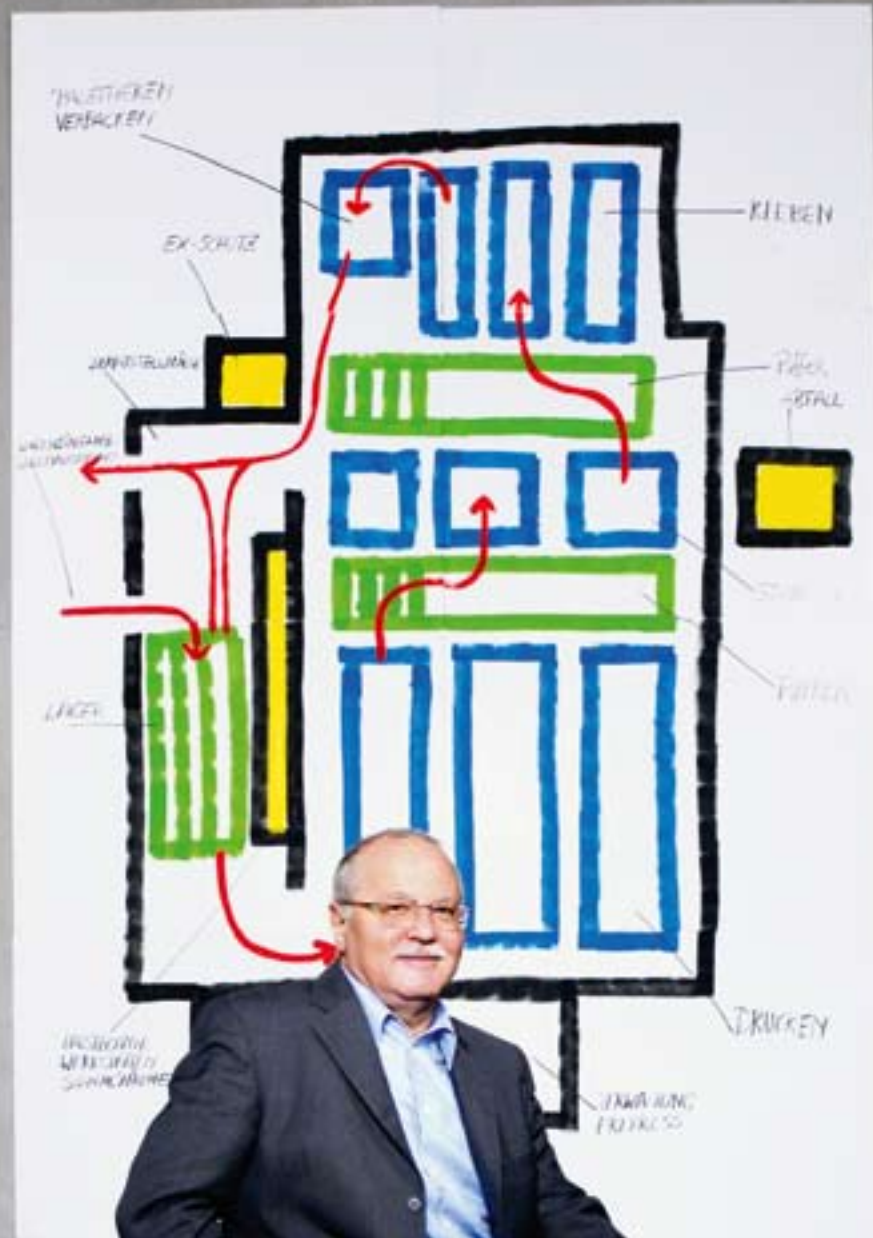
*What is typically wrong with a printing press' surroundings when a customer turns to you for support?*

**Zahn:** Usually there's simply not enough room available. Earlier, four-color machines and maybe coating were used for folding cartons. Today, the printing presses and folder gluers are twice as long and significantly wider. The machine's performance abilities on the same amount of space have also grown incredibly. The entire flow of material in printing folding cartons is much stronger and in the case of commercial print products much more varied, meaning all the space is used up. When reorganizing, you therefore need to see how the available production rooms, which usually serve as a buffer, can be better used. The other option is to plan and build a completely new factory. In both cases, processes and workflow need to be closely examined of course. So the starting point can be very different. In the end, however, the question for us is always how we can help our customers manage their businesses faster, better and more economically than before.

*Aside from spatial changes, where is the largest room for improvement based on your experience?*

**Zahn:** That varies from company to company. Nevertheless, very often the same functions are separated from one another, for example incoming and outgoing goods. Businesses that combine them save space, forklifts, work and administrative work. The various materials in the storeroom – raw materials, finished goods, auxiliary supplies and spare parts – should also be consolidated. That helps reduce volumes and allow them to be used more flexibly. At another print shop organizational changes could be the key to success. For example, when there are a lot of stoppers during printing because the paper wasn't cleanly cut at the paper factory or because the pile wasn't prepared enough and the sheets can't be easily separated at the delivery. In this case, jogging and airing the pile in a pile turner could help. Although that means additional work, the printing press' higher productivity would well compensate for that. ▶





Erich Zahn from Heidelberg Business Consultancy says that incoming goods, production, storeroom and shipping should work as a closed circuit with short paths.

*That sounds as if there's a correct solution for every problem.*

**Zahn:** (laughs) Well it's not quite that easy, of course. At the very latest when you add in the people factor, things start to get more complicated. You get used to the achieved added space in certain areas of the new building very quickly. But the desired success only kicks in in combination with the new workflow. And that requires some rethinking on the part of all employees. If that doesn't happen, the old problems come up again soon: The free space is quickly blocked, and side rooms have to be used as a buffer. When that happens, no one knows where anything is anymore. So people are constantly looking for pallets which are too often moved and broken. In this case smaller batch sizes or changing the order of print jobs could help. So the entire production and delivery chain up until the customer has to be considered. In any case, a new building alone is definitely not enough, at best it's a start.

*Assume a customer needs your help planning a new building. How do you go about such a project and how much time do you need for it?*

**Zahn:** Normally I estimate three to four days for those kinds of projects, sometimes more, sometimes less. Before we start, I try to include people from the customer's management team. The decisions are, after all, long term, affect the employees' jobs and should be supported by the top management. Depending on what the task is, the customer then receives a questionnaire about his current production facility and important production data. This gives me the most important raw material for my work, namely numbers. Because everything I do, every single suggestion, is based on numbers. That means I can recalculate every decision.

*In what form do you then work with customers?*

**Zahn:** Through workshops. In my opinion, all results – the various calculations and plan outlines – should be made in conversation with the customer, be verifiable at all times and also be supported by the customer. To do so, I have to be able to visualize everything, which can be done wonderfully with flip charts. That also has another advantage: Using the flip charts on the walls, which I take digital photos of to document the project, the customer can retrace every single step later as well.

*What steps are those?*

**Zahn:** There are quite a few. First I take stock with the management. We gather all important information on the company structure, operation model, material flow, space and productivity. Based on the present situation, we then use the planned rates of growth to come up with a target state and determine detailed goals. That's all very important, but extremely difficult. Here you have to humor the customer a bit. But when it comes to concrete planning, when the customers are given a piece of paper and colored pencils to sketch their new print shop, then every single person is enthusiastic. In this way, the vision of the future workplace, which is also oriented to employees' needs, begins to take on a form.

*What's most important when designing this kind of building master plan?*

**Zahn:** Generally, production should take place on one floor. I also put spaces with the same or similar function together as much as possible. Additionally, production, pallet packaging and storeroom should ideally build a closed circuit with short paths. This can be achieved with a linear production configuration, for example, with buffers between printing and punching as well as between punching and gluing in a folding carton business. All of that is important, but most importantly, all areas must be expandable independently of one another.

*What does that mean concretely?*

**Zahn:** That means there has to be enough room left over for additional production lines to be able to increase production volume. In addition, the plan should also allow for qualitative growth in length for more finishing steps. And none of that should interfere with a possible expansion of the storeroom or administrative area. The good thing is that you don't have to build, equip and heat the necessary halls right from the beginning but only when you need them. That can be done, I just need to know in advance. The foundation might have to be prepared or I might say that the ground plate should be poured already. None of this is a problem if you keep the possibility of expansion open from the beginning.

*As a Heidelberg employee, are you able to advise your customers in a completely unbiased manner?*

**Zahn:** It's true that I can't just forget where I'm from and of course want our customer to find solutions from Heidelberg for folding cartons or commercial products after the workshop. But I have to be unbiased when I advise them and I'm able to be as well. My goal is to find a good solution for the customer's issue – regardless of whether it's a middle-sized print shop with 100 employees or an international business group. If I'm successful in that, then I've done enough towards customer loyalty. This challenge presents itself anew in every single project and is a lot of fun for me. ■

**Further information**

Dr. Erich Zahn would be happy to provide you with more information on services from Heidelberg Business Consultancy by E-mail [erich.zahn@heidelberg.com](mailto:erich.zahn@heidelberg.com).



