

Heidelberg

News

The customer magazine
Since 1930 • Issue 268 • 2009



A HARD-HITTING TEAM

Kirkwood Printing in Boston, U.S.

“The Markets Rule”

Saphira and the consumables strategy adopted by Heidelberg – an interview with Peter Tix

A Boost for Business

Trends – how they develop and the opportunities they create

HEIDELBERG



Quality – A Dynamic Constant

Quality has long been just as important to politicians, media scientists, and artists as it has to engineers, management experts and consumers. The pearls of wisdom that have emerged over the years – such as “quality comes at a price,” “quality is a matter of taste” or “quality remains long after the price is forgotten” – reflect this diversity. Nowadays, the concept of “dynamic quality” provides food for thought for many a philosopher.

Whatever your personal feelings on the matter, you will know from experience that your customers expect specific qualities under defined conditions – particularly in times such as these. Clearly, a highly productive manufacturing operation is needed to impress both particularly discerning clients and walk-in customers, or to bring in new orders while also ensuring regular customers are happy.

We are committed to helping you succeed by providing ideal solutions – whether you are looking to print extremely long runs on super-fast presses, manufacture highly complex print products with top-quality consumables, make frequent job changes in the shortest possible time, or explore new fields of business with a previously owned but reliable machine.

This issue of Heidelberg News provides a few examples of such solutions. As indicated above, quality is very much a dynamic concept, but for us it has been a constant corporate value for more than 150 years – all the more reason why I hope you will once again find something of interest among our latest quality products.

Yours,

Jürgen Rautert
Management Board, Markets
Heidelberger Druckmaschinen AG

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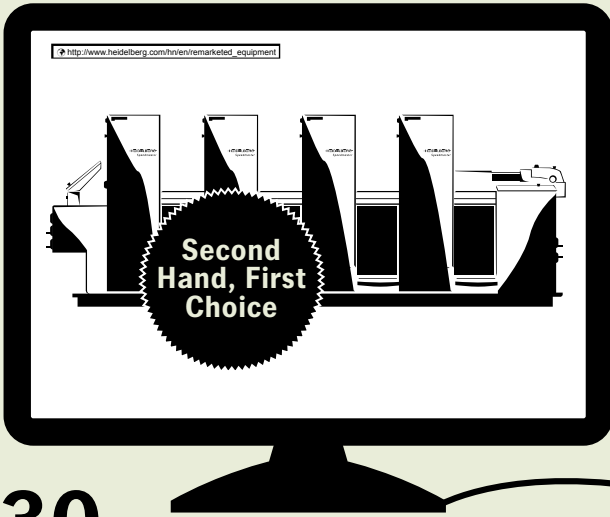
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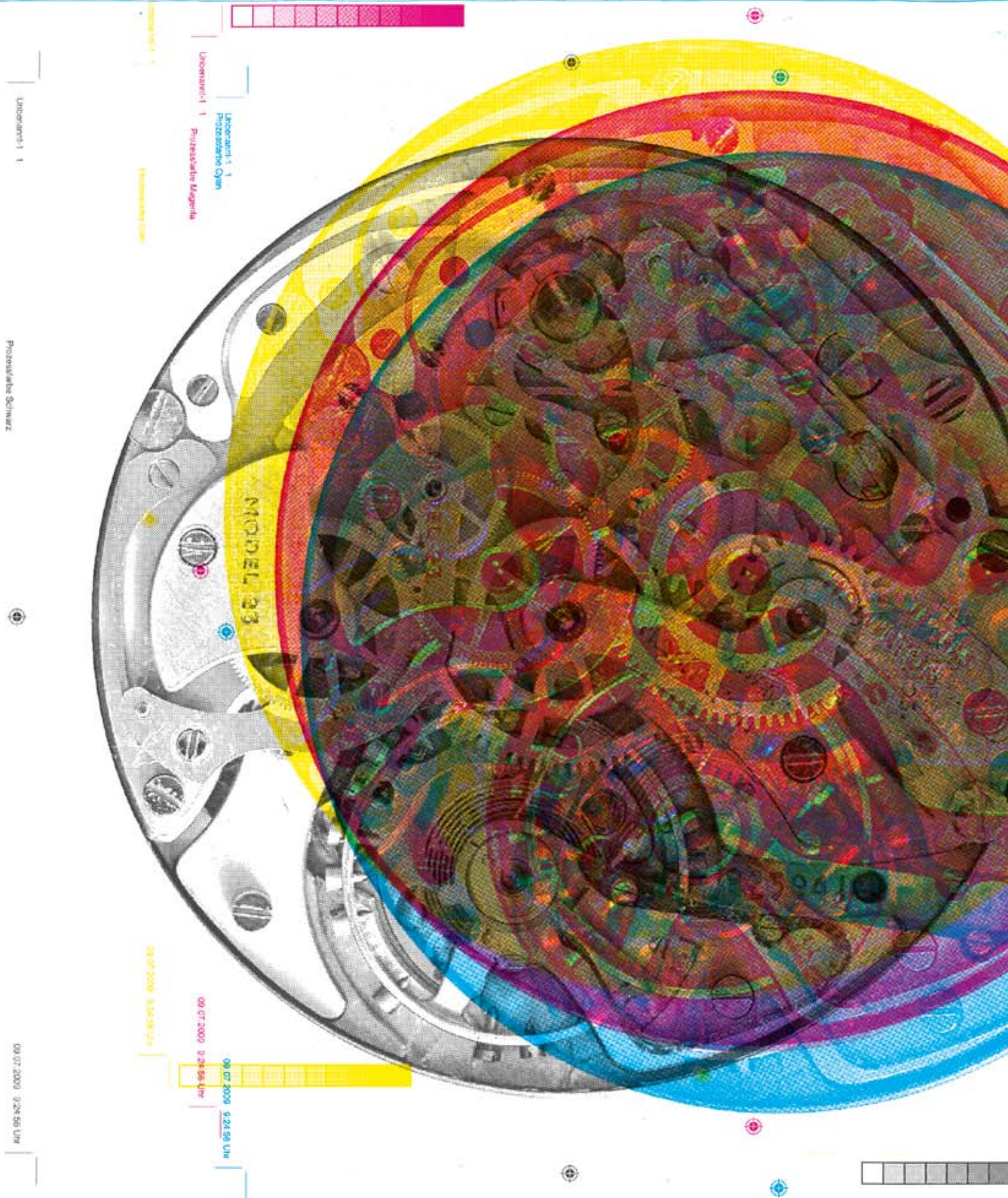
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Not at All Bad

If you ask 10 people what quality means, you normally get 10 different answers. The only thing they agree on is that quality costs a great deal of money – especially in its absence when the complaints start to mount up. Whereas customers vote with their feet if suppliers fail to meet their requirements, hardly any are prepared to pay more if quality is better than expected. Between these two extremes, print shops have scope for maneuver that can be put to good use. So what exactly is quality? Is it even possible to give a succinct answer? Is quality limited to technical aspects such as register accuracy and color consistency? Or is it simply what the customer expects? The quotes below may provide a few clues.

“The quality of print products depends largely on the quality and characteristics of the original supplied by the customer.”

PRINT SHOP PROFILE ON THE INTERNET

“Quality doesn’t mean that particularly high-standard or technically complex products have to be produced, simply that the products that customers order should be supplied without error.”

RAMÓN SOTELO, WEIMAR, BAUHAUS UNIVERSITY, GERMANY

“Some 20 to 40 percent of the costs incurred by companies without a quality planning system are generated dealing with chronic quality problems.”

JOSEF M. JURAN, FORMER BUSINESS CONSULTANT SPECIALIZING IN QUALITY MANAGEMENT

“A lack of quality reflects a lack of integrity.”

ROBERT PIRSIG, AMERICAN PHILOSOPHER AND AUTHOR

“A product is not quality because it is hard to make and costs a lot of money, as manufacturers typically believe. This is incompetence. Customers pay only for what is of use to them and gives them value. Nothing else constitutes quality.”

PETER F. DRUCKER, AUTHOR AND MANAGEMENT CONSULTANT

“Quality means doing it right when no-one is looking.”

HENRY FORD

“Quality is free. What costs money is the unquality things – all the actions that involve not doing jobs right the first time.”

PHILIP B. CROSBY, FOUNDER OF THE ZERO DEFECT APPROACH

“Overall impression, level of difficulty, and technical merit of the print job, plus factors such as dot definition, ink density, register accuracy, format, grammage, screen width, stitching, and die-cutting.”

SAPPI PRINTER OF THE YEAR EVALUATION CRITERIA FOR AWARD-WINNING WORK

“The bottom line is that making a defective product costs more than double the amount it would have cost had it been made properly.”

AVEDIS DONABEDIAN, AMERICAN SCIENTIST

In the stadium of their baseball heroes – Bob Copping, Eddie Kelley, and Will Winship (from left) at Fenway Park, the Red Sox stadium in Boston.





Press operator Mike Butler is not the only one to be proud of the many awards and prizes that Kirkwood has won to date.

TOP OF THE LEAGUE

KIRKWOOD PRINTING // Five years ago, Bob Coppinger, Eddie Kelley and Will Winship realized their dream. The baseball-mad Boston Red Sox fans bought their own print shop in the north of the city to turn their way of business from a concept into reality. Kirkwood Printing is now one of the most successful commercial print shops in the U.S.

It was just before midnight on October 27, 2004, and the streets of Boston on the U.S. east coast were deserted. Virtually everyone was sitting at home or in a bar with friends, their eyes glued to the TV for the closing minutes of the game between the Boston Red Sox and the St. Louis Cardinals. For Boston's baseball fans, it was the game of all games – the final of the World Series – and another chance for the Red Sox to put behind them the legendary Curse of the Bambino that had been haunting them since 1920. Back then, the team's management had sold a certain George Herman Ruth (see p. 10) to the New York Yankees. This turned out to be one of the biggest mistakes in sporting history. Once with the Yankees, “the Bambino” Babe Ruth showed his true genius, playing his way into baseball's Hall of Fame and into the hearts of Americans everywhere. Since then, the Yankees have won a total of 26 World Series titles. For the Red Sox and their fans, on the other hand, the departure of Babe Ruth marked the start of a long, desperate wait for success. The team won the World Series in 1918, but did not win another title for 86 long years. For 31,459 days, any slight glimmer of a chance ultimately ended in bitter disappointment. That is until this game, on this night at precisely 20 minutes to midnight when three million fans whooped in triumph as Red Sox player Keith Foulke pitched the decisive ball and led his team to a 3-0 victory. Shortly afterwards, the empty streets of Boston filled with throngs of people hugging one another, dancing and celebrating. Tears were flowing once again, but this time they were tears of joy.

Bob Coppinger, Eddie Kelley and Will Winship will not forget this day either. Red Sox fans from an early age, they accompanied their fathers and grandfathers to numerous home games at Boston's Fenway Park. Like all the other long-suffering fans, they have shed more than a few tears over the years. But there is another reason for October 27, 2004 being such a special date for the three men. This was the day they met at a lawyer's office to sign the contract that made them the owners of Kirkwood Printing. It marked the fulfillment of a long-cherished dream for the three former sales employees of a large print shop. “We had our own ideas about how things should be run and had been looking for a suitable print shop for some time. When the opportunity came, we quickly agreed to grasp it,” recalls Bob, the president. He is mainly in charge of financial management at Kirkwood.

It was indeed an ideal opportunity. The 55,000 square feet (5,109 sq. m) commercial print shop was located in Wilmington, north of Boston, surrounded by neat detached homes on a street winding its way down to the coast. Founded in the early 1970s, Kirkwood Printing quickly benefited from the high-tech boom in New England. In 2000,

the company generated sales of more than 9 million U.S. dollars (6 m. euros). Then came the events of September 11, 2001 – and recession followed. Like many others, the company soon began to struggle and suffered a real downturn. It had to lay off staff for the first time. Sales collapsed and a management consultant brought in to get the print shop back on its feet suggested selling the company – with Bob, Eddie and Will waiting in the wings for such an opportunity.

The new print shop owners got down to work right at the start. Their first task was to convince existing customers that the change of management would not work to their disadvantage. There was not much time available for this because the number of orders increased rapidly. Eddie was able to convince one of his former major custom-

“We only offer our customers the services we specialize in. We are not doing digital or anything else. We want customers to come to us for our outstanding sheetfed offset quality.”

BOB COPPINGER, OWNER AND PRESIDENT OF KIRKWOOD PRINTING

ers to let Kirkwood print all future jobs – an initial success, but not enough for the three new owners. They wanted Kirkwood to grow – quickly – and make a name for itself far beyond the borders of New England as one of the best print shops in the United States.

The chances of achieving this looked good. “When we took over, the equipment was relatively modern, efficient and adequate for our initial purposes,” explains Eddie who, as Chief Operating Officer (COO), was responsible for all production, dispatch and customer service operations. “Wherever we looked, however, we found that the standards required to be truly efficient and ensure consistent, reproducible top-quality production were lacking,” he adds.

S tandardization the Key to Success.

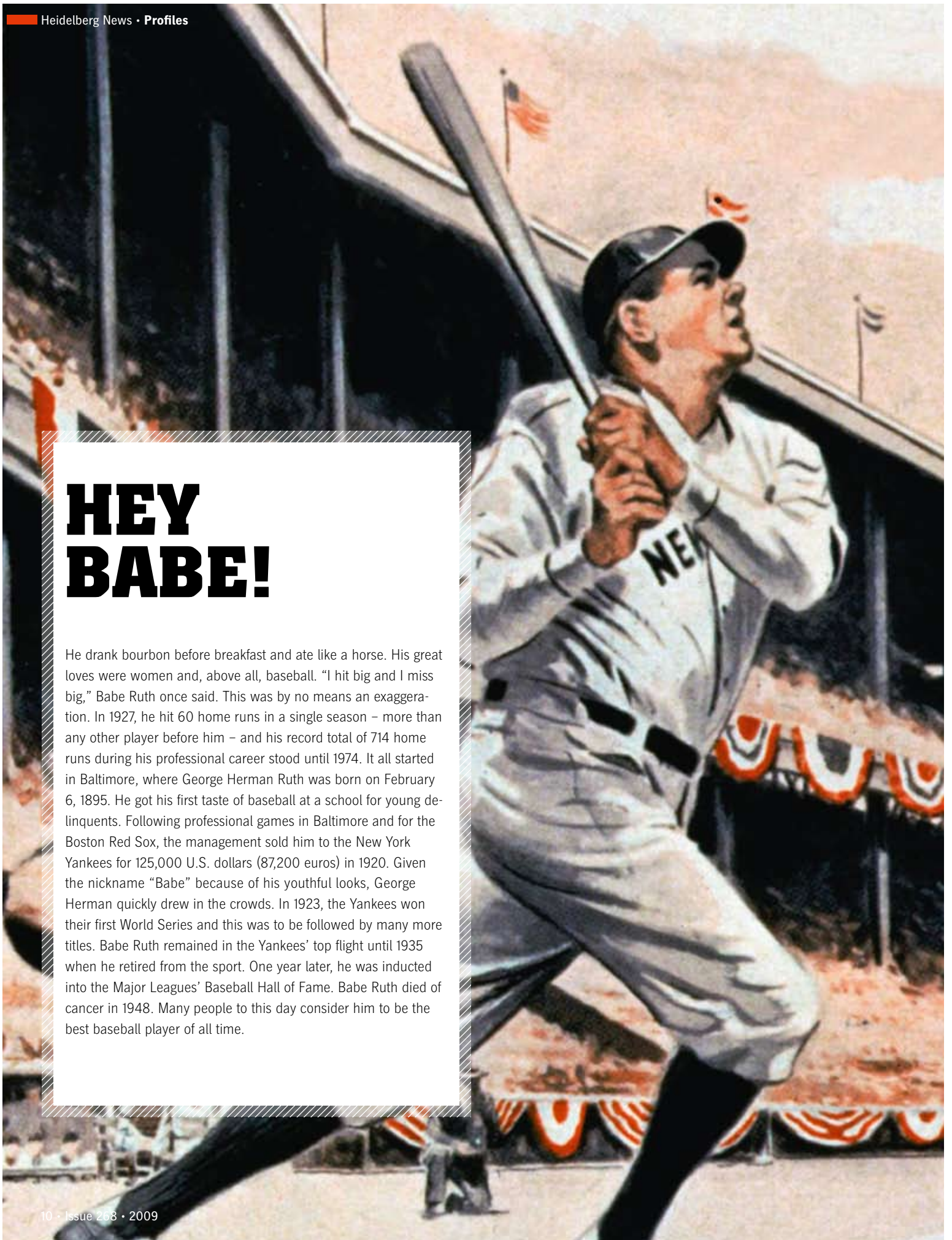
Eddie spent the following days and weeks preparing clearly defined work processes and production standards. He performed blind tests with inks and other consumables, compared the results using special test forms, and established the best products and suppliers for Kirkwood. He analyzed which press was best suited to each job. Next, he introduced a system for recording the time spent on processes throughout the company – from prepress to postpress – and invested in a new water supply system for rapid cleaning of blankets, inking units, and impression cylinders. “When we took over, there was just one large water tank that we had to transport to the press each time it was needed,” explains Eddie, his ▶



Green printing is a given at the FSC- and SFI-certified print shop. Jimmy McLaughlin is seen here in front of a Speedmaster XL 105.

HEY BABE!

He drank bourbon before breakfast and ate like a horse. His great loves were women and, above all, baseball. "I hit big and I miss big," Babe Ruth once said. This was by no means an exaggeration. In 1927, he hit 60 home runs in a single season – more than any other player before him – and his record total of 714 home runs during his professional career stood until 1974. It all started in Baltimore, where George Herman Ruth was born on February 6, 1895. He got his first taste of baseball at a school for young delinquents. Following professional games in Baltimore and for the Boston Red Sox, the management sold him to the New York Yankees for 125,000 U.S. dollars (87,200 euros) in 1920. Given the nickname "Babe" because of his youthful looks, George Herman quickly drew in the crowds. In 1923, the Yankees won their first World Series and this was to be followed by many more titles. Babe Ruth remained in the Yankees' top flight until 1935 when he retired from the sport. One year later, he was inducted into the Major Leagues' Baseball Hall of Fame. Babe Ruth died of cancer in 1948. Many people to this day consider him to be the best baseball player of all time.



expression indicating that the thought of having to perform this time-wasting task still irritated him. But a smile soon returns to his face as he adds “So we got rid of that way of doing business and we instituted our own way of doing things.”

From Newcomer to an Example to All.

Will, the Chief Marketing Officer, had not been idle either. At a gangly 6.6 feet (two meters), he still looks like he could easily hit home run after home run. He, too, used his old contacts to bring in further orders for Kirkwood. He also started building up the sales team, which quickly found its feet and gradually increased the volume of orders.

Success was not long in coming. By the end of 2004, the Boston Business Journal named Kirkwood Printing the fastest-growing print shop in New England. The three print shop owners are particularly proud of the prestigious Sappi Award gold medal they won



Jesse Kohler, a member of the sales team, surrounded by some of the lacrosse players she coaches in her spare time.

If one of our press operators feels it would be safer to operate at 12,000 sheets an hour, I tell him no. Whether 12,000 or 15,000 sheets, it makes no difference to the press. It’s all in your head.”

EDDIE KELLEY OWNER AND CHIEF OPERATING OFFICER, KIRKWOOD PRINTING

and the associated titles of North American Printer of the Year and International Printer of the Year 2005 in the annual reports category. The title came for one of the first jobs under the new management. “It just blew us away,” enthuses Will. Eddie takes a moment to reflect before adding, “I can’t put into words what this prize means to me and how proud it makes me. When we took over Kirkwood, we wanted to do things differently, better than anything we had previously experienced. The Sappi Award proved to me that we had achieved exactly that and could say yes, we did everything right and we are now in a better position.”

This was to be the first of many prizes and accolades for Kirkwood. They adorn the walls of the corridor between the offices and the production hall. One of the highlights in this impressive collection is a further Sappi Award – North American Printer of the Year 2007 in the catalogs category. It hangs alongside another two Sappi accolades and countless first prizes awarded to Kirkwood such as the PINE Award of Excellence and the Bow Tie Award of the Boston Litho and Craftsmen’s Club.

Investment in Speed and Quality.

All these awards are the result of a precisely defined objective that is also reflected in the sales concept. “We focus exclusively on high-end applications and

only offer our customers the services we specialize in,” says Bob. “We are not doing digital or large format. Our core strength is sheetfed offset printing. That’s where our focus lies and it really pays benefits to us because people appreciate that. We want customers to come to Kirkwood because we’re the best sheetfed offset printer,” he says. “The one service we have added, our direct mail division, Kirkwood Direct, supports the print sales effort.”

Kirkwood’s quality philosophy is also reflected in the investments made by the company since 2004, especially in presses. Production centers around North America’s first eight-color Speedmaster XL 105 with coating unit for water-based coatings, Axis Control, and double extended delivery. Before purchasing this press, Eddie examined the market very carefully and compared the various options on offer. Ultimately, however, the decision to opt for this Peak Performance Class press from Heidelberg was an easy one. “I knew from the first instant that no other press would do. If you claim to be one of the world’s best print shops, you need the world’s best sheetfed offset press. That’s what we consider the Speedmaster XL 105 to be and its

performance has been such that Heidelberg, with its wide variety of products and solutions, is our first port of call every time we are looking for a new press,” he says.

230 jobs per Month.

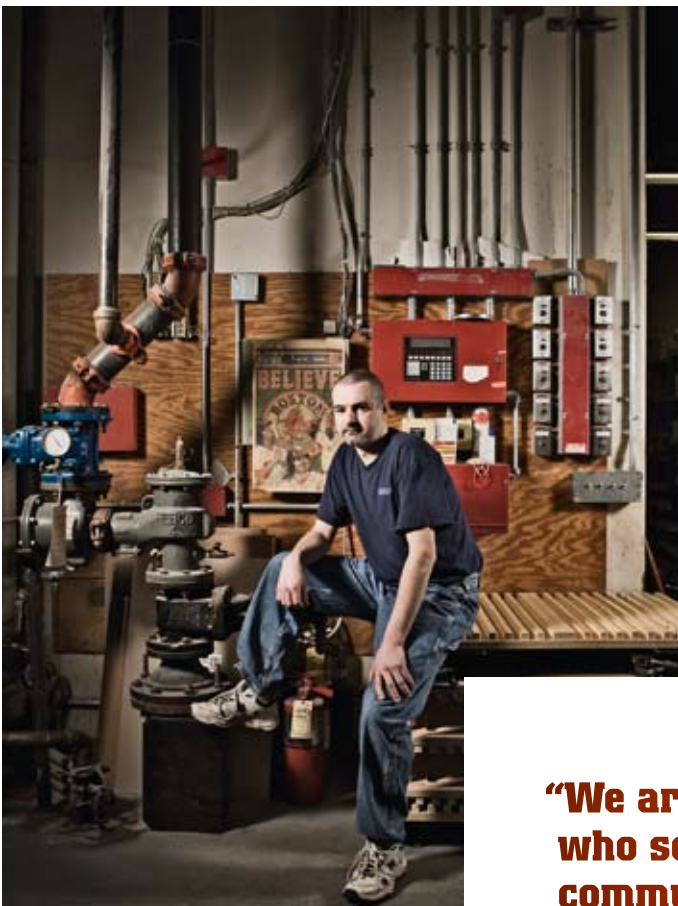
As a result, there is now a second Speedmaster XL 105 in the pressroom. This one has six inking units, a coating unit for water-based inks, Axis Control and an extended delivery. Kirkwood also operates a four-color Speedmaster SM 102 with perfecting device and CP2000 press control station. You can tell that Eddie is very proud of these presses, but he is a hard taskmaster with high quality standards. “The absolute minimum I expect is 15,000 sheets an hour,” he states, stressing every single word. “Why else would I buy these superb presses? If one of our press operators feels it would be safer to operate at 12,000 sheets an hour, I tell him no. It makes no difference at all to the press whether it prints at 12,000 or 15,000 sheets an hour. That’s just the mindset of the press operator. I say ‘It’s all in your head.’”

With the existing machinery – which also includes an old platen press and a cylinder press from Heidelberg for special work such as creasing, embossing, and numbering – Kirkwood produces the entire portfolio you would expect from a typical commercial print shop. This includes everything from simple flyers to brochures, annual reports, catalogs and books with flexible binding. On average, Kirkwood completes a total of around 230 jobs each month for both local and national businesses in the United States and companies in the United Kingdom. Customers include universities, insurance firms, a large auction house, companies in the food industry, museums, paper companies, international companies such as the energy and petroleum giant Exxon Mobil and world-famous brands like Tiffany and Google.

Jobs are processed by 64 prepress, press, and postpress staff who work round the clock six days a week in two shifts. The remaining 47 members of the 111-strong workforce are responsible for sales, marketing and administrative tasks. Bob estimates that the majority of jobs – around 200 – generate between 5,000 and 7,000 U.S. dollars (between 3,500 and 5,000 euros). The big money is earned with the



Right on target – on the green and in Kirkwood’s marketing department. Sales Manager Robert Brown is a keen golfer. He currently plays off a handicap of 12.



Ken Nicolson has wanted to be a printer for as long as he can remember. He currently works 12-hour shifts three days a week as part of Kirkwood's two-shift operation.

remaining jobs – between 50,000 and 3 million U.S. dollars (between 35,000 and 2 m. euros) per job. Kirkwood grew at an annual rate of around 25 percent between 2004 and 2008 and sales recently passed the 30 million US dollar (20.9 m. euros) mark.

Customer Calendar.

Without any doubt, state-of-the-art technology plays a key role in Kirkwood's success. Other factors considered equally important by the three-man management team are the highly motivated and highly skilled workforce, close contact with customers, and the efficient sales team headed by Robert Brown. It was Brown who came up with the idea of calendars three years ago. Since then, Kirkwood has been working with different graphic designers to produce a calendar that is sent to selected customers every month. The designers are given a free hand and the mailings have ranged from posters to desk-top stand-ups to complicated brochures. It is not uncommon for the results to get customers talking. This was not the original intention, but Brown sees no reason to rein in the designers' artistic freedom. "The calendar provides us with the opportunity for dialog with our customers every month," he explains. "We have had clients call to complain about 'killing trees' for self-promotion. We can tell him that we are FSC and SFI certified, that the paper companies we support are sustainable and that we are all actively committed to environmental protection. This helps them understand our position and seems to improve our business relationship."

Kirkwood is concerned by the current economic crisis but confident. "We are in a healthy position," says Will. "We have worked hard to expand the markets that we serve and have concentrated on world-class brands. Our customers understand the value of print – it works for them – and they rely on us because we give them the quality and service they require at a fair price."

The ownership team recently recruited a fourth member – new Executive Vice President Chuck Colvin. Postpress and bookbinding operations are also soon due to expand with the addition of two or three folding machines and a fully automatic saddle stitcher. Kirkwood will then no longer need to outsource around 35 percent of its postpress jobs to other service providers.

“We are well placed and work for customers who see print as an essential part of their communication.”

WILL WINSHIP, OWNER AND CHIEF MARKETING OFFICER, KIRKWOOD PRINTING

There is, in any case, a tangible sense of optimism in Boston – although probably less due to the current situation of the global economy than the fact that the Red Sox are well clear at the top of the American League's East Division and already hot favorites to reach the final of the World Series in October. Things are looking good – curse or no curse! ■

Kirkwood Printing

Wilmington, MA, U.S. 01887-3383

rbrown@kirkwoodprinting.com

www.kirkwoodprinting.com

www.heidelberg.com/hd/en/XL105

www.heidelberg.com/hd/en/SM102

Their parents branched out on their own with a pre-owned press more than 30 years ago. Now it's the two Pujol brothers, Stéphane (right) and Jean-Luc, who take care of the business.



Gilded Wine Labels from Bordeaux

IMPRIMERIE PUJOL // Wine from Bordeaux is famous the world over and puts food on the plates of a great many people living in the western part of France – including the Pujol family. They specialize in wine labels and have built up a loyal customer base thanks to excellent results and customized equipment.

Beneath dramatic gray storm clouds lies man-made calm and order. The Bordeaux region in southwest France is dominated by a seemingly endless expanse of vineyards stretching as far as the eye can see. In spring, the vines are still bare. Gnarled and stunted, they cower in the face of harsh winds in meager soil made up of shale, sand and clay. And yet, many of France's finest and most expensive wines come from this region. Names such as Sauternes, Graves and St. Emilion are revered among connoisseurs. The Medoc area in the northern part of the picturesque Bordeaux region alone has 1,000 vintners. Only here are they allowed to use the word "Château" on their wines – whether or not they actually own a castle. The wine trade has made the area rich and is still intrinsically linked with the fortunes of many people living here. The Pujol family, whose small print shop generates more than 60 percent of its annual sales of 2.5 million U.S. dollars (1.8 m. euros) from wine labels, is no exception. The print shop's customer base is made up of wine growers and merchants – some of them customers for more than 40 years.

It all began on a modest scale. Jean Pujol, a printer by trade, and his wife Raymonde started up on their own in an old wooden shed with a second-hand press in 1967. They subsequently moved their small company into the family garage. Their first two customers were wine merchants from Bordeaux, and labels for fine wines soon became the small family print shop's specialty. The Pujols had three sons and, by and by, two of them entered the family business. Jean-Luc, the second eldest, trained as a commercial artist and since 1981 he ▶

has been in charge of the creative and service aspects of the business. Ten years later he was joined by Stéphane, the youngest of the three sons, who graduated from an international business school and is now responsible for finance, sales and production.

In 2000, the two sons took over the company and soon relocated to a new production facility. Since 2002, a purpose-built gray, single-story print shop with a floor space of 6,458 square feet (600 sq. m) in Le Bouscat has been the new home of the two young bosses, their mother and eight employees. Company founder Jean, now 74, no longer plays an active role in the business but pops into the print shop in the northern suburb of Bordeaux as and when he feels like it.

A **40-year-old Heidelberg “Cash Cow.”** The Pujol premises are both attractive, with their landscaped garden, and functional. “It would theoretically be possible to add an extension at the back of the pressroom,” explains Jean-Luc. “When we initially built the print shop, we didn’t want to overstretch ourselves financially because other investments were also needed,” he adds. One of these was a hot-foil embosser. “At the time, a change in the wine label business was on the horizon,” explains Stéphane, now 42. “We used to outsource gold embossing work to other companies, but we knew that this production step would become increasingly important and we now do it ourselves,” he continues.