# GET PRINECTED!

**PART II //** Prinect fundamentally revolutionized workflow and process management in print shops. This is still the case today. Current examples are new solutions for web-to-print and soft proofs as well as for integrating postpress.

**P**rinect from Heidelberg provides a modular print shop workflow which maintains all management and production data centrally and makes it available around the clock wherever it is currently needed. That's why it is important for new demands to be quickly integrated in Prinect's range of functions. That's why Heidelberg is constantly continuing to develop the software and follows a clear goal. "We want our customers to take advantage of new business opportunities and improve their profitability by making their print shop processes more efficient," says Christopher Berti, director of product management for Prinect and CtP.

**Fully Integrated Postpress.** One example of this is the integration of postpress with the Prinect Postpress Manager, which makes Heidelberg the sole provider of a completely integrated print shop workflow. Prinect Postpress Manager incorporates the machines in postpress into the entire process over a JDF interface. The result is a fluid exchange of data between postpress machines and a print shop's Management Information System (MIS). TH/KH folders, saddle stitchers beginning with the model ST 350, the folder gluer Eurobind 4000 as well as Dymatrix die-cutters and folding carton gluers from the Diana series can all be directly linked in. Both machines from other manufacturers, as well as Heidelberg machines which do not allow direct online integration, are connected to the Prinect workflow via data terminals.

"At every Prinect work station, the user has an overview of a print order's current status in prepress, press and postpress," says Berti, adding, "He can download order information as well as customer data, paper, format or run size directly on the machine." If the order is finished, the machine forwards analysis data such as make-ready, start and production times for post calculations directly back to the MIS.

Analyze Point enables a quick overview of all order-related processes. The program is part of the Prinect Cockpit, the integrated operating interface for all production areas. It displays all orders in real time. Machine status, production speed, various job and counter information as well as the currently loaded job can all be displayed. Upon request, Analyze Point also produces clearly laid-out analyses of individual jobs. This enables print shops to view both – their current process status as well as process improvements.

**Realistic Production Planning.** In addition to full integration, many print shops also need to boost speeds in production planning. Heidelberg therefore worked with customers to develop an additional tool – the digital planning table Prinect Scheduler. "Many print shops still do their planning with external software modules or a manual planning table," Berti explains. "Last-minute rescheduling due to job changes is tedious, and scheduling conflicts are easy to overlook and may cause problems."

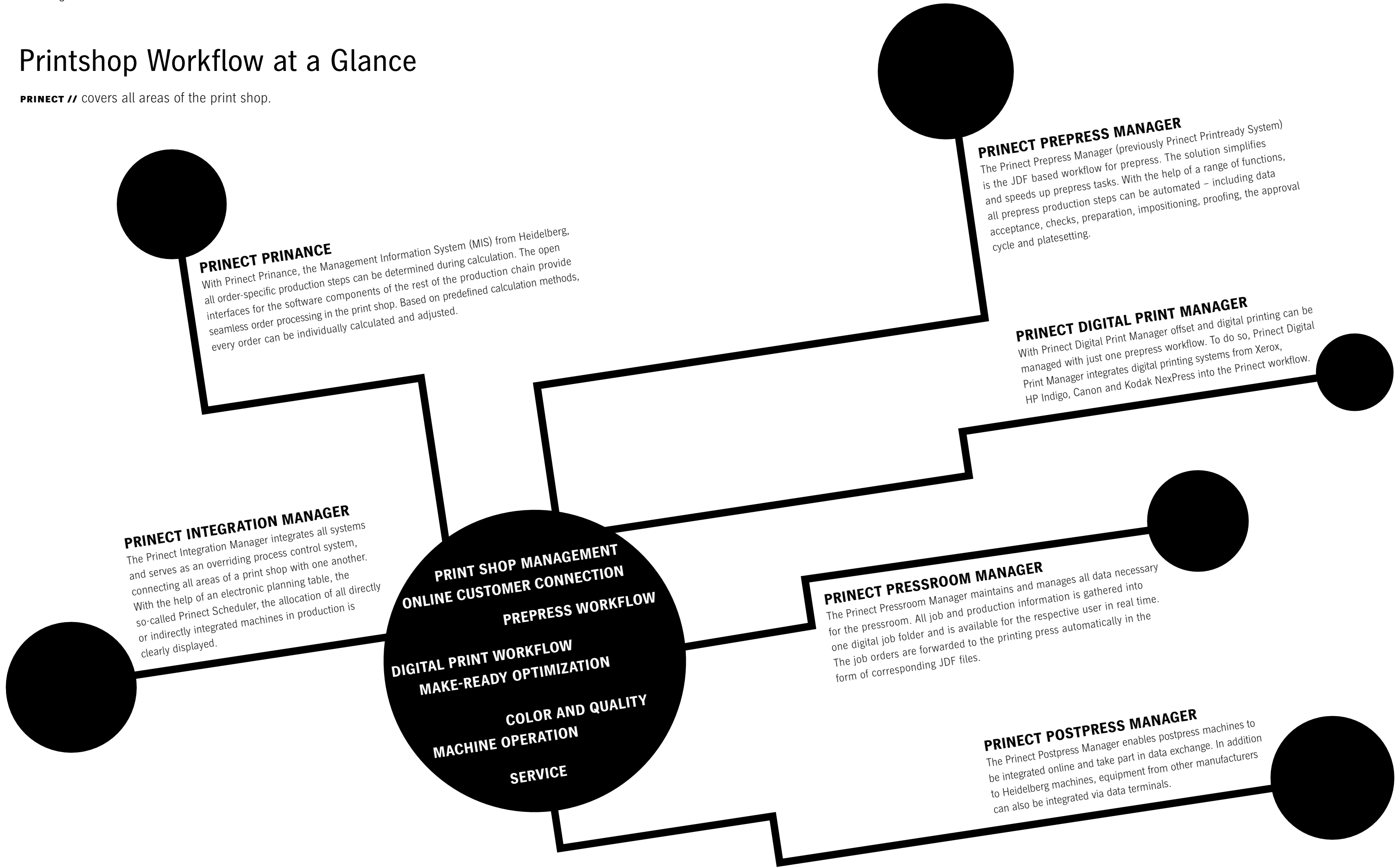
The new Prinect Scheduler makes production planning significantly easier, ranging from manual planning of individual work steps up to rule-based planning of entire production orders. In this way, jobs can be automatically planned based on the agreed delivery deadline, for example. Furthermore, the Prinect Scheduler also shows whether important production milestones have been reached at so-called checkpoints. "This allows the scheduler to plan significantly faster, more flexibly and more easily," explains Berti. "He can see at a glance if everything is running according to plan and where he needs to intervene, for example when deadlines are at risk." Additionally, any other authorized employee can access this information from his workplace over the Prinect Cockpit.

The solution allows for a real-time overview of production, the status of every individual print order, as well as free and occupied capacities in all areas of the print shop. "The digital planning table ▶



# Printshop Workflow at a Glance

**PRINECT //** covers all areas of the print shop.



## PRINECT PRINANCE

With Prinect Prinance, the Management Information System (MIS) from Heidelberg, all order-specific production steps can be determined during calculation. The open interfaces for the software components of the rest of the production chain provide seamless order processing in the print shop. Based on predefined calculation methods, every order can be individually calculated and adjusted.

## PRINECT PREPRESS MANAGER

The Prinect Prepress Manager (previously Prinect Printready System) is the JDF based workflow for prepress. The solution simplifies and speeds up prepress tasks. With the help of a range of functions, all prepress production steps can be automated – including data acceptance, checks, preparation, imposition, proofing, the approval cycle and platesetting.

## PRINECT DIGITAL PRINT MANAGER

With Prinect Digital Print Manager offset and digital printing can be managed with just one prepress workflow. To do so, Prinect Digital Print Manager integrates digital printing systems from Xerox, HP Indigo, Canon and Kodak NexPress into the Prinect workflow.

## PRINECT INTEGRATION MANAGER

The Prinect Integration Manager integrates all systems and serves as an overriding process control system, connecting all areas of a print shop with one another. With the help of an electronic planning table, the so-called Prinect Scheduler, the allocation of all directly or indirectly integrated machines in production is clearly displayed.

**PRINT SHOP MANAGEMENT**  
**ONLINE CUSTOMER CONNECTION**  
**PREPRESS WORKFLOW**

**DIGITAL PRINT WORKFLOW**  
**MAKE-READY OPTIMIZATION**  
**COLOR AND QUALITY**  
**MACHINE OPERATION**  
**SERVICE**

## PRINECT PRESSROOM MANAGER

The Prinect Pressroom Manager maintains and manages all data necessary for the pressroom. All job and production information is gathered into one digital job folder and is available for the respective user in real time. The job orders are forwarded to the printing press automatically in the form of corresponding JDF files.