The old platen press converted for gold embossing makes its presence felt as it puffs and pants away noisily in the new production hall. Piles of used gold foil spill out of the wastebasket next to it. Only a few letters ultimately gleam out in gold on the label paper that is fed in sheet by sheet and then carefully stacked by machine operator Eric. “The machine is more than 40 years old and operates in a similar way to an air pump, which is why it makes such a racket,” yells the printer over the noise with a broad grin, taking a new roll of foil from the shelf behind him.

The investment in hot-foil embossing is just one of many that the Pujol brothers have made to constantly adapt their family print shop to market requirements and expand the company’s portfolio. They started by replacing the two-color press they inherited from their father with a Heidelberg SORZ in 70 × 102 cm format with two inking units. “We chose a Heidelberg press due to the company’s good reputation and quality,” explains Stéphane. A short time later, the two young entrepreneurs found that their production capacity was once again reaching its limits. They bought a second press and had it converted for hot-foil embossing. Like the initial investment, this one also paid off a long time ago. “The machines are now in continuous operation because the trend is towards wine labels with ever more complex designs,” states Jean-Luc.

S **horter Runs, Greater Productivity.** In addition to label printing requirements, run lengths have also changed. “Ten years ago, customers were still ordering 50,000 labels at a time and keeping them in stock,” Jean-Luc continues. The design used to remain the same for years, with only the year of the vintage changing. These times are now long gone, not least due to the high storage costs involved. Labels are now ordered as required, with average

runs between 1,000 and 15,000. “In most cases, labels are only ordered once the wine has been bottled, so we have to ensure a quick turnaround,” says Stéphane.

“The large number of changeovers between the many short runs ultimately meant that we needed a quicker press with an automatic washup and perfecting device,” states Jean-Luc.

He is the one who pulls the strings at Pujol, supervising both the production process and the quality of print products. In 2006, the two brothers decided to buy a new four-color Speedmaster SM 52 with coating unit. “Thanks to the much shorter changeover times, we can now print double the quantity in the same amount of time,” says Jean-Luc. “In addition to our other press, we now have a hugely productive machine that has the added advantage of needing only one operator,” adds the 46 year old.

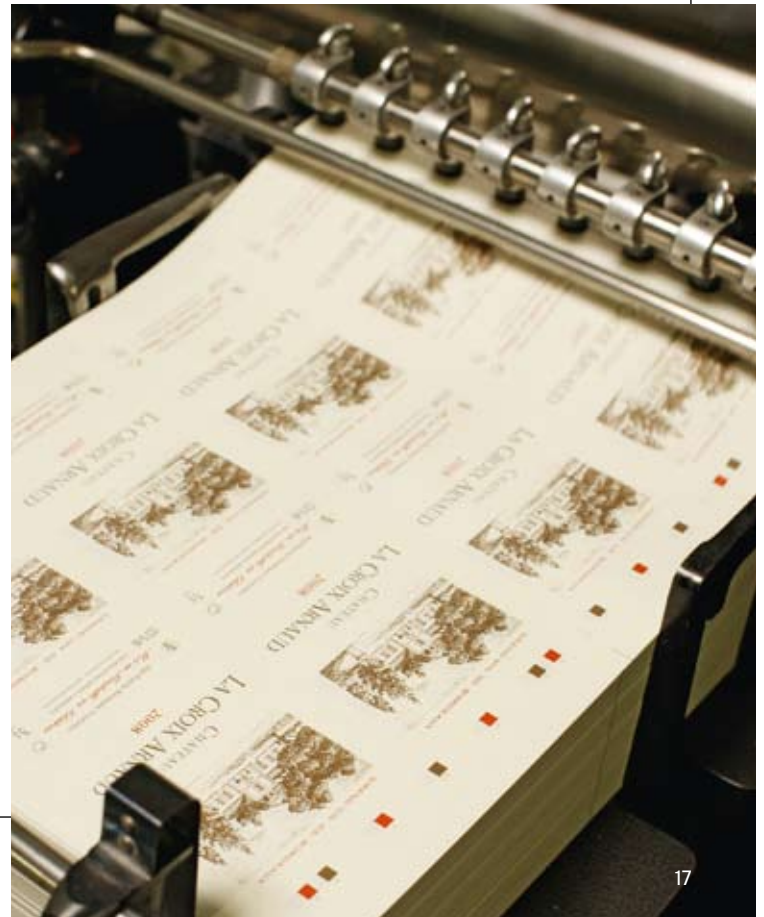
G **ive and Take.** Two employees now work on the Speedmaster SM 52 and SORZ in shifts, from 6 in the morning to 7.30 in the evening. They process grammages of between 54 and 236 lbs (between 80 and 350 gsm). Jobs involving thicker printing stock, outer packaging and shrink wrapping are outsourced to other companies in the region. “Each of us sticks to our specialties,” explains Jean-Luc. Every day, the company handles around ten 40-pack jobs, i.e. front and back labels in different languages and colors. “We mainly use Pantone colors, and the inking roller washup system is ideal for this. What’s more, the changeover time for the Speedmaster is only around 20 minutes,” he adds. The company’s latest investment – a Suprasetter A 52 platesetter – also boosts productivity. “We bought it at the last drupa and it was installed in October 2008,” says Jean-Luc. And thanks to Prinect, all the machines – except the hot-foil embosser – communicate with each other,” he adds.

With its current equipment, a standard print job now takes Pujol just one day instead of two or three. “If an order is placed in the morning, we can print and trim it the same day and deliver it the next. Only hot-foil embossing takes longer because the printing block has to be produced by an outside company,” explains Jean-Luc. This makes the two brothers all the more pleased with the coating unit on the Speedmaster SM 52. It is mainly used for labels that are destined for export. “If wines are being sent to the United States or Asia, the bottles remain in transport containers for several weeks and jostle against each other. This creates score marks that can be avoided by using a coating,” Jean-Luc continues.

The coating unit also pays off in another respect. An increasing number of customers are also specifically ordering coated stationery from the print shop. One such customer is Laurence Dufau, Communications Manager at Château Cantemerle, a Grand Cru wine estate in the Medoc region that uses Pujol to print the majority of its marketing, event, and PR material. Parts of last year’s Christmas card and the current brochure are coated. “Quite simply, Pujol always produces very attractive, high-quality results,” says Dufau. She has been using the Le Bouscat print shop since 2003. “Many print shops are highly committed to start with, but their quality and service slip over time. The Pujols always work to a high standard, offer a very obliging service, and maintain excellent customer relations,” she stresses. ▶



Pujol prints gilded labels and business documents using a converted platen press. This is in continuous use because an increasing number of wine producers are looking for high-quality labels.





Impressions of Bordeaux with figures from the “Monument aux Girondins” fountain on the Esplanade des Quinconces in central Bordeaux (below). Pujol’s customers include Château Cantemerle (far left), one of the leading producers in the Médoc region, which is located directly on the famous “Route du Vin.”



A street in the city center (above). Stéphane (on the right) and Jean-Luc Pujol at a wine tasting at Château Cantemerle (right).



Excellent Customer Relations. These are the very things at the heart of Pujol's corporate philosophy according to the two men at the helm. Their aim is to deliver excellent work and attractive print products. If something is not as it should be, they inform the customer and offer solutions or advice. If, for example, it becomes apparent during printing that a layout or color does not deliver optimum results despite several attempts, the Pujols stop production, inform the customer and suggest alternative layouts or colors. Most customers gratefully accept these suggestions and are happy with the end result, even if it takes a day longer than originally planned. According to Stéphane, added value and a full service offering are more important than bargain prices, which is why the company has also invested in integrated service. Two graphic artists and a marketing specialist are now responsible for designing the wine labels and stationery. "The graphic artists know their stuff, but many customers have their own ideas or templates," says Jean-Luc. He goes on to explain what is important in label design. "Given that many wine estates export to the United States and Japan, the labels tend to be relatively traditional and be dominated by coats of arms, engraving effects, and old fonts. It is important for people to see immediately that this is a wine from the highly traditional region of Bordeaux in France," he explains, adding that the vital thing is to listen to customers, find the best solution for them and ensure good customer relations.

"Whether we print that much better than our competitors is up to others to judge," state the two brothers modestly, stressing that competition in the Bordeaux area is fierce and Pujol is one of the smaller businesses. "But our small size is by no means a disadvantage because I'm always hearing about wine merchants who find many print shops too large and anonymous. With us, customers know they should speak to Jean-Luc if they have questions about design and it's me they need for anything relating to price," says Stéphane. The younger brother explains this is the "true" recipe for success and adds that there is a good team spirit at the company, too. "We always keep our employees in the picture and ensure good staff relations. They also get on extremely well as a team," he comments.

Optimistic Despite the Crisis. The same goes for the two brothers. "In the 18 years we've been working together, we've never had a single argument," says Stéphane. Jean-Luc nods in agreement. The brothers add that, although they do not always share the same opinion, they are mostly quick to find a solution. The important thing is that they complement each other perfectly. "We also ask each other for advice as a matter of course," reveals Stéphane, adding that they are, after all, brothers. Despite this, they go their separate ways when it comes to their private lives. Both of them have two children and are keen amateur sportsmen. This means their free time is quickly accounted for. If they meet at their parents' house, work is rarely a topic of conversation. "We have lots of other things to talk about," say the two brothers with a laugh.

Despite the current economic crisis, the print shop is looking to the future with optimism. The brothers admit "We, too, are noticing that wine growers and merchants are selling less, but if one of them

stops ordering from us, it won't affect the company's stability." After all, the customer base includes around 200 businesses from the region and Stéphane looks for new customers on a daily basis. He has also revamped the company's Website for this purpose. "A small print shop such as ours shouldn't simply concentrate on finding customers locally. With the technical opportunities made available by the Internet, it's also possible to work for companies based in Paris or the south of France," he stresses.

By looking for customers further afield, the company has won a large number of jobs from Paris, the central part of the country, and the south of France. Despite the fact that investments such as extending the production hall or purchasing machines that can handle self-adhesive paper have been put on the back burner, the brothers are not complaining. "The good thing about the crisis is that many companies are now rethinking the image conveyed by their stationary. This has won us a great many new customers," says Stéphane, and Jean-Luc nods in agreement. Everything points to the family print shop continuing to do well in the years ahead. ■

Imprimerie Pujol

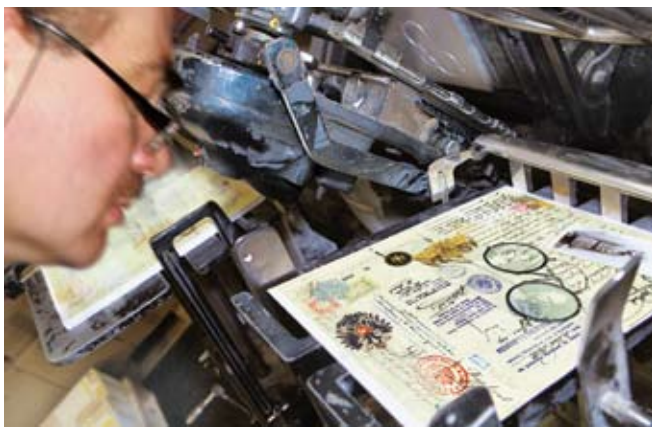
33110 Le Bouscat, France
 jeanlucpujol@imprimerie-pujol.com
 www.imprimerie-pujol.com
 www.heidelberg.com/hd/en/SM52

News & Reports

I LOVE MY TIEGEL // WINNING PHOTOS SELECTED

GERMANY. Two issues ago in *Heidelberg News*, we asked you to send us your favorite photos of Original Heidelberg Tiegel presses that are still in operation. We were overwhelmed by the staggering response and would like to say a big thank you for the enthusiasm of our readers around the world who sent in photos! Faced with so many excellent entries, we decided to leave it up to a host of colleagues who are not members of the editorial team to select the winning photos. Following their deliberations, we can now announce that the winners are as follows: Robert W. Sackl-Kahr Sagostin (Sackl-Kahr Design und Graphics, Austria), Dave Moody (E&D Letterpress Printing, U.S.), Alfredo Lazo Molina (Lazo Impresores, Spain), Bamba Tiécouraba (Ivory Coast), Julián Morales Oliviedo (Gráficas Tomelloso, Spain), Kamal Chopra (North India Printers' Association, India), and from Germany Wilfried Diener, Hans Paul (Michel-Verlag), Manfred Hoffmann, Joachim Liebers (Buchdruckerei Joachim Liebers), and Simone Siegle (Aickelin Druck und Medien). Congratulations to all the winners!

info // www.heidelberg.com/lovestory



I love my Tiegel – one of the wonderful Tiegel photos we received from participants such as Robert W. Sackl-Kahr Sagostin from Sackl-Kahr Design und Graphics in Austria.

FILTERSTAR // FEWER DAMPENING SOLUTION CHANGES AND LOWER COSTS

GERMANY. With its new filtration systems, FilterStar and FilterStar Compact, Heidelberg now offers peripherals that keep dampening solution clean for much longer than ever before. While the compact model (for the Speedmaster SM 52, SM 74, and XL 75) ensures that dampening solution can be used for up to six months, its big brother (for the Speedmaster 102, 105, and above) is even more effective and enables it to last for six to 12 months without being changed. Both systems thus kill two birds with one stone. In addition to reducing the frequency of downtimes due to dampening solution changes, they also cut disposal costs. As a result, the payback period for the FilterStar and FilterStar Compact, both of which are easy to retrofit, is normally just two to three years. Thanks to a more stable ink-water balance, these filtration systems also help to ensure high print quality, in particular with alcohol-reduced and alcohol-free printing.

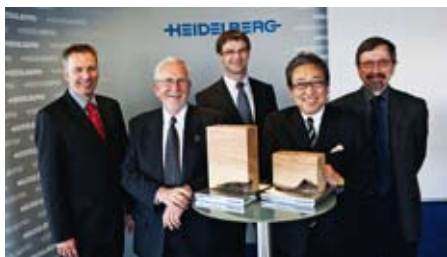


Clean as a whistle – the FilterStar and FilterStar Compact (illustrated) make dampening solution last much longer. This reduces the amount of downtime spent changing the solution and cuts disposal costs.

HEI ECO PRINTING AWARD // HEMLOCK AND YOSHIDA WIN

GERMANY. Hemlock Printers from Canada and Yoshida Printing from Japan are the winners of the first HEI ECO Printing Award, which Heidelberg established to honor outstanding solutions for environmental protection, economic benefits and corporate social responsibility. Hemlock won 42,900 U.S. dollars (30,000 euros) in the category “Most Sustainable Print Shop,” while Yoshida won 28,600 U.S. dollars (20,000 euros) for the “Most Innovative Stand-Alone Solution.” Hemlock stood out from the 52 participants due to its fully integrated eco management system, while Yoshida’s “fresh print” concept impressed with its resource-conserving production. Hemlock CEO Dick Kouwenhoven and Yoshida owner Kazuhisa Yoshida accepted their awards from panel spokesman Dr. Achim Schorb from the Heidelberg Institute for Energy and Environmental Research (IFEU) and Heidelberg board members Dr. Jürgen Rautert and Stephan Plenz at a ceremony for the “Environmental Dialog” event from Heidelberg.

info // www.hemlock.com, www.yoshida-p.jp



HEI ECO Printing Award: Dick Kouwenhoven from Hemlock Printers (2nd from left) and Kazuhisa Yoshida (2nd from right) were honored by Dr. Achim Schorb (right) and Heidelberg board members Dr. Jürgen Rautert (left) and Stephan Plenz (middle).

SB GRAPHIC PLUS // FIRST VLF PRESS FOR THE “GRANDE NATION”

FRANCE. The SB Graphic Plus print shop in Aulnay-sous-Bois near Paris boasts the country’s first Speedmaster XL 162. The impressive five-color flagship press with coating unit was the center of attention at the inauguration event to which the two owners of SB Graphic, Richard Moraly and Bruno De Bue, had invited around 400 experts from the French print media industry. Moraly and De Bue, who studied together, purchased the large-format press for two main reasons. First, they were keen to expand their packaging printing portfolio by adding to the two Speedmaster CD 102 presses and the XL 75-5+LX the print shop already operates. Secondly, the two men are entering a new field of business with their biggest Speedmaster yet – they have set their sights on the French publishing industry.



Large Format: Richard Moraly (left) and Bruno De Bue (right) from SB Graphic Plus pose with Heidelberg CEO Bernhard Schreier (center) in front of France’s first Speedmaster XL 162.

FIRST “ENVIRONMENTAL DIALOG” // GREEN PRINTING ALL THE RAGE

GERMANY. To encourage print shops with an interest in the environment to share know-how, Heidelberg this year invited companies to its first ever “Environmental Dialog.” The event was attended by representatives of particularly green print shops and was hosted by Dr. Achim Schorb from the IFEU (Institute for Energy and Environmental Research) in Heidelberg. Participating companies included Lokay Druck from Reinheim, Stark-Druck from Pforzheim and Oktober-Druck from Berlin. Lokay Druck and Heidelberg used the “marketplace” event included in the program to present their approaches and solutions in the field of environmental protection. There was also great interest in the CO₂ calculator from the BVDM (German Association of Print and Media), whose climate initiative is supported by Heidelberg. Anyone who would like to find out more about the company’s “HEI Eco” activities will find an excellent overview on their website.

info // www.heidelberg.com/eco



Sharing know-how – environmentally aware print shops presented their green ideas and projects to an audience that included potential new customers at the first “Environmental Dialog” held by Heidelberg.

PRINT MEDIA ACADEMY // TENTH SUMMER UNIVERSITY

GERMANY. In summer 2009, the Print Media Academy in Heidelberg held its tenth Summer University. Fifteen top managers from nine countries took part in the five-day intensive course which has now established itself as an international forum for the print media industry. The latest course focused on strategies for developing customized business models that will be able to adapt to the changing needs of increasingly global competition. High-profile experts gave lectures on topics such as corporate governance and presented case studies that enabled participants to analyze the feasibility and sustainability of various business models and strategies.

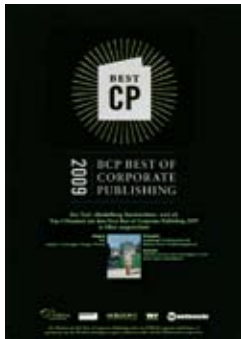
info // www.print-media-academy.com



Venue of the 10th Summer University 2009: the Print Media Academy, Heidelberg.

BCP AWARD // SILVER MEDAL FOR HEIDELBERG NEWS

GERMANY. *Heidelberg News (HN)* has once again won silver in Europe's number one contest for corporate publications. This is the fourth time in only five attempts that the Heidelberg customer magazine has come away with a "Best of Corporate Publishing Award" medal. In the "B2B – Industry/Technology/Energy/Pharmaceuticals" category, it was pipped at the post by *Issues*, the magazine of utility company Vattenfall Europe. This time around, more than 600 publications from several European countries were scrutinized under the critical eye of the judges. This latest BCP Award silver medal is the 12th accolade that *HN* has won on the European and American continents since its makeover in 2004. The *Heidelberg News* editorial team sees this latest honor as an incentive to continue giving readers exactly what they want.



Heidelberg News won silver in Europe's number one contest for corporate publications – the Best of Corporate Publishing Award.

LINOPRINT // FIRST DRIVELINE PRESSES FOR MERCK

GERMANY. Pharmaceuticals and chemicals group Merck has had the first DriveLine digital presses installed at its site in Darmstadt. The Linoprint Drop-on-Demand systems print items such as barcodes, data matrix codes, and warnings about hazardous substances in various languages on all kinds of labels and films. The UV inkjet printers, which are based on tried-and-tested Gallus technology, print at speeds of up to 98.4 feet (30 m) per minute in four colors at 360 dpi. The two presses used at Merck have a web width of 5.9 inches (150 mm). By the end of the year, a 13.4 inches (340 mm) version and a Roll-to-Production version of DriveLine will also be available. As part of a Heidelberg Druckmaschinen AG innovation project, Linoprint is currently also developing a system that works from pile to pile – to enable glued or unglued blanks to be printed at a resolution of 360 dpi.

info // Further details on Linoprint are available from Karl-Heinz Walther, E-mail: karl-heinz.walther@heidelberg.com www.linoprint.de, www.merck.de



Drop on Demand – the first DriveLine digital printers from Linoprint ensure high-quality label printing at Merck in Darmstadt.

TETTERODE // PRINT MEDIA ACADEMY IN AMSTERDAM

NETHERLANDS. Heidelberg has joined forces with its Dutch sales partner Tetterode-Nederland bv to open a Print Media Academy (PMA) in Amsterdam. The latest addition to the international PMA network was opened during the “Power of Print” event to which Tetterode invited over 80 guests from the print and media industry. Tetterode CEO Wouter van Dijk is convinced that the new PMA will create real added value for the print media industry in the Netherlands. He commented that it was particularly important in difficult times to optimize print shop operations with the help of skilled personnel. The PMA in Amsterdam is the nineteenth site in the Heidelberg “know-how network,” which now covers 16 countries.

info // www.tetterode.nl,
www.print-media-academy.com



Now in the Netherlands too – Tetterode-Nederland bv and Heidelberg have opened the nineteenth Print Media Academy in Amsterdam.

HEIDELBERG ONLINE // DANEELS GRAPHIC GROUP AND K&D GRAPHICS INSTALL THE FIRST SPEEDMASTER XL 105 LPL PRESSES

U.S. / BELGIUM. K&D Graphics from the U.S. and Daneels Graphic Group in Belgium can lay claim to have taken the world’s first Speedmaster XL 105-6+LYY-P-6+L presses into operation. These high-performance machines, which measure more than 98.4 feet (30 m) in length and are equipped with 16 units, set new standards in terms of efficiency, because they can print and coat in a single pass. However, these brand-new flagship products are not just designed for “price-aware” customers – they are also ideal for those looking for more creative solutions. While Kris Daneels is primarily interested in speeding things up through a conventional configuration equipped with double-sided inline coating including double-sided spot gloss and thus fast-forwarding to the postpress phase, Don Chew, President of K&D, is using his UV machine to fulfill a long-held ambition in the finishing sector: “We can use this press to realize unusual requirements in next to no time – in both high-quality commercial printing and premium packaging printing,” explains Chew. Ultimately, Chew and Daneels benefit from the fact that both their showpieces are equipped with the tried-and-tested operating concept from the XL 105 series. This simplifies the day-to-day work of the printers and enables fast job changeovers. Consumables from the Saphira portfolio play their part in ensuring that the long perfectors enable exceptionally short production times. Last but not least, print shop customers who deal with print approvals “on site” also appreciate the new presses, because they now receive their finished print products quicker than ever!

info // Detailed information on the use of the XL 105 LPL presses at Daneels and K & D Graphics can be found in Edition 11 of our *Heidelberg Online* E-mail-newsletter, see: http://www.heidelberg.com/hd_online/en/edition11/smart_heads.



A world premiere – Don Chew, President of K&D Graphics in Orange County/California,



and Kris Daneels, General Director of the Daneels Group in Beerse/Belgium, are among the very first users of the Speedmaster XL 105 LPL press.

Performance Pure and Simple

SAPHIRA // Peter Tix (47), Head of Consumables at Heidelberg, has big plans for the future. “We want to be the world’s biggest supplier of consumables,” he says. In this interview, Tix explains how he plans to use the Saphira products to achieve this ambitious goal.

Mr. Tix, why is the consumables business so appealing to a press manufacturer?

Tix: A press is a major investment for every Heidelberg customer. However, some printers may not be aware that, over a period of eight years, they spend around two to three times more than the actual cost of the press on consumables – and this doesn’t even include the cost of the paper! Inks, coatings and printing plates account for the lion’s share of the remaining consumables. Added to this is the fact that, in difficult times like these, many customers may hold back from purchasing new machinery, but they do not stop print production. In other words, they still need consumables. As a result, the consumables market is less closely tied to economic cycles and offers stability. And that’s what we want to benefit from.

How exactly? After all, as a consumer, I expect my personal preferences to be taken into account...

Tix: That’s precisely why the consumables business at Heidelberg has traditionally been handled decentrally. The individual markets set the tone, enabling us to adapt our products and services to the requirements of each specific country. For example, customers in North America and Asia have different applications and therefore require different inks. Nevertheless, our regional companies are not left to fend for themselves in their local markets. Through our “Global plus Local” strategy, they receive all the support they need from the headquarters in Heidelberg.

What form does this support take in the individual countries and how does it benefit local customers?

Tix: The central division acts as a competence center. Specifically, this means we pass on our application and management know-how to the local markets. Here in Heidelberg, we have experts with between 20 and 30 years’ experience in the consumables business. But this is a two-way process and there is always something new to learn from our top sales companies. For example, when a country implements a successful business model, we make sure that all the other markets hear about it. For instance, customers in some countries receive the InkLine automatic ink feed system free of charge when they agree to buy their ink exclusively from us for

three years. Mutually beneficial ideas like these may also work in other countries. We then talk to the local representatives to see how they can implement such business ideas on their own markets.

So, the headquarters act primarily in a consulting capacity?

Tix: Not only that. We also handle negotiations with regional and global suppliers. In doing so, we deal in rather large purchasing volumes, thus enabling us to conclude more cost-effective agreements. We pass on the resulting cost benefit to our sales organizations. After all, we are aiming to offer our customers the best price/performance ratio in the industry. We also develop concepts in the area of supply chains and logistics that are designed to boost efficiency and work with the local markets to drive them forward. Our aim is to streamline the existing product portfolio and to optimize the process chain from the supplier to the end customer, while also ensuring the necessary flexibility vis-à-vis customers.

What products does the Saphira portfolio offer for print shops?

Tix: In principle, print shops can cover all their production needs from Heidelberg. However, due to the localized nature of the business, we do not offer a globally standardized Saphira portfolio. There are also differences in the scope of the products on offer. In some regions around the world, many countries are already offering the full range of products. Canada is one such country. The business that Jean-Francois Colpron and his colleagues have set up there – including a number of targeted acquisitions – is exemplary. Customers in Canada can choose from almost 90 product categories, taking in everything from blankets and adhesives to densitometers. We are currently working flat out to help the other markets follow this example. However, we have already reached an important milestone with Saphira – a standardized brand name for our consumables.

OK, that might be important for you or Heidelberg, but why should print shops opt for Saphira? Not just because of the name...

Tix: As a press manufacturer, we know which products work best with our machines. And we are familiar with the ins and outs of printing technology. As a result, we are able to offer customers a complete, perfectly coordinated portfolio for all the production processes in prepress, press and postpress. “Normal” consumables retailers as a rule are familiar only with their own consumables – ▶



"Word has now got round that Saphira is a very good product." Peter Tix is pleased with the quality of the Saphira range.

Complete Program

AN OVERVIEW OF THE SAPHIRA PORTFOLIO // Since drupa 2008, Heidelberg has been marketing its consumables under a standardized brand name worldwide – Saphira. Since the local Saphira consumables are tailored precisely to the different country-specific requirements – and sometimes supplemented by other brand products – the product ranges vary from country to country. Essentially, however, the Heidelberg consumables portfolio offers print shops everything they need for their prepress, press and postpress operations. The full range is not yet available in all countries around the world, but Heidelberg is certainly working on it. In many cases, customers can already place orders online with Heidelberg national online shops. Saphira products are, of course, also available from the 250 Heidelberg branch offices in more than 170 countries.

Saphira for Prepress

Proofing // Saphira offers a comprehensive range of consumables for true-color proofing. **Films & related chemicals //** The broad range of rapid access films and chemicals is ideal for all makes of imagesetters. **Plates & related chemicals //** The various aluminum and polyester CtP plates in the Saphira portfolio are suitable for all commercial imagesetters that work in both the violet and thermal ranges. **Flexographic materials //** Saphira offers a wide range of consumables for digital and analog flexographic engraving, as well as other flexo supplies.

Saphira for Press

Inks // Inks are available for both conventional and UV applications. These range from CMYK process sets to mixed colors. **Coatings & varnishes //** In addition to their protective function, the wide range of Saphira coatings and varnishes gives products additional refinement and a more esthetic appeal. **Blankets //** Saphira blankets ensure precise pressure transmission and trouble-free ink transfer. **Rollers //** Saphira ink and dampening rollers are made from durable, factory-tested rubber compounds. **Chemicals //** Saphira chemicals help achieve high-quality print results. The range includes washing fluids, dampening solutions, alcohol substitutes and other chemicals. **Pressroom supplies //** The Saphira range includes ink fountain foils, washup cloths and print powder.

Saphira for Postpress

Cutting supplies // The cutting supplies are precision made, which means that they stay sharper for longer. **Folding supplies //** Folding supplies include banderoles and the Saphira Special Cleaner, which has been developed to clean folding rollers thoroughly in a single pass and to give them a new lease on life. **Binding supplies //** For binding purposes, Saphira offers glues, stitching wires and sealing threads.



not the entire process chain. What's more, they lack our technical application know-how.

How do you check which materials achieve the best results on Heidelberg machines?

Tix: We put a lot of effort into testing all the materials as thoroughly as possible – both in our own laboratories and in cooperation with our field test customers around the world. The important thing here is that, when specific materials interact, e.g. ink, dampening solution and blanket, we test them together. This is the only way to determine whether they interact effectively in production. In other words, our consumables don't just fit perfectly with our machines – they also gel with one another. What's more, to develop the best possible products, we also work closely with manufacturers.

Can you give us an example?

Tix: We showcased one such joint development at drupa last year – a UV ink that remains free from misting even at a speed of 18,000 sheets an hour. This problem never occurred with machines that produced 15,000 sheets an hour, only when production was upped to 18,000 sheets. We finally got a grip on the problem after conducting joint tests with ink manufacturer Siegwerk. And this cooperation is even reflected in the product name – “Saphira engineered by Siegwerk.”

So, Saphira consumables adapt to match increases in machine performance?

Tix: Yes, this is essential because we want pressrooms to be able to harness the enormous potential offered by our machines. Customers in more and more countries can even benefit from our “performance kits,” which are geared towards specific applications and technologies. These kits combine various consumables that boost production capacity considerably when used together. For example, we offer performance kits for “Anicolor” and “Hi-speed UV.” Depending on the market, we also offer tailor-made “starter kits” to ensure the smooth installation of different machine types. Printing plates, ink, dampening solution, and blankets are just some of the products included in these kits. As a result, standardizations in line with the regulations of the Offset Printing Process Standard or certifications to ISO 12647-2 are no longer a problem. Of course, Saphira consumables can also get the best out of older machines.

Does all this automatically ensure a high print quality?

Tix (laughs): Saphira goes a long way to achieving this at the very least. For example, we guarantee that our washing fluid is ideal for cleaning Heidelberg rollers, while the composition of other washing fluids may be unsuitable, which may cause the rollers to swell. With our own consumables, production runs as reliably as possible, and downtime is reduced to a minimum. What's more, all Saphira products meet the industry's latest environmental standards.

Does Heidelberg only sell products under the name Saphira?