## PRINECT POSTPRESS MANAGER

The Prinect Postpress Manager enables postpress machines to be integrated online and take part in data exchange. In addition to Heidelberg machines, equipment from other manufacturers can also be integrated via data terminals.



**“THE USER CAN GET AN OVERVIEW OF THE CURRENT STATUS OF A PRINT JOB AND DOWNLOAD ORDER INFORMATION SUCH AS CUSTOMER DATA, PAPER, FORMAT OR RUN SIZE DIRECTLY ON THE MACHINE AT EVERY PRINECT WORK STATION.”**

eases the scheduler’s daily load,” Berti concludes. He adds, “If he wants to schedule multiple print jobs with the same special colors together or make advanced reservations for confirmed jobs, he can do this all directly with the digital planning table. This enables him to see immediately what effects it will have on the total schedule.”

**Secure Versioning.** Prinect doesn’t just help optimize large work areas like postpress or the entire production planning. It also provides new solutions to users with special demands – for example for producing different language versions of an order. In this case, the CMY color printing plates usually remain the same while the black plate is exchanged for every language version. Special colors are also often put into use according to each version. It’s therefore decisive for smooth production to separate the contents carefully into unchanging and varying areas as well as corresponding color allocation.

In order to prevent any overlapping, Prinect separates the data as needed already at order acceptance and assigns it to the various versions. The files needed for production are then automatically checked and compared, and any deviations are displayed on the monitor. This ensures that the files delivered by the customer can truly be produced. “Thanks to Prinect, the various language versions can be treated like one single order,” explains Berti. “That lowers the administrative work needed and production times. Version-specific problems can also be quickly recognized and solved.”

**Intelligently Balancing Paper Stretch.** Another new feature enables paper stretch to be compensated for so that tricky printing stocks can be used without problem. This function counterbalances any stretch in the printing stock, thus noticeably increasing print quality. This is important because ensuring one hundred percent register accuracy isn’t only difficult when printing very thin paper.

All papers stretch somewhat when traveling through the printing press – only minimally, but to different extents. This presents printers with a big challenge, particularly on demanding print jobs. “Screen dots on a high quality brochure for the automobile industry, for example, really have to line up on top of one another down to the micrometer,” explains Berti. Up until now, printers have dealt with paper stretch by manually stretching printing plates. This costs a lot of time, and register inaccuracies nevertheless remain with this method.

With the new software program, on the other hand, paper stretch can be exactly adjusted and compensated for. To do so, the order is first printed “normally,” and the sheet is measured. Based on the gathered data, completely new bitmaps are calculated. From that, new printing plates can be created which ensure the best possible register quality across the entire sheet size and run. “Thanks to the paper stretch compensation software, printers can save 60 percent on make-ready time and 30 percent of waste on an average four-color job,” Berti says.

**Business Opportunity Web-to-Print.** Prinect doesn’t just lower costs, but also opens up new business opportunities. One example is web-to-print. Brochures, business cards and other print products with fixed layouts are often produced with very few changes. The new web-to-print functions from Prinect offer the possibility of saving editable layout templates in the print shop portal. In this way, customers can create individualized print products and authorize production directly in the browser. The print shop then receives a PDF file ready for printing. The use of such standardized templates reduces the print shop’s costs of data preparation and order processing. Additionally, production errors can be virtually eliminated. A further advantage of web-to-print is that print shops can also provide their own standard templates for business cards or advertising materials to their customers. And recurring orders can of course be carried out online very easily.

**Color-true Soft Proof.** In keeping with today’s progressive digitalization, Prinect supports virtual approval processes in addition to web-to-print. In this way, remote soft proofs can be sent to customers directly through the print shop’s online portal. The customer then examines the proof, which is adjusted according to the monitor’s

color depiction and relays his corrections or comments to the print shop online. But how can a print shop ensure that the customer sees the same color depiction on his monitor? The solution is a new pixel-proof-viewer from Prinect, based on Heidelberg color technology. This is the foundation for a color-true depiction of the proof on the customer’s computer monitor. Proof images are transformed into the right color space online using ICC monitor profiles targeted at any customer’s monitor.

**Easy MIS Integration.** JDF ensures that all described new developments have open systems. Furthermore, Prinect also works with software from many other providers. “In the last two years, we’ve integrated successfully around 20 foreign MISs into the Heidelberg workflow,” Berti reports. “That includes providers such as PrintPlus, Tharstern, Prism and others.”

The integration of the respective MIS takes place through a central interface, independent of the number of integrated areas and machines. Prinect then feeds the order data into production automatically. Feedback on order status and progress takes place in the form of messages in Job Messaging Format (JMF) to the MIS. This means that print shop management has a clear overview of current order status and production costs at all times. “Integration into a foreign MIS works well,” says Berti. “Nevertheless, Prinect Prinance remains the best option for our customers. After all, our own MIS is ideally tuned to the Prinect Workflow.” ■

**More Information**

You can find more in an article about web-to-print in the current issue of the *Heidelberg online* newsletter. Registration at: [www.heidelberg.com/hd/newsletter](http://www.heidelberg.com/hd/newsletter)



# Hot, hot, hot!

**SHRINK SLEEVE LABELS** // With gloss and glamour for luxury editions or as eye-catchers for mass products: Shrink labels are in fashion. It's no wonder, either, because the colorful plastic sleeves can be elaborately designed and wrapped around bottles, cans or little pots to fit like a glove.

It's no big surprise that slim fitting packaging can look pretty good. Already in the 1970s, it was fashionable to lay down in the bathtub wearing your new pair of jeans until the material had conformed itself to your body like a second skin. They called it "shrink to fit." In our case, hot steam is used instead of water and the mould is not one's legs but "sleeves" – shrink sleeves to be precise.

**Calculable Trend, Not Just "Hot Air."** The labels shrunk to size using hot air can be made to fit any container easily. While that doesn't sound particularly exciting, it actually is. This technique completely erases any optical difference between the packaging and label. With a 360-degree sleeve, the label and product container are absolutely identical. That means that the entire packaging serves as a medium for the sales message. An additional advantage is that the labeling technique is also suitable for very contoured product packaging as well as very diverse materials.

Because of the wide range of possibilities, almost all brand manufacturers from all different branches are now exploring shrink sleeve labels. These made up about 8 percent of the worldwide label market in 2007. Market researchers from Alexander Watson Associates (AWA) even predict yearly growth rates of about 7 percent for shrink sleeve labels. One of the most important reasons is that product differentiation at the point of sale is decisive for sale. Shrink sleeves offer exactly that – nearly endless and relatively cheap opportunities to lend mass-produced products an individual look.

**Rapid Regional Growth.** "Conspicuously designed shrink sleeves make a product's packaging a real eye-catcher and help it stand out from the competition on the shelf," explains Kishore Sarkar, Director of Strategic Development for Labels and Packaging at the Swiss printing press manufacturer Gallus Group – one of the leading businesses in shrink sleeve and film printing. There are also very tangible reasons for

choosing shrink labels produced using a rotation technique. They are scratch-resistant and protect products from dirt and light. "In addition, individual products can be packed together in combination or multipacks and gifts or product samples can also be attached," Sarkar says, naming more advantages of the shrink sleeve labels. These aren't just winning over drink and food producers, but also increasingly the manufacturers of household, beauty and cosmetic products. The pharmaceutical industry has also come to appreciate the protective qualities of the shrinking film labels.

Because of all of these characteristics, the future is looking bright for shrink sleeves. "It could therefore be worth it for print shops to enter into the business now," says Sarkar. According to AWA, shrink sleeve labels already make up 37 percent of some of the labeling market in Asia; in North America it's 31 percent, followed by Europe with 24 percent – tendency upwards. The largest growth is expected in eastern Europe. Setting Japan aside for a moment, the boom is still going strong in Asia as well. "Print shops who want to successfully enter these growth markets don't just have to invest in machines, but also personnel expertise," emphasizes business strategist Sarkar. Processing the "second skin" is indeed a bit sensitive and requires a good knowledge of the material, he says.

**Longitudinal or Transverse.** The films for sleeves are usually made from three polymer-based materials with different rates of shrinkage:

- PVC (polyvinyl chloride) demonstrates a shrink rate of 45 to 66 percent and is the favored material worldwide. In the United States, PVC is even used 80 percent of the time and in Europe 50 percent.
- PET-G (glycol-modified polyethylene terephthalate) has the highest shrink rate: 75 percent. PET-G is preferred in Japan, the largest market for shrink sleeves so far.
- OPS (oriented polystyrene) has a shrink rate of a substantial 70 percent, but has to be air-conditioned when stored, processed and transported because of its heat sensitivity. OPS is primarily used in the Asian markets (above all else in Japan). ▶







**KISHORE SARKAR**  
DIRECTOR OF STRATEGIC  
DEVELOPMENT FOR  
LABELS AND PACKAGING,  
GALLUS-GRUPPE

### “Money alone is not enough”

Kishore Sarkar from the printing press manufacturer Gallus Group on the European shrink sleeve label market and challenges for print shops looking to enter the field.