Tix: No. In fact, quite the opposite is true. In a number of countries, some products bear the name of the respective manufacturer. The only prerequisite for this is that the manufacturer must grant us exclusive sales rights for the products. After all, we've set

ourselves the goal of becoming the world's biggest consumables provider – not the biggest consumables manufacturer! We cannot achieve this goal by selling only premium Saphira products at fair prices. Nevertheless, all the other consumables that we sell are also tested on our equipment and meet our high quality and performance requirements.

Assuming I'm completely satisfied with the quality and performance of my current consumables, why should I switch to Saphira or Heidelberg?

Tix: Because it's more straightforward and greatly simplifies the print shop's internal processes. Who wants to have to order the wide range of consumables required by a print shop from a large number of different suppliers? Suppliers who may even supply me with volumes that in no way meet my day-to-day requirements? And who wants to have to deal with dozens of invoices from different manufacturers each month? Wouldn't you prefer “just-in-time” delivery, clear purchasing conditions, professional consulting services for the product selection and just one invoice? And when this one supplier also disposes of your residual inks and coatings – then so much the better! This is precisely the service we offer our customers. We supply everything from a single source – and that's not something that all suppliers can do.

And is this “all-inclusive, worry-free package” really available all over the world?

Tix: OK, there are a few areas on the map that we don't have covered yet. Since all of our sales offices do not yet have a complete consumables portfolio, we are focusing a great deal of attention on education and training in order to get the local teams up to speed with the technical application know-how so we can further improve our access to these markets. In the short term, we are looking to expand our provision of inks and coatings. We have already achieved a strong position for printing plates.

Are Saphira products also suitable for customers who use third-party machines?

Tix: Absolutely. We are already successfully selling our consumables to print shops that work with machines from our competitors. The word is out that Saphira is an excellent product. ■

Further information

For details about Saphira products available in our online shops, see the “Shop around the clock” article in the *Heidelberg online* E-mail-newsletter at: www.heidelberg.com/hd_online/en/edition5/shop_around_the_clock.



Knowledge is progress and the life blood of corporate development. Get yourself and your employees in peak condition and take a lead role in the industry. Hone your skills and expertise with training courses, seminars, and know-how from our Print Media Academy. At Heidelberg, experts learn from experts. Register at: www.print-media-academy.com

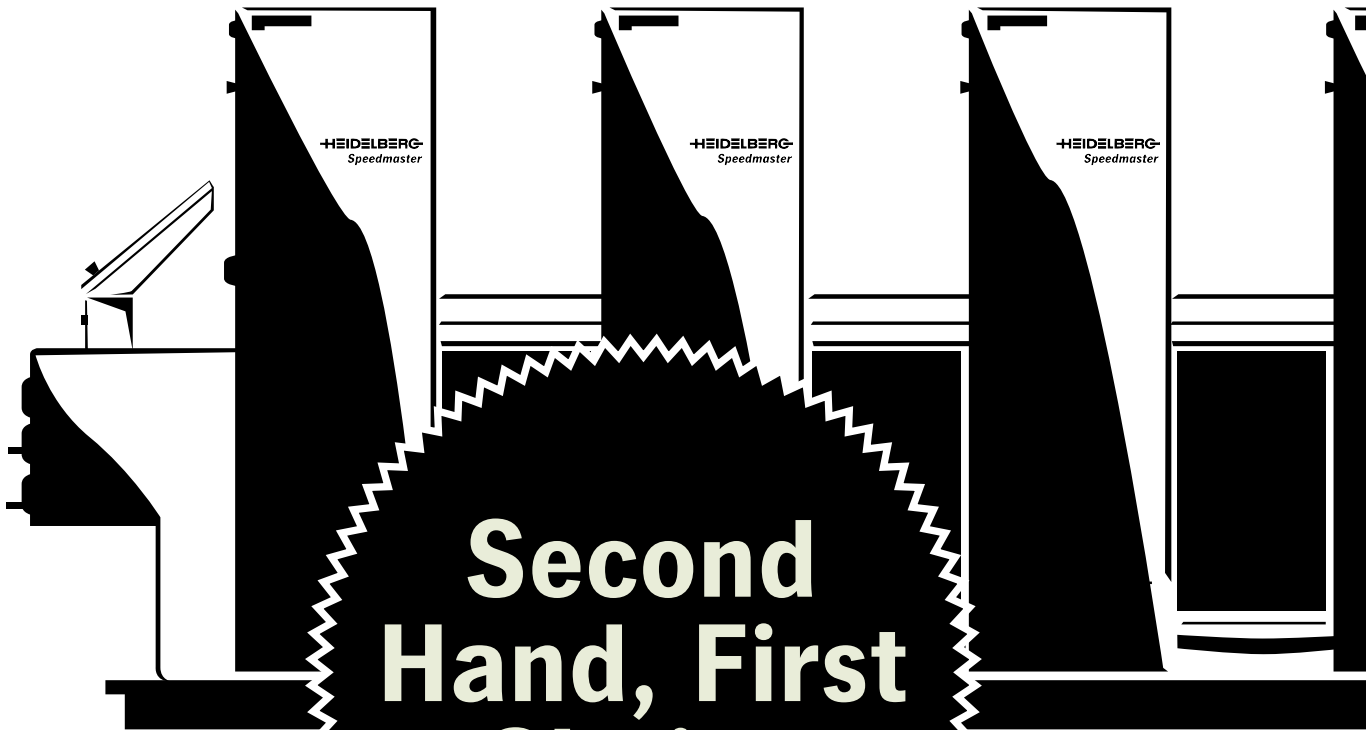


SCHOOL

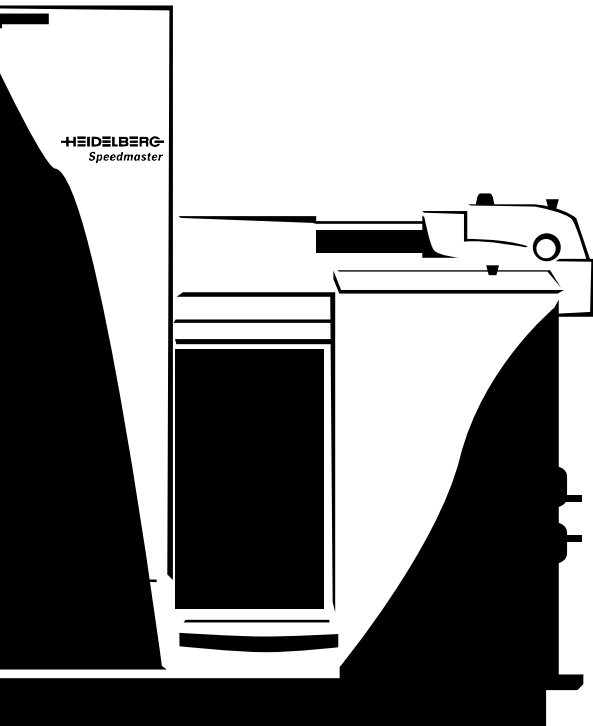
HEIDELBERG



http://www.heidelberg.com/hn/en/remarketed_equipment



**Second
Hand, First
Choice**



REMARKETED EQUIPMENT // Purchasing a pre-owned machine can be an excellent alternative to buying a new one – especially in economically challenging times. Heidelberg has been facilitating this business for many years and has also launched a global information platform on the Internet.

A great many print shops – especially in industrialized nations – ideally like to have the latest equipment with state-of-the-art features. Despite this, pre-owned equipment is in great demand, even in highly developed countries. Over the past year, for example, equipment with a combined value of around 458 million U.S. dollars (320 m. euros) has changed hands – and that just includes machinery from the EU. According to some estimates, the global annual figure is as much as 2.8 billion U.S. dollars (2 b. euros) But why should you buy a remarketed Heidelberg machine?

Cutting Costs, Expanding and Creating Reserve Capacity. “Some printers simply can’t afford their brand-new dream press – and the next best thing is one remarketed by Heidelberg,” explains Dr. Joachim Englisch, Senior Vice President Remarketed Equipment at Heidelberg. “Other companies may have sufficient starting capital for a brand-new model straight from the factory but are thwarted by their bank’s lending rules. Buying a remarketed machine normally offers greater room for maneuver,” he continues, immediately adding that the lower overall costs are far from the only argument. “By purchasing a pre-owned machine, print shops can try out new fields of business – such as finishing – with a limited outlay and risk,” he points out. What’s more, a second-hand machine is a cost-effective way of providing reserve capacity to cope with busy periods. “Whatever the motivation, purchasing a remarketed machine from Heidelberg is always a safe investment,” Englisch stresses. ▶



RUBENS MARQUES
 ATRATIVA INDÚSTRIA GRÁFICA
 SÃO PAULO, BRAZIL



Best Value for Money

Rubens Marques worked at a print shop for 25 years before setting up his own business with two partners in 2004. There were insufficient capital resources available to purchase new equipment, so Marques opted for two remarketed machines from Heidelberg – a Speedmaster SM 102 and a Speedmaster SM 74. The entrepreneur revealed that they cost him a good 30 percent less than new presses would have. “We were familiar with Heidelberg and knew what the presses were capable of,” he says, recalling the early days of his company in the Brazilian city of São Paulo. Marques revealed that he had received numerous quotations from competitors. “But Heidelberg offered the best value for money,” he said. He was confident that the Heidelberg presses would last for many more years and would also generate lower running costs than the other options on offer. “Irrespective of this, it is easy to find staff who can operate such presses,” he adds. Marques was “completely satisfied” with the entire process – so much so that, when it came to expanding his company last year, he opted for another remarketed Heidelberg press, this time a Speedmaster CD 102.

Numerous businesses around the world deal in pre-owned machines. In the case of Heidelberg machines, however, the manufacturer considers itself to be in a unique position. “If someone is looking to reliably establish the condition, performance capability, and history of a remarketed machine, who is better placed to provide this information than Heidelberg itself?” asks Englisch. He goes on to explain that most machines are put on the market because their previous owners have opted for a newer, larger and more powerful model. They are therefore only five or six years old on average and with sometimes no more than two or three or only one careful owner – to use a car salesman’s jargon. “Given the legendary Heidelberg quality and the associated long service life of our products, our remarketed machines are a particularly safe bet,” comments Englisch.

One person benefiting from this is Wayne Burlington from Pronto Reproductions in the Canadian city of Toronto. “We were looking to expand but didn’t necessarily want to buy a new press,” the print

shop owner explains. The Heidelberg sales department suggested a Speedmaster SM 74-5-P. “Exactly the model we were looking for,” says Burlington, adding that the entire process – from the first inquiry to commissioning – took a very reasonable three months. “Heidelberg also took care of all the logistics arrangements. All we needed to do was find room for the press and provide the power supply,” he recalls. Burlington was completely satisfied with the entire process and there were no nasty surprises after commissioning. There is only one thing he would have done differently. “I should have taken this step much sooner,” he reflects.

Search Function on the Heidelberg Website. For years, Heidelberg has kept a database of remarketed equipment. This currently contains some 700 potential items of interest. A globally accessible Website has recently been created with a selection of machines ready to be remarketed, together with all the key details.

Go to www.heidelberg.com/hn/en/remarketed_equipment and, with just a few clicks of the mouse, you will find basic details on technical specifications, configuration, and age. Presses are available in virtually all format classes, and prepress and postpress equipment can be requested, too. Anyone failing to find what they are looking for on the Website should get their Heidelberg contact to carry on the search by consulting the database for machines that are soon to be remarketed.

“The best thing is for the potential buyer to see the machine with his own eyes while it is still in operation,” says Joachim Englisch, describing the next step in the process. This applies even if he is based in India and the machine is located in the U.K., for example. The easiest way to establish what, if anything, needs to be repaired or replaced – be it rollers, grippers, or electrical components – is to see the machine in action. If the purchaser so requests, equipment can also be given a full overhaul and receive the “certified remarketed by Heidelberg” seal of quality, which gives the customer added peace of mind.

Heidelberg operates retrofitting workshops on three continents. Machines from other manufacturers change owners “as seen,” to use another term from the car trade. Although the majority of remarketed machines can be retrofitted with the most popular standard Heidelberg equipment, a complete reconfiguration is not possible. “A car with manual gear shift can’t be converted into an automatic,” points out Englisch by way of comparison.

Heidelberg Takes Care of the Logistics. The equipment on offer includes machines that are still owned by the customer or a leasing company and machines being sold directly by Heidelberg. As a result, the process of drawing up a contract between buyer and seller is extremely flexible. Some newer machines are even sold with a warranty. Users of remarketed Heidelberg equipment also benefit from the world market leader’s full after-sales service for all format classes, with access to the Heidelberg Systemservice hotlines and thus to the global service network and rapid shipment of spare parts. Heidelberg ▶



MEHMET YARDIMEDEN
DIASAN PRINTING HOUSE
ISTANBUL, TURKEY

For Far-Sighted Visionaries

New Business with the Minimum of Risk

When asked why he purchased remarketed equipment from Heidelberg, Mehmet Yardimeden replies, “Because we were looking to make our first move into printing.” Yardimeden is the managing director of Diasan Printing House in the Turkish city of Istanbul. The print shop belongs to the Sancak family, which is active in a number of different fields of business in the Bosphorus region and only expanded into the print media sector in 2007. “When you buy your first car, it’s normally a used one rather than a new model,” says Yardimeden. “We were looking to open up a new field of business with the smallest possible investment risk, but were not prepared to forego the high quality and performance offered by a Heidelberg press,” he adds. Diasan’s first press was a five-color Speedmaster CD 102. This was followed by a Speedmaster SM 52, together with several prepress and postpress products – most of them remarketed. The company grew very quickly. It now operates a 64,500 square feet (6,000 sq. m) print shop with a workforce of 65 and its main customers are from the healthcare, food, energy, and textile industries. The highlight in Diasan’s short history came last year when it purchased a five-color Speedmaster XL 105 with coating unit – the first XL 105 anywhere in Turkey. Diasan now has the ambitious aim of taking its first tentative steps on the packaging and label market. Yardimeden had not seen the press personally before buying it, “But we had detailed information and service reports and, above all, we trusted Heidelberg,” he concludes.



GIORGI TAKTAKISCHVILI
 FAVORITI
 TBILISI, GEORGIA



Absorbing Production Peaks

Giorgi Taktakischvili, owner of the Favoriti print shop in the Georgian capital of Tbilisi, estimates that there were capacity bottlenecks at his company two to three times a year. His aim was to remove these bottlenecks as cost-effectively as possible by purchasing pre-owned presses – in this case a Speedmaster SM 102 and a GTO 52. Favoriti is mainly involved in letterpress printing and has a workforce of around 100. “We didn’t actually see the presses before we bought them. We simply relied on recommendations from Heidelberg, and the presses completely lived up to our expectations,” says Taktakischvili, adding that the presses had been given a full overhaul and were as good as new. Looking back, he was also completely satisfied with the entire process. “Heidelberg treats its customers with great respect and always takes their interests into account,” he stresses. By purchasing the remarketed presses, Favoriti was easily able to absorb production peaks. “If we ever need to expand further, we won’t hesitate to buy remarketed machines from Heidelberg again,” concludes Taktakischvili.

can also ensure that the machine arrives safe and sound at its destination. If so requested, Heidelberg will dismantle the machine at the previous owner’s company, transport it with due care to the new owner’s premises, reassemble it there, commission it, and even train the print shop staff if necessary. “Hardly anyone else on the market offers such a comprehensive range of services,” states Englisch confidently. “Customers purchasing a remarketed Heidelberg machine thus also benefit from first-hand access to our entire solution portfolio,” he concludes. ■



Joachim Englisch

has been Senior Vice President Remarketed Equipment at Heidelberg since April 2009 and is responsible for the company’s global remarketed equipment market. Englisch holds a doctorate in mechanical engineering and joined Heidelberg in 1992. He initially held managerial positions in the manufacturing organization, organizational development, and quality management teams. In 2000, Englisch’s appointment as Managing Director of a Heidelberger Druckmaschinen AG joint venture took him to Saudi Arabia. In 2007, he moved to Austria where, until 2009, he was Regional Manager for South-East Europe at Heidelberger Druckmaschinen Osteuropa Vertriebs-GmbH in Vienna.

**FOCUS
INNOVATION**

Pantone Colors for Anicolor

SPOT COLORS // Anicolor now also supports Pantone. The new spot colors from Saphira enable straightforward production of corporate colors with absolute color fidelity and proven Anicolor quality.

Something new ... //

True-color production of printed matter is now much easier thanks to the new Saphira Anicolor spot colors based on the Pantone Matching System (PMS). The optimized primary colors can be used to precisely match the various Pantone color tones to Anicolor technology. Temperature changes in the screen roller also enable colors to be adapted to different substrates. A screen roller with a higher pickup volume can be used for particular color tones such as Reflex Blue, gold, silver and fluorescent colors.

The benefits ... //

When Pantone colors are used, Anicolor exhibits the same quality features also found in 4C applications – absolute color consistency, no ghosting, and perfect transitions. Anicolor controls ink volume zonelessly across the entire sheet. To this end, a format-size screen roller ensures even transfer of a precisely defined volume of ink. Consistent coloring is therefore possible even if ink pickup is low. This is a crucial factor, particularly when working with spot colors. What's more, multiple-ups, solids, and screen vignettes present no problems at all. Anicolor thus offers consistently high quality in the production run and also delivers all the other benefits that make this technology an obvious choice – up to 90 percent less startup waste and makeready times that are up to 40 percent shorter.

The options ... //

The Pantone colors from Saphira can also be used on Speedmaster SM 52 perfecting presses featuring up to 10 printing units. They support all the benefits of Anicolor, too, including extremely fast setup of double-sided printing forms with few waste sheets. Throughput time is also accelerated as there is no additional drying time. The Speedmaster SM 52-5 with coating unit and Anicolor is extremely versatile. As well as four- and five-color print jobs, drip-off and Metal FX applications are also supported. Heidelberg is currently working on a UV version of the Speedmaster SM 52 with Anicolor inking unit. This development stage is due to be completed by May 2010 for IPEX in Birmingham in the U.K. ■



Compact but Highly Flexible

EUROBIND 1300 // With its newly designed nozzle application system, the Eurobind 1300 PUR ensures even metering of adhesive from block to block. This adhesive binder is also suitable for a wide range of materials, making it ideal for short runs and jobs where top quality is a must.

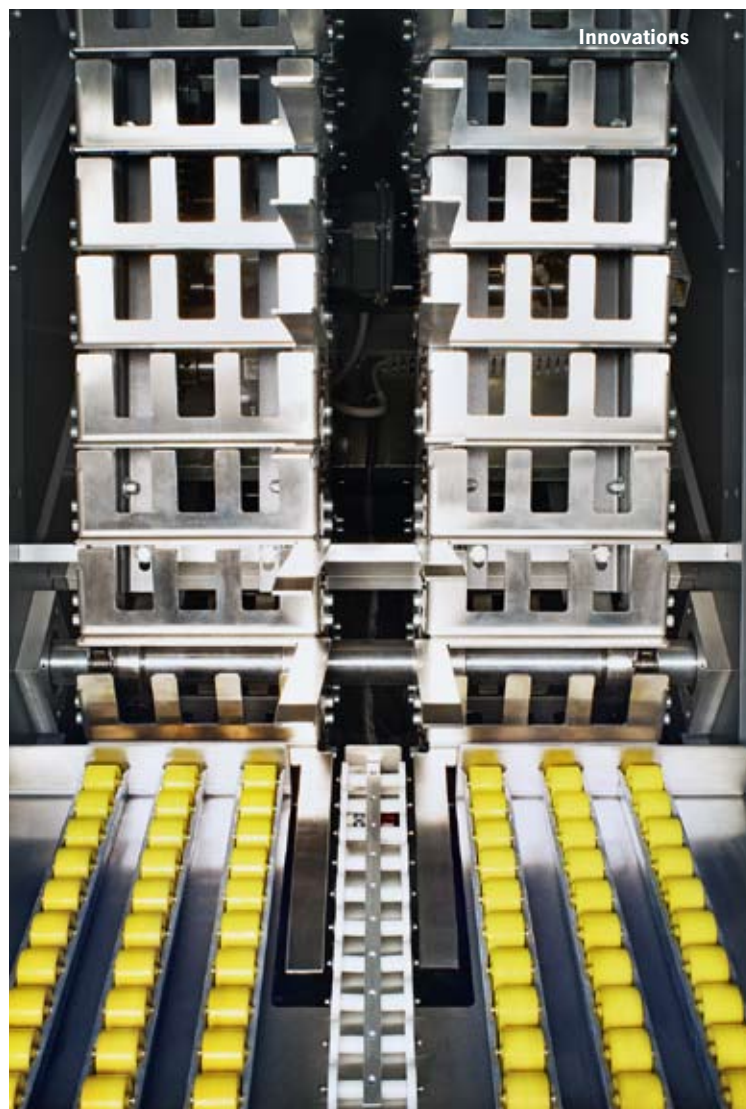
Long or short runs? Soft or hard covers? Polyurethane or hotmelt adhesive? Anyone planning to buy an adhesive binder needs to know in advance what sort of products it is going to be used for. Peter Wagstyl, Managing Director of the German Color Gruppe in Munich, therefore considered the options carefully before deciding on the Eurobind 1300 PUR. He now knows that he made the right choice. “Thanks to its short setup times and high production speed, the Eurobind 1300 PUR is ideal for runs of anything from 200 to 5,000 copies,” says Wagstyl. “But even a run of just ten copies is cost-effective because the adhesive binder’s software can change the format in just a few minutes,” he adds. This enables Color Gruppe to temporarily interrupt longer runs for short or urgent binding jobs, for example. And because the Eurobind 1300 PUR is in almost continuous operation at the Munich print shop, it doesn’t even need to be pre-heated for very short runs.

Productive Fully Equipped Configuration. As a field test customer that helped this four-clamp adhesive binder reach the series production stage, the full-service print shop has a special relationship with the Eurobind 1300 PUR. Color Gruppe now produces soft-cover brochures on the Eurobind 1300 PUR Line. The name says it all – 1300 indicates the machine speed of 1,300 cycles per hour, PUR stands for the polyurethane adhesive applied using the nozzle application system, and Line means that the Eurobind forms part of a complete adhesive binding line that also includes a customized cooling section and the Eurotrim 1000 three-knife trimmer.

Alternatively, the Eurobind 1300 is available with a hotmelt roller application system and as a standalone solution without cooling section or three-knife trimmer. “We were only interested in the PUR model, though,” says Wagstyl. “Most of our adhesive binding needs to be extremely durable, so the limited durability of hotmelt adhesive was not an option, even though it is a more economical solution,” he explains. The fully equipped configuration boosts productivity and enables even longer runs to be processed cost-effectively at the Munich print shop.

Proportion of In-house Production Increased. Color Gruppe used to outsource adhesive binding work to a number of service providers. At the time, it had no adhesive binder of its own for these jobs. Although the print shop had a very good working relationship with these service providers for the most part, there were sometimes problems with deadlines. The high logistics costs were a further drawback. “It was not uncommon for us to have to transport jobs right across the city in several trucks,” recalls Wolfgang Huber, Color Group Managing Director in charge of sheetfed offset and digital printing. “This is no longer necessary and we have increased the proportion of in-house production,” he adds.

Reproducible Quality. One special feature of the Eurobind 1300 PUR is the polyurethane nozzle application system driven by a gear pump. “The special premelter enables the system to work virtually



Combination tool on the spine processing station with dust cutters, roughening and notching teeth, and ring brush (left-hand page). Detail of the (optional) cooling system (above).

independently of viscosity, temperature, and pressure and apply an even, low-viscosity film of adhesive,” explains Ronald Groß, Postpress Product Manager at Heidelberg. It is easy to adjust the amount of adhesive for each individual job and this can be reproduced with total accuracy throughout the run. Color Gruppe considers consistently high quality to be particularly important – and not just for adhesive binding. “Anyone placing an order with us today can be sure of the same high quality for a repeat job in six months’ time,” stresses Wagstyl.

Wide Range of Materials. There is currently no other “small” adhesive binder on the market that can operate at speeds of up to 1,400 cycles per hour with a comparable polyurethane application system. Almost as unique is the wide range of materials that the Eurobind 1300 PUR can process. “Thanks to its special design, the cover feeder can cope with just about anything,” says Huber. “We even produced a riveted cover one time, although that’s not possible in theory,” he adds. Rivets, after all, are nearly ten times thicker than the cover. A further plus point of the cover feeder with a pile height of around 150 millimeters is that it supports continuous loading on the fly. ▶

This makes it possible to produce longer runs much faster and, because the covers are loaded automatically, the operator can concentrate on the manual process of inserting the blocks. One operator can insert around 800 to 1,000 blocks an hour.

Short Setup Time. Even with longer runs, the Eurobind 1300 PUR is more than capable of competing with large adhesive binders. For example, Color Gruppe was asked to produce 12,000 copies of a brochure with a pocket on the outside back cover page. This pocket had to be filled manually. “A large adhesive binder runs so quickly that it would have been necessary to stack the bound brochures on pallets before being able to package them,” explains Wagstyl. “Thanks to the slower speed of the Eurobind, however, we were able to set up packaging tables to package the brochures straight after binding,” he adds. The customer was quite satisfied.

The faster setup time of the Eurobind 1300 PUR Line is particularly useful for shorter runs. While it takes around 10 minutes to set up this line together with the Eurotrim 1000 three-knife trimmer,

The PUR nozzle application system of the Eurobind 1300 PUR is controlled by a gear pump. As a result, it applies exactly the same amount of adhesive to each block – irrespective of viscosity, temperature or pressure (below). View of the lift-type delivery on the Eurobind 1300/1300 PUR (right).



a larger adhesive binder takes around 30 to 60 minutes and several operators to set up. There are, of course, also jobs where the time factor is of little importance. “We have even used the Eurobind 1300 PUR for a run of 60,000 copies. This stretched over several weeks, with us returning to the job whenever we had spare machine capacity,” recalls Wagstyl.

Does What it Promises – And Then Some. Color Gruppe mainly uses the Eurobind 1300 PUR to produce traditional soft-cover brochures with a four or six-sided cover – from the A6 to slightly smaller than the A3 format. This means the print shop sometimes operates significantly beyond the upper and lower limits specified by Heidelberg. Normally, the block should be at least 0.08 inches (2 mm) thick, but the Munich print shop has been known to produce 12-page brochures with a spine thickness of just 0.04 inches (0.9 mm). “Some customers simply refuse to accept stapled products, so we operate at the limits of what is technically feasible,” says Wagstyl. This, however, requires a great deal of experience and a lot of fiddling. Such a thin spine cannot be produced at the touch of a button – even with a large adhesive binder. “Applying the adhesive extremely accurately is the key,” explains Groß. “The display enables the operator to control the amount required very precisely,” he adds. The adhesive application head can also be adapted to the required block contour. This feature is unique to Heidelberg and essential for customers who work with a very wide range of materials.

In addition to nozzle application, the preparation of sheet edges at the spine is also vital for ensuring high-quality adhesive binding. The spine preparation station on the Eurobind 1300 PUR consists of a combination tool with dust cutters, roughening teeth, notching knives and a ring brush – all of them individually adjustable. This ensures ideal preparation of the block spine for gluing.

The high-quality spine preparation – unique in this format class – and the uniform application of adhesive achieved by the polyurethane nozzle application system are an unbeatable combination in Wagstyl’s opinion. “They enable us to satisfy our customers’ exacting quality requirements – reliably and flexibly,” he concludes. ■

Color-Gruppe

As a full-service print shop, Color Gruppe in Munich combines graphics, media prepress, press, postpress and logistics services. The necessary know-how is provided by four Group companies – Color Medienservice, Color Offset, Color Press and Color Falz. In 2008, Color Gruppe generated sales of around 18.5 million U.S. dollars (13 m. euros) with a workforce of 90. Numerous prizes – including the Sappi Award in the calendars, brochures, and catalog production categories – underline the Munich print shop’s high quality standards.

Further Informationen: www.color-offset.de.

More about the Eurobind 1300:
www.heidelberg.com/hn/en/eurobind_1300

Which Eurobind 1300 – Hotmelt or PUR?

The Eurobind 1300 – For Cost-Effective Products with a Short Lifespan.

The Eurobind 1300 is the hotmelt version of the adhesive binder. Hotmelt adhesive is applied to the block by two application rollers. The main benefits of hotmelt are low adhesive costs, rapid initial adhesion, and simple application. Consequently, this version is aimed at products with a short lifespan such as glossy magazines and paperbacks.

The Eurobind 1300 PUR – For High-Quality Products with a Long Lifespan.

Polyurethane (PUR) adhesives are suitable for demanding, heavy or coated paper and even films. The nozzle application system of the Eurobind 1300 PUR applies adhesive thinly and evenly throughout

the run. The main features of products bound using polyurethane adhesive are their durability and easy opening – ideal for high-end brochures and annual reports.

The Eurobind 1300 Line and Eurobind 1300 PUR Line – High Productivity Thanks to Cooling Section and Three-sided Trimming.

The Eurobind 1300 is also available as a complete adhesive binding line with integrated cooling section and the Eurotrim 1000 three-knife trimmer. The cooling section combines a compact cooling tower and conveyor belts and can be customized, while the fully automated Eurotrim 1000 impresses with its short setup times. The Eurobind 1300 Line boosts adhesive binding productivity and is good for runs of 3,000 to 7,500. It is available in hotmelt and PUR versions.





The End of the Line?

ROUND TABLE // Newspapers and magazines are currently experiencing one of the worst crises in their history with plunging advertising revenues and plummeting circulations. This is largely due to the rapid rise of the Internet and its influence on the ways we use media. Children and young people in particular are learning that they don't need printed paper to get information. That's why critics fear up-and-coming generations will no longer use any print media at all. Heidelberg News wanted to find out more and brought together educators, media experts and journalists at the Print Media Academy (PMA) to discuss whether print still has a future or whether newspapers and magazines are a thing of the past.



KARSTA HOLCH

is the Principal of the Helmholtz High School, the largest school in Heidelberg. An active member of the teaching profession since 1972, she goes beyond the normal range of subjects at her school to include a comprehensive cultural offering designed to enable students to play an active part in society.



PROF. DR. THORSTEN LORENZ

is head of the media education course and the audiovisual media center at the Pädagogische Hochschule in Heidelberg. Since 2002, he has also been one of the judges for the Rolf-Hans-Müller award for film music, television plays and television series. From 1985 to 1996, he was a television director, scriptwriter and producer.



MARTIN VERG

began his career at Hamburg-based publisher Gruner & Jahr as an intern. He has been Editor-in-Chief of the children's magazine GEOLino since 2008. With its exciting and sophisticated mix of reports on history, research, and culture, GEOLino is today the best-selling children's magazine in Germany.