*Mr. Sarkar, where do newcomers entering the field have the greatest chances in the shrink sleeves market?*

**Sarkar:** In Europe, no question about it. Although the Europeans, particularly German consumers, were initially skeptical about the new labels, the high-quality printed sleeves are now especially in demand in Europe. I'm sure the demand is going to continue to grow in the future. The opportunities for marketing are boundless.

*What costs do printers have to reckon with for market entry?*

**Sarkar:** We have four different machine systems for manufacturing shrink sleeve labels that vary in terms of grain length and thus also in investment sums. The cost of acquisition is also very dependent on the preferred machine configuration. For that reason, I would recommend having an individual offer made. One thing is clear though: Money alone is not enough. Particularly with shrink sleeves, expertise plays a very important role. Employees are needed in prepress who are able to adjust the design to the shrinking process. The printer should have experience handling films. I think a small test and quality lab is also indispensable. A technician should also be trained in the entire process because most customers want to have intensive consultation.

*The bio-degradable film PLA is currently a hot topic.*

*What do you make of it?*

**Sarkar:** Bio-degradable sounds great, of course. But the PLA film can currently only be composted under very specific conditions. A garden compost isn't enough, for example, because the film needs at least 104 degrees Fahrenheit (40 °C) for composting. There's also no separate collection or recycling concept for the films like for other plastic packaging. And another thing: The film is made from corn – a staple food in Latin America – the price of which has already doubled from the production of biofuel. In addition, the energy consumption needed for producing the films is very high. All of this has to be considered to avoid false judgments and be able to take advantage of the available market opportunities.

Starting recently, films made from renewable raw materials are also available. PLA (Polylactic Acid), for example, is manufactured from lactic acid and, under the right conditions, is biodegradable. “This is a negligibly small market in which we aren't expecting larger long-term growth, however,” explains Dr. Christian Dux, a chemist and senior product manager of labels at Klöckner Pentaplast (kp). Since 1996 kp has been manufacturing films for shrink sleeves and ranks among the top market leaders of the worldwide roughly 20 film manufacturers that compete against each other.

Each film only shrinks in one direction: either transverse-direction oriented (TDO) or machine-direction oriented (MDO). “TDO is the classical version and is by far the most widely used worldwide,” says Jens-Peter Schumann, Business Manager Labels at kp. In the classic manufacturing of a shrink sleeve label, the sheet is cut, reverse printed and then welded into an endless tube, folded and then rolled up again. The service provider then uses a labeling machine to cut the sleeve from the roll to the container's length, puts it over the product and shrinks it.

An alternative to that is the “roll on shrink on” method (ROSO), in which solely MDO films made from a mono-oriented polypropylene film are used. These are only cut from the roll after printing and during the labeling process. The film is then glued at both ends using hotmelt – for example wraparound labels on bottles. The bottle is then put through a heated tunnel where the label shrinks and conforms to the bottle's surface. These kinds of film only shrink up to 18 percent, however, and are therefore not suitable for full-body sleeves. Instead, they are primarily used on containers with a relatively “even” shape (meaning more cylindrical and without any extreme indentations or bulges). AWA studies predict growth rates of 4 percent for ROSO labels in this sector.

As of recently, there are also special MDO films that can even be used for full-body sleeves, however. They are processed somewhat differently: During labeling, a label section is cut from the printed roll and wrapped around a vacuum mandrel. The two ends are welded using a laser beam and thus formed into a tube. This tube is put over the bottle or container and – the same as with the tube sleeve – shrunk in a steam tunnel. The advantage for the printer is that he doesn't have to worry about elaborately gluing, folding and wrapping the tube, which means he also doesn't have to invest in the corresponding postpress equipment. A packaging service provider, on the other hand, can't get around investing in a labeling machine. “Depending on the number of cycles and volume, the investment can pay off very quickly though,” explains Christian Dux.

**Precise Interaction of all Components.** A particular challenge for print shops is exactly calculating the printed film's shrinking behavior already during its creation in prepress.



Only then does the printed image match the marketing specifications after the heat treatment as well. The choice of ink plays a large role because it can significantly influence shrinking. The degree of slippage and the durability of inks on the inside of the sleeve tube is important when pulling the film onto the product. “Printing presses have to be very precisely regulated then, particularly in terms of the web tension and temperature control,” explains Sarkar. Gallus discovered the market for film printing and particularly shrink sleeves already early on. “That's why all of our machines are configured accordingly and can process shrink films,” Sarkar said.

About 20 machine manufacturers share the world market for shrink sleeves. Worldwide gravure printing or short grain flexographic printing is predominantly used. However, since the run size per print job for shrink sleeve labels is continuously decreasing, and the designs frequently change, the manufacturing costs for these techniques are increasing. Narrow printing presses with UV flexographic printing are particularly popular and well-suited to middle and shorter runs. Once a print image has been generated, it can be changed quickly and simply. This lends the containers a consistently new appearance. The coatings are also growing increasingly elaborate – metallic gloss, 3D and reflective effects and different materials easily give mass-produced products a new look.

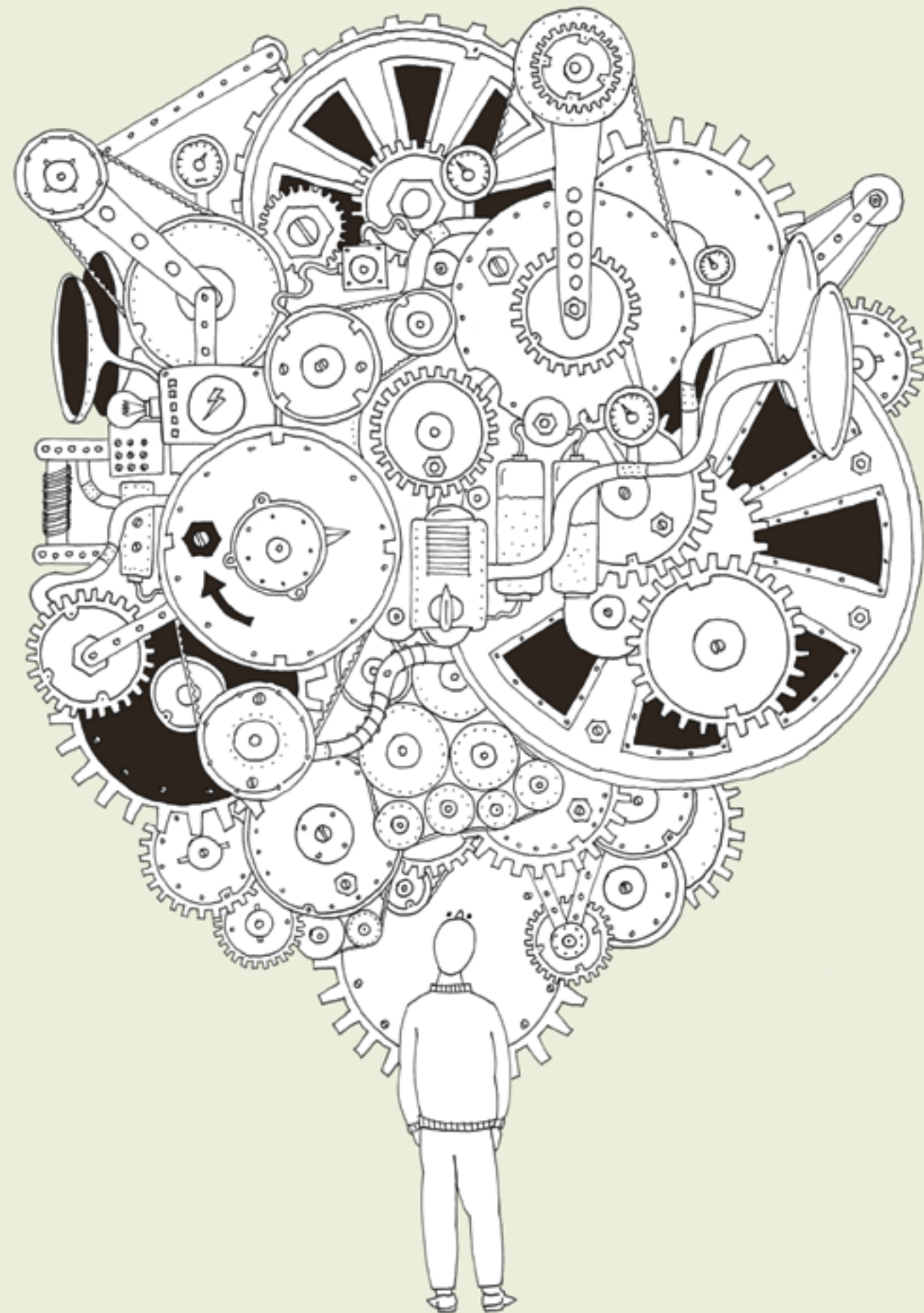
“There aren't any ready-made sleeve labels, however,” says Sarkar. The right film and suitable printing and shrinking techniques have to be chosen anew each time based on the individual product packaging. “That makes sleeves a relatively elaborate affair for printers,” says Sarkar. The business strategist emphasizes that it can be worth it though and recommends that newcomers to this attractive market take advantage of application trainings by Gallus. ■

**Gallus Ferd. Ruesch AG**  
St. Gallen, Switzerland  
E-mail: info@gallus.ch

**Klöckner Pentaplast GmbH & Co. KG**  
Montabaur, Germany  
E-mail: kpinfo@kpfilms.com

**Market Studies: AWA Alexander Watson Associates B.V.**  
Amsterdam, Netherlands  
Internet: www.awa-bv.com





# Through the Zero-Defect Pass

Diary of a Layman //

What does the lay person think when presented with the world's most impressive sheetfed offset press?