The last newspaper will be printed in 2043. That, at any rate, is the claim Philip Meyer makes in his book "The Vanishing Newspaper." Are traditional print media facing extinction?

Thorsten Lorenz: I don't think so. The fact is that more and more daily papers are disappearing from the market or are now only produced online. At the same time, various studies show that today's 12 to 19 year olds spend increasingly more time on the Internet and are buying up to 20% fewer newspapers and magazines than 10 years ago. But it would be premature to speak of the demise of print media, as the number of new publications for children and teenagers is on the rise. Furthermore, the range of children's magazines is growing slightly in both Germany and elsewhere. Children and teenagers love reading, particularly books and magazines that are produced specifically for them. This is why, in my view, the current printing crisis is not so much a crisis of a medium that has supposedly become old-fashioned but the result of a business model that doesn't work.

What do you mean by that?

Thorsten Lorenz: All newspaper publishers provide high-quality information on the Internet free of charge. Why should someone pay money for printed paper when almost exactly the same information is available for free online? And this situation is largely financed with the advertising revenues from the print editions. The result is a kind of "information stock market crash" in the printing industry, as information today is both important and worthless.

Franco Rota: But this only partly explains the current crisis. The Internet is attacking the traditional daily newspaper at its very core – its topicality. The daily paper is today no longer the medium of choice when people want information fast. Why should I wait for tomorrow's edition when I can get information about current events online at any time? Increasing numbers of adults are also latching onto young people's media usage patterns and have come to appreciate the many benefits of the Internet. Daily papers are therefore not just losing support among young readers but right across all age groups.

What form might future models for success take?

Adriana Nuneva: The new media is changing people's preferences and habits in the way they consume media. That is why it is becoming increasingly important for magazine and newspaper publishers looking to avert further losses to focus on their target groups and adapt their offering accordingly. I agree with the analysis of Thorsten and Franco but I think the printing crisis is also a crisis of content, because the traditional daily paper lacks appeal for the younger target groups.

Thorsten Lorenz: Absolutely. When you look at the traditional sections of a daily newspaper, i.e. politics, business, and culture, those are the sections that young people have absolutely no interest in and account for a large part of the front page.

Franco Rota: Publishers also need to coordinate their print and online offerings more effectively in the future and take into account the respective strengths of the media. The Internet represents topicality, multimediality, and contextuality, while print media make more of a sustained impression that offers scope for longer, well-researched and well-written reporting. If you can coordinate your content so that print and online media complement each other, you too will be among the winners.

Ingrid Thoms-Hoffmann: The newspaper Süddeutsche Zeitung, for example, does a great job of this. But, as a committed newspaper journalist, I also believe we really do need to adjust our focus. To my mind, this also means focusing more on background reports and of course on regional affairs, as this is precisely where our expertise lies. In addition, we need to see ourselves increasingly as a service provider that offers a spiritual home anchored in the region. Readers need us to provide them with information on key decisions that affect them directly – for example, what the latest play is like, when bulky waste will be collected or when school restarts. ▶



“Why should someone pay money for printed paper when almost exactly the same information is available for free online?”

THORSTEN LORENZ, HEAD OF THE MEDIA EDUCATION COURSE AND THE AUDIOVISUAL MEDIA CENTER AT THE PÄDAGOGISCHE HOCHSCHULE IN HEIDELBERG



“The newspaper distills world events to a manageable scale and can greatly help the reader in understanding complex issues.”

KARSTA HOLCH, PRINCIPAL OF THE HELMHOLTZ HIGH SCHOOL IN HEIDELBERG



“The Internet is attacking the traditional daily newspaper at its very core – its topicality.”

FRANCO ROTA, VICE-PRINCIPAL AT STUTTGART MEDIA UNIVERSITY

“To my mind, this means focusing more on background reports and on regional affairs, as this is precisely where our expertise lies.”

INGRID THOMS-HOFFMANN, HEAD OF THE HEIDELBERG CITY NEWS DESK FOR THE NEWSPAPER RHEIN-NECKAR-ZEITUNG

But to do this, you don't necessarily need the print edition. I can surely find all that on the Website of your local paper.

Ingrid Thoms-Hoffmann: Definitely. But you'll only find it if you search for it. In the print edition, however, you'll find it without searching for it. And you'll also get the information when you actually need it. Regularly flicking through the newspaper will show, for example, that the day after tomorrow is bulky waste day.

So how can newspapers or magazines be better than the Internet in your view?

Karsta Holch: Ingrid has already touched on this. The Internet requires active searching in various places and is virtually limitless due to the fact that the information it contains is interlinked. In contrast, the newspaper brings together all the key information and presents it to the reader as printed knowledge each day. It distills world events to a manageable scale and can greatly help the reader in understanding complex issues.

Martin Verg: Paper as a medium also has advantages over the Internet. Just think of its appearance. The experience for children and adults alike of viewing large, double-page photos means that,



however great my monitor is, the sensation is completely different. And the best part is I can experience this anywhere in the world, whether in the bathtub or in a Bedouin tent.

Adriana Nuneva: I view this in a very similar way. Print media is unique and is perceived as such as soon as they become an experience for the senses through appropriate surface finishing. Yet many publications still have a long way to go when it comes to enhancing their look and feel. Print technology delivers a full range of possibilities to further boost their appeal. A whole gamut of features can be incorporated, from embossing and die-cutting to printing holograms and using scented coatings, thus transforming the reader's encounter with print into a sensuous experience.

Thorsten Lorenz: Another factor is that newspapers and, in particular, books are well ahead in terms of credibility. Ask school pupils and students about value and reliability. This is at an absolute high for printed material, much greater than for all other media.

But this does nothing to alter the fact that big changes lie ahead. The Internet is well on the way to becoming the major medium for young people. Is that how you see things, too? And if so, what makes the Internet so successful?

Franco Rota: The Internet enables users to determine their own media usage in a way that follows their own script. That is a major advantage over traditional media. On the other hand, the Internet also has clear limitations resulting paradoxically from its apparently infinite nature. After all, unlike a newspaper, the Internet cannot highlight specific issues for society to focus on and debate, because everything dissolves into individual opinions.

Thorsten Lorenz: The thing is, though, this doesn't seem to be playing that big a role at the moment. Among young media users, the thirst for communication is currently outstripping the thirst for information. And communication is not a mainstay of traditional media, though it is of Web 2.0.

Martin Verg: We know from our readers that children are fascinated by the new forms of social involvement. There are virtually none that do not have a profile on a social networking Website – or want to, at least. Communicating in communities or forums is now the done thing.

Would GEOLino be just as successful if the magazine were only available on the Internet?

Martin Verg: The Internet is naturally an indispensable platform for us to interact with our readers and as a supplement to the print edition. For example, last year saw the publication in the magazine of a story on the group intelligence of killer whales. The researcher whose work was the focus of the article supplied us with video material of her encounters with killer whales, which could then be seen on our Website. This creates added value for readers and can also, in my view, work in another way. If someone discovers the films on the web, they may become curious about the rest of the story and therefore go to the magazine. But to answer ►



INGRID THOMS-HOFFMANN

has worked as a journalist for 39 years and today heads the Heidelberg city news desk at the newspaper Rhein-Neckar-Zeitung. To promote reading skills, she participates in various collaborative projects initiated by her newspaper and involving schools in the Heidelberg area.



ADRIANA M. NUNEVA

is Senior Vice President Global Marketing & Communications at Heidelberger Druckmaschinen AG. In this role, she is responsible for global marketing strategy, brand management, and company-wide marketing and corporate communication. She also heads the company's global networks of training academies for customers and staff (Print Media Academies) and the customer demonstration centers (Print Media Centers) of the world's leading supplier of solutions, products, and services for sheetfed offset printing.



PROF. DR. FRANCO ROTA

is Vice-Principal at Stuttgart Media University (HdM), where he is responsible for Public Relations in the Advertising and Market Communication curriculum. Prior to taking up his academic career, Rota worked as a freelance journalist and PR consultant.



SABINE BONEWITZ
SPOKESWOMAN IN THE
FAMILY AND DAYCARE
CENTER DEPARTMENT OF
STIFTUNG LESEN IN MAINZ,
GERMANY

“Children enjoy reading but need support.”

Ms. Bonewitz, do children still enjoy reading?

Sabine Bonewitz: Yes, very much so. Around half of all children regularly enjoy reading, but the proportion of non-readers has risen to 17 percent.

What impact does new media have on reading?

Bonewitz: The large amount of new media has made it more difficult to get children who are not such keen readers interested in reading. Many of them come from backgrounds where reading is not a top priority. These children often experience greater problems at school because they do not have basic reading skills, which would significantly boost their educational opportunities.

How important is print in terms of learning to read?

Bonewitz: Extremely important. Magazines for children, comics and sections of daily newspapers aimed at children and adolescents are very popular with their target audience because they are fun. At school, reading is seen as work, which is why children need support at home until they have completed elementary school. When children see their parents reading a newspaper or book, they want to as well. A passion for reading needs to be instilled and nurtured from an early age.

How does Stiftung Lesen support parents and children?

Bonewitz: As an foundation to support reading, we have initiated a wide range of projects to encourage reading among children and adolescents since 1988. Our nationwide “Start Reading” campaign is aimed at the parents of small children, who receive a start reading set from doctors at routine check-ups. We have around 8,000 volunteers who spend their spare time reading books aloud in kindergartens, schools and book shops. We also organize all kinds of reading contests in schools. In addition, we work with cooperation partners to develop teaching materials, for example for the “Magazines in Schools” project. Schools receive packages of suitable magazines and brochures with ideas for lessons for a period of one month. Without the support of a large number of companies, including Heidelberg, we would not be able to implement such projects. It would, however, help if we were allocated a permanent state budget. That would lessen the impact of economic downturns and help us encourage reading.

info // www.stiftunglesen.de

your question – no, GEOLino would certainly not be as successful as a purely online magazine. We can exploit our strengths – such as the significant visual appeal I mentioned earlier – more effectively on paper.

Franco Rota: Conversely, it may be possible to conclude from the success of your children’s magazines that, in general, factors such as a leisurely read and a love of the printed word can never go out of fashion. The Internet is not perceived as a reliable medium, even by those who use it frequently, as it changes far too quickly and people now know how easily content can be manipulated.

Adriana Nuneva: That may be so, but that doesn’t alter anything about the growing pressure on traditional media. And the Internet is just the beginning. In Japan, for example, cell phones have long been used for online news. The traditional books in space-saving, one-handed format have now disappeared completely from the subway, as too have posters, which in busy locations have been replaced almost entirely by screens. To my mind, those are examples of market-oriented communication with offerings that quite clearly address an existing need. If newspapers and magazines wish to remain competitive in this area, they need to do more than just adapt their content, as we have already discussed. Targeted, broad-based promotion of reading is just as important. Reading a newspaper has a lot to do with habit and ritual. This is something that should be instilled in children and young people as early as possible.

Karsta, how do you promote reading at your school?

Karsta Holch: Our teachers do an enormous amount these days to get children reading. This includes school-based, regional and nationwide reading contests that the Helmholtz High School Heidelberg takes part in. We also have events with authors who read out the first few chapters of their new books, for example, and are hugely successful in inspiring children to read more. Another particularly nice feature is in the form of projects in collaboration with the newspaper Rhein-Neckar-Zeitung, which sends our students as sports reporters to the nearby 1899 Hoffenheim soccer club and prints the resulting articles. This is naturally a great thing for students.

Franco Rota: Promoting reading is, of course, a very important factor. But I doubt it will automatically help save print media. The Internet is no place for non-readers – quite the opposite in fact. And we now know the Internet widens the gap between high-volume readers and non-readers. That is to say, although high-volume readers do not read more, low-volume readers read even less.

Martin Verg: That may be, but it doesn’t alter the fact that there can be no alternative to promoting reading as comprehensively as possible. As I see it, this also includes titles such as GEOLino that can certainly open doors for young adults. We can turn children into readers on paper by taking them seriously as readers, captivating



“We can turn children into readers on paper by taking them seriously as readers, captivating them with exciting, well-researched stories, and challenging them once in a while.”

MARTIN VERG, EDITOR-IN-CHIEF OF CHILDREN'S MAGAZINE GEOLINO

them with exciting, well-researched stories, and challenging them once in a while. In that way, we can perhaps hope print becomes natural to them and that they may even go on to become newspaper readers.

Do you think the printing crisis will worsen further?

Thorsten Lorenz: I think we have reached the lowest point and I don't see any risks overall for the print sector. Certainly, the remits of the online and print sectors will continue to change. But once publishers implement a pay model for their information – and they are working hard to achieve this – the print edition will once again become an interesting alternative.

Ingrid Thoms-Hoffmann: I also firmly believe there will still be print media in ten years' time. However, newspaper publishers need to act faster and with greater flexibility. They must also respond to new or changing needs of readers. I also think newspapers have to cater more effectively to a young audience by – perhaps as we are doing at the newspaper Rhein-Neckar-Zeitung – publishing a daily children's page or a regular page for students, thereby strengthening reader loyalty in these age groups too.

Martin Verg: I'm not particularly worried about the future of print either. One thing that is certain is that a lot is still set to change. For example, media users will be able to get even more news or other information on the Internet using a computer or cell phone. But for the future I feel that for opinion, comment, and background information, for simply sitting back and getting immersed in a topic, only print has what it takes. ■



Black or White?

TRENDS // ... are unstoppable and a powerful driving force of our economy. Companies with advance information on future requirements can offer exactly the right products and services. Sound advice on colors and trends can also give print shops a competitive edge.

Everyone wants purple – this year’s must-have color according to the Color Marketing Group (CMG), an international association of designers, trend researchers, and marketing experts. White is also extremely popular at the moment. Sparkling and dazzling shades of white have been a product favorite for some time and are even finding their way into executive management corridors where dark colors traditionally predominate. White is currently being promoted as a trend in the paper industry, too – a fact that may well surprise the layman given that most paper is white. As is so often the case, it’s all about the right shade.

In Today and Out Tomorrow. The one constant when it comes to trends is that they’re forever changing. Clothing fashions are a prime example, changing as they do with the seasons. In other sectors, such as the automotive or furniture industry, fashions last slightly longer – around three to five years. Trends always have characteristic color schemes and it helps print shops to know what they are. With advice on trends and colors, and know-how on current and future printing materials, print shops can offer additional services that enable them to stand out from the competition.

But how do trends or new preferences come about? Is there a particular body that stipulates which colors, surfaces, shapes or materials are in? ▶

Finger on the Pulse. The answer is yes and no. Before trend researchers, designers, sociologists, marketing experts or journalists formulate a new trend, they first have to identify it. According to Axel Venn, Professor for Color Design and Trend Scouting at the German Hildesheim University of Applied Sciences and Arts, trends are closely associated with how people feel about life. The internationally renowned researcher and color/design expert works for companies such as Wella, Hornbach and Beiersdorf. He knows that “a trend is only successful if it has its finger on the pulse and gives people what they really want.”

Trends relate to all aspects of life. They range from superficial phenomena in the consumer world to sustained social tendencies with far-reaching effects. The German Zukunftsinstitut (Institute for the Future), founded in Kelkheim by trend researcher and futurologist

Trends are the driving forces of the economy. The quicker they pass, the better.