By Philipp Tingler

I'm a writer. I want to make that clear right from the start, because technology is a very mysterious world for me. If my car breaks down, I hit it with a branch and desperately wish for a reset button. To me, an espresso machine is as complicated as a Boeing 747 and I am stunned at the sight of radios that display the name of the song being played. To make a long story short, I am really not a machine guy. No, I am a man of words, not least of which the printed word. That's why I happily agreed when I was invited to view the new gem of Heidelberg Druckmaschinen's product portfolio, indeed, to even accompany it from its development up to being put into operation. I'm talking about the new Speedmaster XL 162 and its "little" sister, the XL 145. I happily agreed, because even though I usually get invited to test drive a Ferrari or to the America's Cup, even I knew that Heidelberg is the leader in technology for offset printing presses. I was, however, oblivious to the work, sweat and iron that goes into creating a printing press. That was my first lesson at the melting furnaces in Amstetten.

## Day One: Amstetten

When I get into a cab in front of the hotel in Ulm and tell the driver I'm going to Amstetten, he asks, "To Heidelberg?" It's clear that that's the first address here. The Heidelberg printing presses are manufactured in three factories, or better put at three locations making up one factory: Amstetten, Brandenburg and Wiesloch-Walldorf. Amstetten has around 1,300 employees and is the production center for castings and the mechanical

processing of side frames and cylinders for the printing units. With over 55,000 tons of casting per year, the factory ranks among the largest casting houses in Germany.

First things first at the reception desk, I'm given a pair of safety goggles. My guide through the factory, the Director of the Support Area, Dr. Gerrit Eisenblätter (quite appropriately so – "Eisenblätter" means iron sheets), accompanies me through the casting house. Iron is the basis of everything here. While computers also play a part at the control center, which I'll visit later and where the formulas for the iron and the oven temperatures are displayed, here we're at the industry's core: iron, sparks, and fire. When an order comes in, the workers in Amstetten transform more than 2,300 tons of sand-resin mixture a day into molds for the cylinders, side frames and cross bars of all printing press models. The molds are filled with liquid iron, which glows, spits and burns, then is set to cool for 72 hours, held down by enormous weights. Next, the leftover sand on the mold blanks is shot off with small steel balls before being sent off to the adjoining hall for processing. The parts are then turn-milled and precision ground until they are smooth and polished. Processing the new parts in extra large format presented special logistical challenges to be surmounted. Looking around, I see gigantic milling machines that need special heavy-duty cranes for installation when they are anchored in a deep foundation. A new transport system, the "platform forklift," was even specially developed to aid internal transportation of the unusually large castings.

I also take a peek at the so-called inspection room, where huge machines from Zeiss spend hours at end checking how precise the parts and drilled wholes are at constant room temperature; a thousandth of a millimeter is the range of tolerance for decisive components of an offset printing press – which seems much less like a



machine in the classical sense than a precision mechanical electronic high-tech structure – with up to 100,000 individual parts that ultimately need to work together as precisely as a Swiss clock. Thus, on the one hand, the talk is of tons and thousands, and on the other hand absolute precision and micro units – that’s the range of tolerance here. After the glowing iron, production starts to resemble more of a laboratory than a classical production line. Here a whole score of chemical-physical relationships needs to be understood – aerodynamics and nano surface technology for the precise guidance of the paper sheet in the machine, electronic control, and laser and semiconductor technology for the opto-electronic elements. Precision is top priority in all areas – only then is a finished piece allowed to go through the zero-defect pass. I take that same door as I exit the hall. Mr. Eisenblätter offers to let me keep the safety goggles as a farewell present. Ok, I might have pressured him into it just a little bit. You never know when you might need a pair of safety goggles after all!

## Day Two: Wiesloch

All Heidelberg printing presses are assembled in Wiesloch-Walldorf, the largest of the Heidelberg production locations and also the largest printing press factory in the world. Over 6,000 people work here. The entire production area, a small town in itself, spans the area of 88 soccer fields.

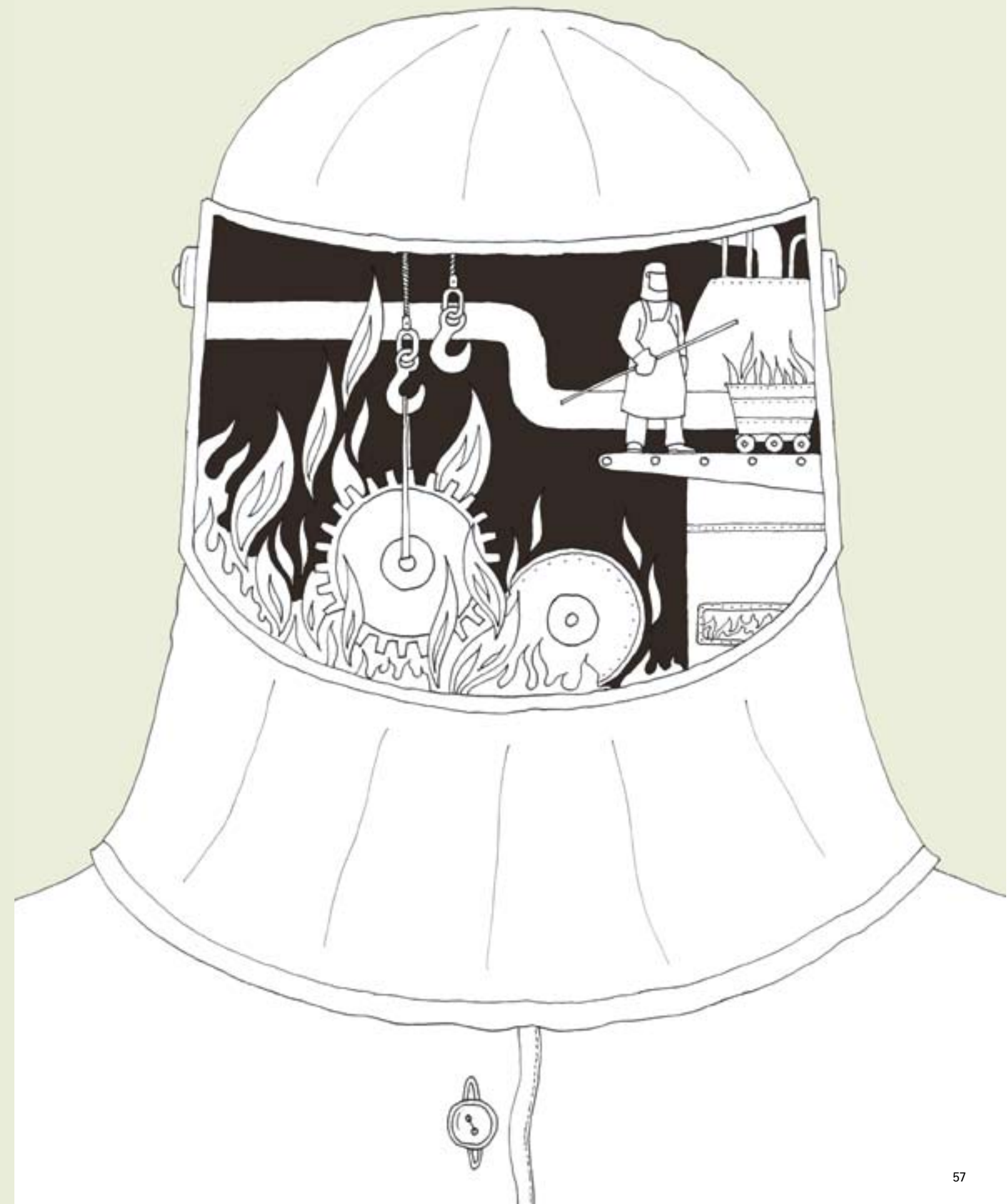
When I arrive I make a beeline for the brand-new hall 11, the complex’s showpiece, grandly opened in September 2007 as a kind of location anniversary present for 50 years of operation. Hall 11 is symbolic of their leap into a new dimension, specially built for the production of both Speedmasters in large format, on a foundation capable of bearing particularly heavy weights and a sturdy, 17.7 inch (45 cm) thick floor made of reinforced concrete. The hall is over 850 feet (260 m) long, almost 459 feet (140 m) wide and 55.8 feet (17 m) high. The architecture evokes the image of a printing press. With a bit of imagination you can just make out the feeder, printing units and delivery. With somewhat less imagination, hall 11 reminds you of an oversized gymnasium, except that in place of rings hanging from the supporting frames under the ceiling there are huge heavy-duty cranes that are capable of carrying extremely heavy weights. These cranes are an impressive symbol of the challenges which come

with the new format class. This didn’t just present completely new development demands. Also production facilities had to be built, production means created and people recruited and trained.

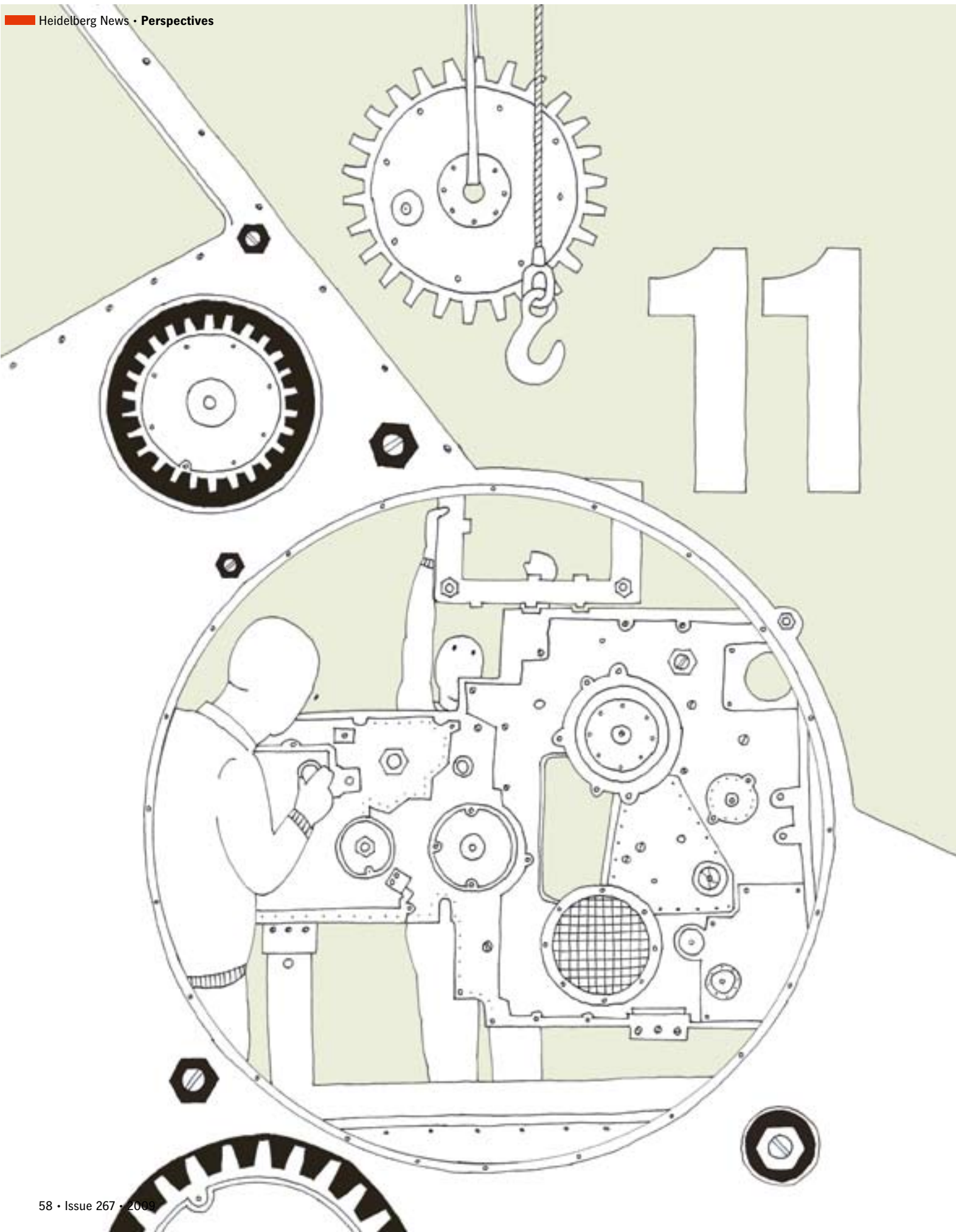
People play a particularly important role here. One such person is Ilkay Akkaya from assembly planning, who I am now meeting for a short tour of the hall. He’s accompanied by Dieter Heer, a “godfather” of the large format machine. “Each printing press,” Heer explains to me, “is accompanied by a member of the Heidelberg staff, who facilitates and oversees assembly and test runs, as well as subsequent disassembly and setup at the customer’s premises.” This is exactly what the machine’s godfather is responsible for. Although the word “godfather” may sound a bit emotional, it is strangely appropriate. Heer talks about “his” machine the same as a godfather about his godchild – brimming with pride and true affection. Heer was also entrusted with the care of the very first extra large format machine, the Speedmaster XL 145 delivered to the print shop Freund near Osnabrück, Germany, which I will soon visit and experience in operation. But more on that later. Right now we’re standing in front of hall 11’s preassembly, where component groups are assembled. Deliveries arrive at the storeroom nearby. Side frames, base frames and cylinders come in from Amstetten. Bars, rollers and turning parts come from Brandenburg.

The assembly process for the extra large format is of course also different than that of smaller format printing presses. This is reflected by the internal logistics in hall 11. The hall has three lines of production, termed “ships” in technical jargon. In the first ship of the parallel assembly lines, the workers assemble sheet travel modules, offset units as well as feeders and deliveries as simultaneously as possible. Because the components are processed parallel to one another – as is the case of automobile assembly as well – there’s also something called a “wedding.” Only at Wiesloch it’s not a main frame and motor being wedded but a sheet travel module and offset unit. After the entire construction of the machine in the final assembly, which takes place in ships 2 and 3, the printing press is then “qualified for printing.” That means that the specialists test the “newborn” press inside and out for full operation functionality.

Hall 11’s production area is closed off to the south by a white wall, behind which is the Print Media Center Wiesloch-Walldorf. This is the part of the hall where Heidelberg presents “fully integrated solutions for the production chain in the manufacture of folding cartons.” For me that means that I finally get to see the machines in action, ▶







a sight I last saw on television as a child and marveled at for its slightly robot-like feel. Die-cutters and folder gluers gracefully process a packaging blank to be folded, turned and flipped over. One thing after the other, always with the same precision, accuracy and graceful agility. Already the factory robots in Amstetten struck me as messengers from another time and space. And now here I am, standing in front of this wondrous postpress machine for die-cutting, folding and gluing – and am eyeing it with the fascination of a 12 year old. And that after having seen their counterpart, so to speak, in operation – a gigantic printing plate image setter, the Suprasetter 190 for the large format in prepress.

I'm now standing in front of future packaging whizzing by me in an endless whirl of color and can't help but feel slightly hypnotized. When I tear my gaze away, I see it all of a sudden – the over 200 ton Speedmaster XL 162 – a titan – nearly 98 feet (30 m) long, with six printing units and a coating unit, each of which weighs almost 23 tons. 23 tons. Personally I like to think of it this way: My Mercedes SL, 1980 model, not exactly a small car, weighs a good 1.5 tons. That means one single printing unit weighs about 15 of these cars, which I imagine piled up on top of each other to help picture things. Even the paper feeder on the displayed XL 162 adds up to 7 tons (4.7 Mercedes SLs), and two heavy-duty cranes were needed to move the 31 ton paper delivery (20.7 Mercedes SLs) alone. And here it is – the incarnation of four years of developmental work and the embodiment of the material's power. It smells of ink, freshness and somehow new, and it looks like a small factory of its own.

### Day Three: At Freund in Georgsmarienhütte

Heidelberg designed the Speedmaster XL 145 and XL 162 above all else for packaging printing and industrial publishing. After accompanying the Speedmaster on its journey from furnace to test run, I want to go a step further and visit the machine in its element, the print shop – in this case a time-tested master of packaging printing, Freund GmbH in Georgsmarienhütte near Osnabrück, Germany. The medium-sized family business with a hundred years of tradition is now in its third generation of leadership and directed by owner Karl-Heinz Freund. The business keeps a staff of 300 employees at its four German locations with its main business focusing on the development and production of end consumer and trade packaging. For their anniversary year in 2008, they

want to be worthy of their top ranking once again. The installation of the new printing press Speedmaster XL 145 from Heidelberg at the Osnabrück-Georgsmarienhütte location is an important milestone on that path.