Matthias Horx, differentiates between a number of hierarchically structured types of trends. The bottom level is made up of short-term product trends. Above this come consumer trends and socio-cultural trends. Such medium-term changes in people’s attitudes to life can last for five to eight years. One example of this is the whole wellness trend. The next level up – far-reaching changes lasting several decades – is referred to by Horx as the megatrend level. Examples of megatrends include globalization, the aging society and energy efficiency.

New trends originate on the street. “Mostly in large cities and above all among young people,” states Venn. In the researcher’s opinion, they are the result of people growing tired of the norm. “To begin with, a new trend is avant-garde, at its height it becomes mainstream, and then it wanes. The norm becomes boring and then people long for something new,” he explains. Venn considers the search for something new, fresh and innovative as a basic aspect of human nature. “The future is always exciting whether you are 3 or 93, and there’s nothing worse than feeling bored and stuck in a rut – it’s fatal,” he adds.

Through discussions and observations, Venn tries to put his finger on what makes people decide they have had enough of a particular trend. “I look closely at the past and present to give me an insight into how attitudes will develop in future,” he states. There are many

ways of identifying initial signs of change. Trend scouts go to fashionable bars and gallery previews, sieve through blogs or focus on specific markets or sectors. Sociologists and market researchers also use large-scale surveys to collect data on new social, economic and technological tendencies.

Driving Forces of the Economy. Trend panels bring together all these findings before new fashions, products or colors are developed. Ultimately, the trends themselves are put forward at regular meetings between designers, marketing experts, market researchers and trend researchers. Experts discuss new directions in the global Zeitgeist or what will interest people in the future and use this to establish fashion or color trends. “It is important to achieve a consensus to ensure a trend takes off. Too much internal wrangling is bad news in economic terms,” stresses Venn. “Trends are the driving forces of the economy. The quicker they pass, the better. But they only come into existence in the first place if they are discovered by the public. To that extent, trends are made, but in essence they are already part of the spirit of the times. We simply reinforce them,” he continues.

The Right Colors Sell Better. The international Color Marketing Group agrees. This non-profit organization, founded in 1962, has around 1,100 members worldwide and identifies future color trends for all sectors based on internal data. According to the CMG, “Colors sell and the right colors sell better.” Group members meet for conferences twice a year. Trend colors are arrived at in workshops with experts from a whole range of sectors – designers and marketing experts from automotive groups or the hotel industry, furniture and consumer electronics manufacturers, and various suppliers such as pigment manufacturers. Other members include printers, architects and gallery owners. “We start by discussing new social developments and then assess how this may affect people’s taste in colors. Based on this, we predict how color trends will develop in the future,” explains Filip Roscam, who is in charge of the CMG’s European activities in his role as Chairman. Roscam is also Creative Director of the Pigments Division at Merck Chemicals based in Darmstadt, Germany. “For example, I think that in the current crisis people prefer warm, cheerful colors but avoid anything too bright,” he says. A steering committee considers the various suggestions from the workshops and comes up with its final prediction – a selection of around 20 leading shades for the next one to three years. According to Roscam, the CMG’s predictions carry considerable weight due to the fact that the Group has such a large number of members from many different sectors.

Although the color trends are not binding, they serve as a valuable source of information for the CMG’s members when they are deciding in which colors to market their products in the future. This is vitally important. “Choosing the right color is a key success factor for sales and the company itself,” stresses color expert Venn. “Colors are the first and the most visible signal that people can perceive. They have a direct impact on the subconscious,” he adds. ▶



Experts discuss **new directions** in the global Zeitgeist and use this to arrive at fashion or **color trends**.



Paper Like the Skin of a Peach. According to Marketing Manager Orm-Gerrit Rudolf, black and white are current color trends in the paper industry. Rudolf runs the paper consultancy center at Papier Union GmbH, one of Germany's largest wholesalers. This company is part of the Inapa Group, one of Europe's industry leaders. According to Rudolf, paper trends are increasingly being developed by retailers because the market has little impact on the paper industry. Customer needs are the industry's most important source of inspiration. "Customer requirements are all-important to us, so our sales team has its ear as close to the market as possible and takes customer feedback very seriously. The team works closely with advertising agencies, design offices and print shops worldwide. These customers are not only concerned with trends themselves, but also know what their customers want," Rudolf explains. He adds that it is crucial for these companies to know which colors will be popular. The right shade can be vital, especially when printing high-end brochures.

According to Rudolf, there has been a demand for eco-friendly, high-quality paper for a number of years. This paper looks nothing like the greeny-gray recycled paper previously produced. "Another

trend is towards paper with a surprising tactile effect, such as paper that feels like it is wet or like the skin of a peach. Such effects enable the printing industry to stand out from digital media," explains Rudolf. In addition to paper with special effects and environmentally friendly paper, the Igepa Group – another leading European paper wholesaler – has identified a key trend towards greater cost-effectiveness. "There is a huge demand for reliable paper that offers high performance in terms of printability, finishing and availability," stresses Bernd-Dieter Pfeuffer, Head of Marketing and Communications at Igepa. The Group offers specialist consultancy services, providing know-how on trends and new design options with paper. "Customers are grasping every opportunity to gain an advantage over the competition with a cutting-edge product," he adds.

Although paper trends are now mostly international, Pfeuffer stresses that there are a number of differences between countries in terms of taste. "Central Europe tends to prefer muted colors, whereas France and Anglo-American countries are drawn more towards intense colors," he explains. According to Rudolf, marketing approaches can also be very different from country to country and region to region. In his opinion, however, success depends on being able to tell a story. Trend expert Venn agrees. He states, "A new trend must make sense and be transparent. What is

needed is a dynamic message conveyed with effective text and images." Whatever the minor differences between countries, this will always remain the case. ■

Further information

Color Marketing Group: www.colormarketing.org

Hochschule für angewandte Wissenschaften und Kunst:
<http://www.hawk-hhg.de/>

Papier Union GmbH: www.papierunion.de

Igepa Group: www.igepagroup.com

Perfect Plate Production – Seeing the Light!

TIPS
AND
TRICKS

THE RIGHT CHEMICALS ARE NOT ENOUGH: The only way of achieving optimum print results is if the actual medium transferring the text and image data – the printing plate – is perfect, too. Although thermal imaging and subsequent processing of the plate is fairly straightforward, it does require a certain degree of specialist know-how.

To all intents and purposes, even state-of-the-art CtP platesetters contain a mini photo lab. Although they avoid having to go through the laborious process of developing negatives (film), the images (plates) still need to be imaged correctly – and that means, for example, that the imaging time and energy need to be right. It is also important to perform regular checks on the developing chemicals and other process parameters used. If something goes wrong here, this may result in banding in the print. This takes the form of fine lines or stripes approximately 0.04 to 0.1 inches (1 to 2.5 mm) apart that spoil the print image (Ill. 1).

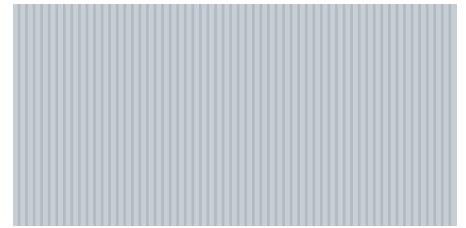
Before wasting valuable hours looking for the cause of the problem on the press, it is therefore worth taking a look at prepress, including the platesetter settings. Although cutting-edge CtP devices such as the Suprasetter from Heidelberg monitor and adjust the laser power on an ongoing basis, incorrect settings almost inevitably lead to unwanted effects. Irrespective of the make of the platesetter, it is also a good idea to regularly check the loading and unloading mechanisms for signs of wear. And what about the plates? They should be stored correctly so that their sensitivity and thus their imaging performance are not impaired (Ill. 2).

It goes without saying that chemicals also play a key role in the processor. For example, consumption and evaporation must be balanced correctly – and constantly – to ensure that the developer does not show any “signs of fatigue.” This only works, however, if an eye is also kept on consumption/oxidation on a day-to-day basis so that the developing fluid can be refilled as required. Otherwise, it gradually becomes less effective. A backflow of water from the squeegees can have a similar effect, in some cases. In order to prevent dilution of the developing fluid, the setting of the squeegees

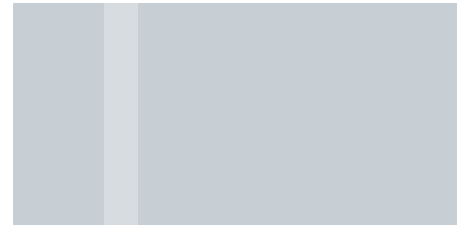
and the position of the spray tube should also be checked. The condition of the developer can be assessed using either a pH measurement (in the case of developers for photopolymer plates) or a conductivity measurement (suitable for many thermal plates).

If the chemicals are right but the print is still somewhat cloudy, it may be worth taking a closer look at plate transport. If a wave of developer runs back as the plate is passing through the machine, this could indicate that the chain tension or the rollers on the drive need to be readjusted. Last but not least – and as in any conventional photo lab – there is also a possibility of the developing fluid simply being too hot or too cold. For safety purposes, a digital or alcohol thermometer is used to establish whether the heating or cooling system is faulty because there is a risk of conventional mercury thermometers breaking and ruining the entire machine. The ideal temperature of the developing fluid is indicated by the relevant plate suppliers.

To keep printing operations running smoothly, it is thus advisable to ensure that plate production is always up to scratch. The test forms included as standard with all Heidelberg platesetters can make a significant contribution in this respect. They make the operator’s daily checks much easier, especially given that they also enable conclusions to be drawn about the actual developing process. In other words, the operator always has effective help at hand to ensure the process is stable. Plates and processing chemicals in the Saphira range from Heidelberg go a long way towards ensuring that the prepress “photo lab” operates smoothly – as do the customized Systemservice maintenance programs that can be agreed with Heidelberg. In order to keep downtimes to an absolute minimum, an appropriately equipped



Ill. 1: Possible causes of the phenomenon known as banding include incorrect setting of the platesetter system and wear on the loading/unloading mechanisms.



Ill. 2: Uneven results and cloudiness are often caused by faulty plate transport.

Suprasetter can even provide Heidelberg service specialists with details on the machine’s status or inform them if a wear part will soon need to be replaced. This is done over the Internet in a matter of seconds. If the modern-day “photo lab assistant” gives the go-ahead for the data to be sent, it saves time, money, and hassle – to the benefit of everyone involved! ■

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 5

ISABELLE ACTEON,
LE BRASSUS, SWITZERLAND

A Little Opera After Work

ISABELLE ACTEON LIVES IN FRANCE but works in Switzerland. Her search for a temping job took the 37-year-old to Le Brassus in the Vallée de Joux, which is known as “Watch Valley” due to the large number of watchmakers based there. She has been employed at the Baudat print shop for eleven years and is primarily responsible for quality control. She enjoys reading in her spare time and is also a huge opera fan.

You commute daily between France and Switzerland. Do you spend a great deal of time in the car?
No, not at all. If I cross the border at Valor, it's only 27 kilometers from my home to work. My morning commute takes no more than 30 minutes.

How has a Frenchwoman ended up working in Switzerland?
That came about by sheer chance. When I graduated, there weren't many jobs in the legal profession in France. I could have waited for the situation to improve, but I didn't want to and instead widened my search to other sectors. Swiss salaries are very good so I also looked for work there and got a job at Baudat. I've been here ever since.

What does your job involve?
I spend most of my time in postpress, where I'm responsible for quality control, packaging and shipping. I also help out in prepress with the production of our advertiser entitled “Feuille D'Avis de la Vallée de Joux.” If Ms. Baudat is short of time, I take care of the proofreading. I also do the typesetting.


As a law graduate, don't you sometimes feel the job isn't enough of a challenge?
No, not at all. It's very challenging and I have a great deal of responsibility. The quality of my work has a direct impact on the impression the print shop makes and thus on customer satisfaction.


What do you particularly like about your job?
The combination of physically and mentally challenging work and the variety provided by the many different activities.


What do you do in your spare time?
I like reading but my favorite pastime is going to the opera – in Geneva, Lausanne and all over France. If there's a good production on, I always try to go.


If you were granted one wish, what would it be?
I would love to be a good singer. ■


HN Voices


 Georg Friedrich, Niederhornbach, Germany // *I hope Heidelberg News survives the crisis. I particularly like the profiles of print shops around the globe.*


 Christoph Käslin, Muttenz, Switzerland // *Informative, extremely interesting topics, well written. The magazine gets you thinking.*

 George Indangasi, Kitale, Kenya // *What a great article by Philipp Tinger on the manufacture of a press at Heidelberg! I'd love to read more about it in future issues.*

 Matthew Williamson, Dunedin, New Zealand // *Your magazine should appear more frequently. Once a month would be perfect!*

 Javier Coronado, Ottawa, Canada // *Reading Heidelberg News not only keeps me informed about what is happening in the big leagues of the printing industry but also keeps alive my dream that some day we will be there.*

 Dulcelina Durán Bermúdez, Zamora, Spain // *The magazine is wonderful. The profiles of people from all over the world are my favorite part. The many positive examples and ideas in these articles are great for motivation – especially for newcomers to our industry.*

 Pieter Hollants, Leuven, Belgium // *The articles are well worth reading and the photos accompanying them are wonderful. Your reports on new printing technologies and materials such as shrink sleeves are especially interesting. It's also great that you provide the contact details of the manufacturers.*

 David Moore, Edwardstown, Australia // *I always enjoy reading Heidelberg News – especially if I happen to be feeling a little bit fed up about my job. Just a few pages in, and I'm full of get-up-and-go again because so many new and exciting things are happening in our industry.*

WINNER OF THE READER'S SURVEY – HN 267

1st Prize: LEICA D-System

Francisco de Paula Martínez Vela, Gráficas Marvel, Granada, Spain

2nd and 3rd Prize: iPod touch

Mariappan Kandastory, Printing & Publishing Co. Botswana, Gaborone, Botswana
Milos Stanojkovic, Inprint d.o.o., Cacak, Serbia

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

Rudolf von Känel, Egger Druck, Frutigen, Switzerland
Roberto A. Bogado, Artes Gráficas Robert S.A., Asunción, Paraguay
Michael Schlapp, N+K Druck & Medien, Erzhausen, Germany

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Publisher

Heidelberg Druckmaschinen AG
Kurfürsten-Anlage 52–60
69115 Heidelberg, Germany
www.heidelberg.com
Adriana Nuneva, Senior Vice President – Global Marketing & Communication

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

Manuela Deufel (Germany/Switzerland), Veronique Dubost (France), Martina Ekert (Latin America), Brian Ellis (Canada), Timothy Henschel (USA), Mark Hogan (UK), Roland Krapp (Applications), Andreas Lang (Product Line Management), Henriette Larsen (Nordic), Rainer Manderbach (Eastern Europe), Zeynep Oguz (Brand Management and Loyalty Programs), Glenn Plummer (Asia Pacific), Hans-Dieter Siegfried (Communications), Elke Steinbach (Service), Volker Trapmann (Europe/Middle East/Africa)

Translation

Linguatext Ltd.

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

Creative Direction

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

Art Direction

Oliver Weidmann

Layout

Karin Breuner

This issue's editors

Volker Zeese (4, 6–13, 40–47, 54), Barbara Markert (14–19), Boris Indihar (24–27, 35, 36–39), Klaus Pfenning (30–34), Sabine Höfler (48–52)

This issue's photographers

Chris Crisman (front and back covers, 6–13), Sabine Kress (14–19, 48–52), Daniel Lukac (25, 54), Rainer Diehl (26, 36–39, Fax-Feedback), Claus Geiß (40–47)

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