For Heidelberg, the Speedmaster XL 145 at Freund GmbH was and still is a decisive landmark as well. It was the first installation of its kind. And as if that weren't enough, the investment in the XL 145 by this location of the Freund group also meant the change to a new manufacturer in offset. That's always a weighty and momentous step, best compared to getting engaged to marry perhaps. It's a signal for the future and an enormous advancement of trust.

Michael Raschke, the responsible project manager at Freund, explains how close the cooperation with Heidelberg is. "The experts from Heidelberg regularly check how the machine is running," he says. "As soon as a disturbance arises, they either fix it from Wiesloch using a simulation or rapidly on location in Osnabrück. From print shop head, Christian Rumohr, as well as Production Manager, Jürgen Kellermann, I learn that both sides, Freund and Heidelberg, view the XL 145's start-up phase as a field experiment everyone can learn from. That process is quite fast, however. "Since starting up the press, our make-ready times have significantly decreased and we're making leaps toward our goal of a three shift operation," says Christian Rumohr. In addition, with an occasional output of over 12,000 sheets per hour, they have already been experiencing productivity advantages in production. A maximum of 15,000 sheets per hour is possible. That's quite a bit – particularly when you consider that every single sheet is about 17 square feet (1.6 sq. m) large!

Next, I'm equipped with a hair net and paper apron and head off to go take a look at the machines. We walk along the XL 145's gallery, past the printing units, up to the control panel – I beg your pardon, the high-performance control center allowing the press to be operated via a touchscreen from a central operating station. Packaging for chocolate is currently being printed. The production manager opens the delivery for me, where the sheets are being dried with infrared light and transported out of the machine without any contact using air jets. The sheets travel absolutely securely, and they have to, because expectations are enormous and the precision of the sheet travel corresponds to the ultimate quality of the print products. Many manufacturers have cataloged the exact colors for their brands and don't tolerate even the smallest deviations. Color is identity. The print ▶

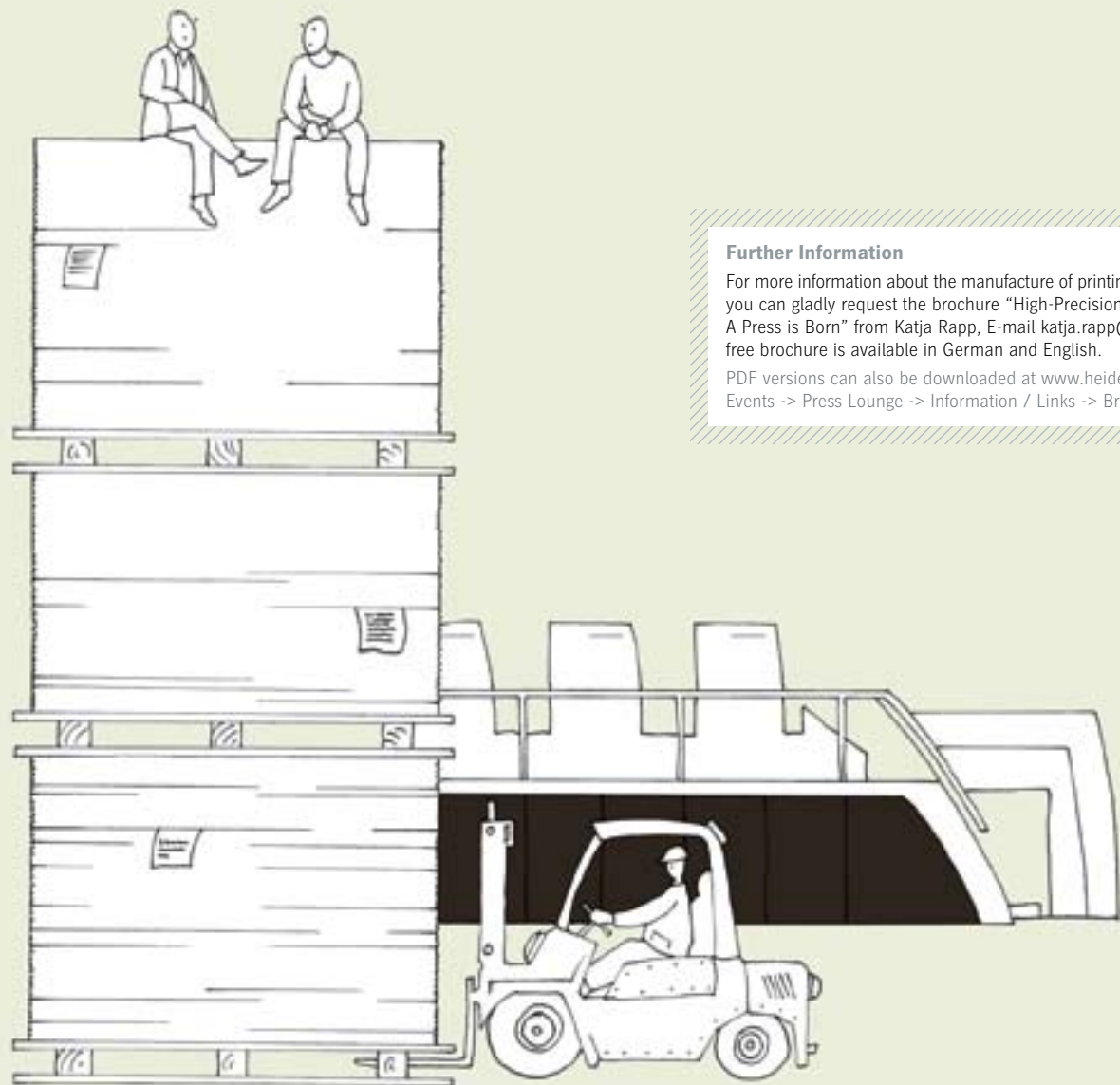


shop manager himself shows me the files and documents with color specifications. Here I learn to tell Persil red from Merci red, an important distinction.

Then, once again, dimensions are enormous – this time in terms of the folding carton production at Freund. I learn that 80 million cartons per year are no rarity for candy packaging, for example. A good 80 million cartons that are carefully printed, punched, die-cut and glued – and after usage usually thrown away without notice. So is it all in vain? No, it's just a product's life cycle. From old packaging comes new – the same is true of the mountains of paper shavings and snippets that accrue during punching and die-cutting. At Freund, they get sent through a separate transport system to be recycled. We talk about the eternal cycle of packaging over meatballs and pasta salad in the cafeteria. On the way down, however, we pass by the XL 145 again, which is currently finishing a job – 3,000 sheets – no big deal for the Speedmaster, as I now know. For me it takes on a

greater meaning in the meantime, however. Even on such small jobs the machine's soul is apparent – far away from the glowing iron, moved with colossal strength, a metallic whirring, in tune with the rhythm of our times. ■

*PHILIPP TINGLER says he solves technical problems by "pressing the off and on button." The award-winning author, learned economist and philosopher is known for his novel "Fischtal" and the books "Juwelen des Schicksals" and "Leute von Welt." Tingler is 38 years old, was born in West Berlin and has been living in Zürich for years. Alongside being an author, he also works for radio and television and writes for various newspapers and magazines, such as Vogue, Stern and Park Avenue as well as columns for GQ and Welt am Sonntag. His most recently published works was the guidebook on manners "Stil zeigen!" and the audio book "Das Abc des guten Benehmens."*



**Further Information**  
 For more information about the manufacture of printing presses at Heidelberg you can gladly request the brochure "High-Precision Series Production – A Press is Born" from Katja Rapp, E-mail [katja.rapp@heidelberg.com](mailto:katja.rapp@heidelberg.com). The free brochure is available in German and English.  
 PDF versions can also be downloaded at [www.heidelberg.com](http://www.heidelberg.com) -> News & Events -> Press Lounge -> Information / Links -> Brochures.



# The Blanket: Key to Good Offset Printing

**THE BLANKET IS A REAL ALL-ROUNDER** and lies at the heart of offset printing. It has to transfer text and graphic elements exactly from the printing plate to printing stock. An incredibly demanding task when you take a closer look at what all that involves.

The blanket needs to be able to take on color just as well as it dispenses it. At the same time, it also has to convey dampening solution evenly. Furthermore, irregularities in thickness in the printing stock have to be evened out and it also has to serve as a kind of "damping system." Specific material characteristics are decisive in how well the printed material releases from the blanket (quick release effect), how high quality the replication is in terms of color and tone and how strongly the printed image is affected by mechanical strain.

Because of all of these requirements, Heidelberg subjected their blankets, made up of multiple layers, to intensive testing – both for surface properties (for example roughness, chemical composition) as well as "damping qualities" (compressibility). In this way, customers can be sure that Saphira blankets provide the best print quality, very smooth operation and run stability. Specific material characteristics are decisive in how well the printed material releases from the blanket (quick-release effect). They also impact the quality of the replication's color and tone and how strongly the printed image is affected by mechanical strain.

To make sure the blankets perform well, it is best to store them in their original packaging and in an upright position – cool and protected from dust and the sun's rays. They shouldn't be stored for longer than 24 months, since the material can harden and become brittle otherwise. It is advisable to clean the blankets with water before using them for the first time and then later only use approved washing agents in order not to damage the material properties.

If irregularities should nevertheless appear in the printed image and other causes have been ruled out, the following should be considered:

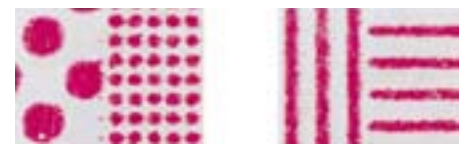
Slur or ghosting can be due to the wrong print processing or packing, for example. Thus the run sizes on plate cylinders and blanket cylinders should be checked. A rule of thumb for the blanket cylinders: A good packing height corresponds to the height of the bearer ring (plus or minus 0.0008 inches (0.02 mm)). Packing heights can be precisely measured with the dial packing gauge from Heidelberg. It's also advisable to affix the blanket exactly using a torque wrench. If a cloudy image can't be attributed to the printing stock, flaws in the surface or construction of the blanket could be the cause. A single full-surface print without water often provides clarity. Excessive dot gain significantly higher than the process standards for offset printing could be a sign of flawed processing or packing height as well as too much pressure. Even register problems can result from interactions between blanket, ink and printing stock. Printing blankets with good quick-release effects minimize the adhesive strength and thus the negative effects on the register. A multitude of printing problems can be prevented by choosing the high quality Saphira products from Heidelberg. ■



Cross-section of a blanket (Source: I.M.C GmbH).



Good print image thanks to intact blanket.



Slur (top) and ghosting (bottom), for example due to the wrong packing height, insufficient processing and too much pressure.

**Correction**

In the last "Tips and Tricks" article (HN 266) the impression may have been given that the ink and dampening control test form is generally included for free during a new installation. In reality, use of the test form belongs to the standard repertoire of Heidelberg's customer-oriented range of services.

**Info**

Products described here may not be available in all markets. You can get further information from your local Heidelberg representative.





**MEN AT WORK // EPISODE 4**  
 THOMAS WANNER,  
 ERBACH, GERMANY

## Man of Many Talents

**THOMAS WANNER ISN'T AFRAID** to show the world who he is. In fact, he even displays it proudly across his body. Two years ago he got a tattoo of the "Heidelberg" logo – his eleventh tattoo in total. Wanner came to Erbach in Swabian Germany in 1999 as an apprentice and completed his training as an offset printer here. The hobby photographer loves going to the movies and is interested in film technology.

*You had the "Heidelberg" logo tattooed on your waist. How did you get the idea to do that?*

All of my tattoos say something about me. I'm fascinated by printing technology and that's what the Heidelberg name stands for. So the motif was clear to me. The tattoo is very simple and looks like a black and white insignia. Having it done on my waist was pretty painful though.

*What do your friends, family and co-workers think about it?*

At first my boss thought I had gone crazy. But in the meantime he thinks it suits me. I've never had any problems because of my tattoos in any case – neither with customers nor with the older generation. And women usually like the tattoos.

*What do you enjoy the most about your work?*

There's a lot of variety. As a small print shop, we take on a very diverse range of orders, from four-color company brochures to flyers for a club. I also like the personal contact to our customers. It's a real affirmation and huge source of motivation when they thank me for my work.

*What is the biggest challenge in your job?*

Hot summer days. Our print shop isn't air-conditioned. When all the machines are running it often gets up to 104 °F (40 °C) inside here. We work up quite a sweat then.

*What's your greatest dream?*

A nice house with a big barbecue grill along Lake Garda in Italy. ■

## HN Voices

**Germany** Helmut Schendzielorz, St. Augustin, Germany // *The examples of businesses around the world show how diverse the possibilities in sheetfed offset printing are. That drives you to come up with your own innovative work using Heidelberg presses.*

**Malta** Joseph M. Muscat, Gzira, Malta // *The spot coating in the last issue inspired me to redesign my course syllabus. In the future, I'll encourage my students to apply those kinds of coatings in prepress.*

**Brazil** Antonio Carlos Quanelo, São Paulo, Brazil // *I would like to learn more about automation in production. I'm also very interested in sustainability. Perhaps Heidelberg could include an article on that in a future issue.*

**Tanzania** Isaek Sameji, Dar es Salaam, Tanzania // *Thanks to the Heidelberg News I've learned a lot professionally. I'm now very well-informed about what print technology is available worldwide. But above all else, you show how modern machines can help achieve high quality products.*

**Spain** Jon Gaizka Castro, Bilbao, Spain // *I'm amazed by the Taiwanese print shop manager Richard Kang's thoughts from the last issue. He proves that the printing industry can indeed be aligned with environmental protection, a topic increasing in importance today.*

**Columbia** Diego Velásquez Sandoval, Medellín, Columbia // *I look forward to every new issue. I'm always very curious about the new technological innovations from Heidelberg. The stories about print shops all over the world are particularly exciting for me, however.*

**Germany** Winfried Egger, Weiler im Allgäu, Germany // *Articles on solutions like "Distinguished Temptation" from the HN 266 demonstrate clearly how its done, which is ideal. They also help open your eyes to see your own operation more clearly.*

### WINNER OF THE READER'S SURVEY – HN 266

#### 1<sup>st</sup> Prize: LEICA D-System

Brendan M. Tripp, B+F Papers Ltd., Auckland, New Zealand

#### 2<sup>nd</sup> and 3<sup>rd</sup> Prize: iPod touch

Jamel Jegham, Dar el Maaref d'Impression et Edition, Sousse, Tunisia  
 Davor Smokovic, Aster Studio, Pazin, Croatia

#### 4<sup>th</sup> to 6<sup>th</sup> Prize: 100 Euro Gift Certificate for the Heidelberg Merchandizing Shop

Sameh Zaharn, Al-Kifah Carton Box Factory, Al-Ahasa, Saudi Arabia  
 Willy Agustianto, daitoprinting Bali, Bali, Indonesia  
 Bela Krajcsovics, Krenfi Kft., Békéscsaba, Hungary

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 69115 Heidelberg, Germany  
 www.heidelberg.com  
 Adriana Nuneva, Senior Vice President – Global Marketing

#### Project Management

Matthias Tritsch  
 Tel.: +49-(0)-6221-92-4570  
 Fax: +49-(0)-6221-92-5042  
 E-mail: Matthias.Tritsch@heidelberg.com

#### Editorial Management

Dietmar Seidel  
 E-mail: Dietmar.Seidel@heidelberg.com

#### Department Products & Solutions

Isabelle Specht  
 E-mail: Isabelle.Specht@heidelberg.com

#### Editorial Advisory Board

Martina Ekert (Latin America), Veronique Dubost (France), Timothy Henschel (USA), Manuela Deufel (Germany/Switzerland), Mark Hogan (UK), Brian Ellis (Canada), Jasmine Ho (Asia Pacific), Karl Kowalczyk (Applications), Andreas Lang (Product Line Management), Henriette Larsen (Nordic), Rainer Manderbach (Gallus Asia), Hans-Dieter Siegfried (Communications), Elke Steinbach (Service), Volker Trapmann (Europe/Middle East/Africa)

#### Design and Production

SIGNUM communication GmbH  
 Lange Rötterstraße 11  
 68167 Mannheim, Germany  
 Tel.: +49-(0)-621-33974-0  
 Fax: +49-(0)-621-33974-20  
 www.signum-web.de

#### Editor-in-Chief

Volker Zeese  
 E-mail: Zeese@signum-web.de

#### Project Management

Dr. Udo Kessler  
 E-mail: Kessler@signum-web.de

#### Creative Direction

Matthias Birkenbach  
 E-mail: Birkenbach@signum-web.de

#### Art Direction

Oliver Weidmann

#### Layout

Karin Breuner

#### This issue's editors

Volker Zeese (6-13, 41-43); Heike Link (14-21, 36-40); Boris Indihar (22-25, 44-49); Klaus Pfenning (30-33); Kirsten Kummer (50-53); Philipp Tingle (54-60); Sabine Höfler (62)

#### This issue's photographers

Mathias Braschler (front and back covers, 6-13); Claus Geiss (3, 14-25, 41-42); KVD/Medienhaus Waltrop (26); Daniel Lukac (36-40); Sabine Kress (39, 50-53, 62); Rainer Diehl (Fax-Feedback)

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Massimo, Domenico and Nicola Simioni (from left), leadership trio at Grafiche SIZ

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