

TWENTY TEN CAPTAIN

2008-10 Gareth Edwards cbe.
2011-12 Graham Newling
2012-13 Richard Yates
2013-14 Michael Owens
2014-15 Lyn Warner

TWENTY TEN CLUB CH

2008 Richard Bentham
2009 Richard Bentham
2010 Damian Scholes
2011 Ryan Haskell
Richard Bentham
Ryan Haskell
Davies

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HEIDELBERG NEWS

The Customer Magazine
Since 1930 · No. 277 · 2015

A TURN FOR THE BEST

40 YEARS OF PERFECTING

DYNAMIC DUO

PENSORD IN SOUTH WALES

WORLD OF POSSIBILITIES

SPECIAL CONFIGURATIONS AT HEIDELBERG

HEIDELBERG



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Champagne and Michelin-starred gastronomy – Julien Lévêque and Antonio Nabais from Imprim’Eclair in Épernay.

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More applications, increased performance – the new Linoprint CV and CP digital printing systems.

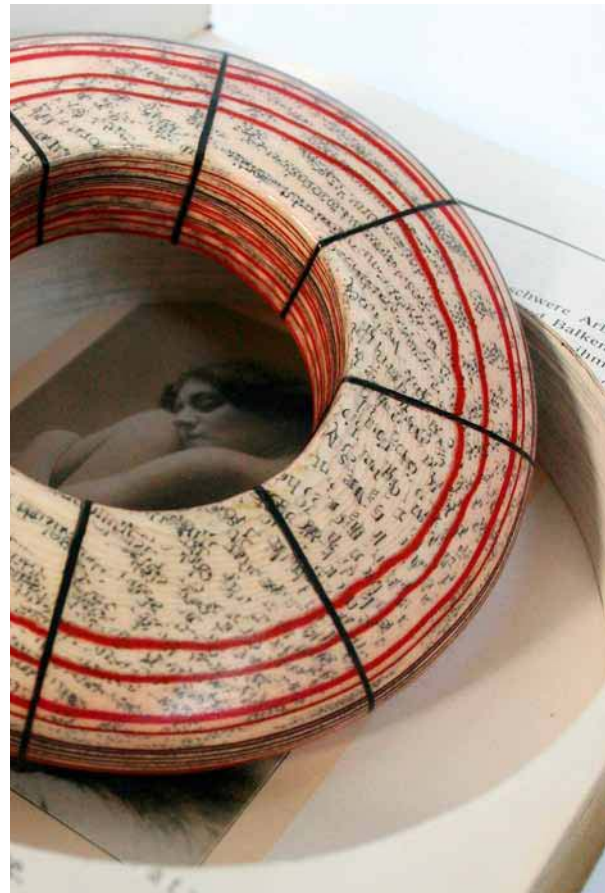


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SNAPSHOT

TROPHIES MADE OF CORK

At restaurant Bistrot le 7, there are several glass containers filled to the brim with champagne corks – colorful testaments to pleasurable hours spent by diners here at the heart of the Champagne region. This world-famous wine-growing area in France is a magnet for millions of tourists every year. The enchanting landscape offers everything they're looking for, whether it's their ideal bottle of champagne or the culinary delights of one of the numerous luxury restaurants. Julien Lévêque and Antonio Nabais are part of this pleasure-seeking world and contribute to its image and success. The two owners of Imprim'Eclair in Épernay have been producing self-adhesive labels for champagne for many years. A Speedmaster XL 75 with DryStar LE UV has recently started generating additional business. Among other things, the print shop uses this press to produce packaging for champagne and high-quality commercial jobs for top catering establishments locally and in Paris. Such is their success that the two owners have of course added a few corks themselves to the collection at Bistrot le 7.

Find out more from page 26 onward

DEAR READER,

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ou don't necessarily need to be friends with business partners for the relationship to be successful. That said, it doesn't do any harm either, and Darren Coxon and Karl Gater are a great example of this (from page 12). The owners of Pensord in south Wales met in 2008. Two years later, they took control of the company they had previously worked for. It was a courageous step, but one that the two dared to take because they trust each other implicitly. "Not only that," says Darren Coxon. "We laugh about the same things. That's important when you're running a business together."

Their success proves them right. With the UK deep in recession at the time, the owners focused on modernization. Thanks to new technology, the company realigned itself as a cross-media magazine production service provider and made a move into digital printing. Pensord is today ideally positioned to meet customer requirements. French print shop Imprim'Eclair has also moved into new areas focused on the future (from page 26). The company, which produces self-adhesive labels for champagne, has grown its portfolio with a Speedmaster XL 75 with LE UV and now also offers highly attractive packaging and commercial print products for the champagne and gourmet gastronomy markets.

The owners of Pensord and Imprim'Eclair see presses as tools that enable them to tap into new opportunities. Their success, however, is down to their creativity which helps them constantly generate new ideas, not to mention their good humor and the enjoyment they get out of their work. We hope you get the same from reading this issue.

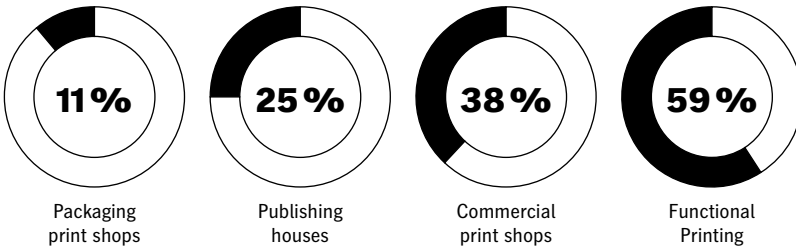
Yours,
The HN Editorial Team

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We look forward to receiving your comments,
whether positive or negative.

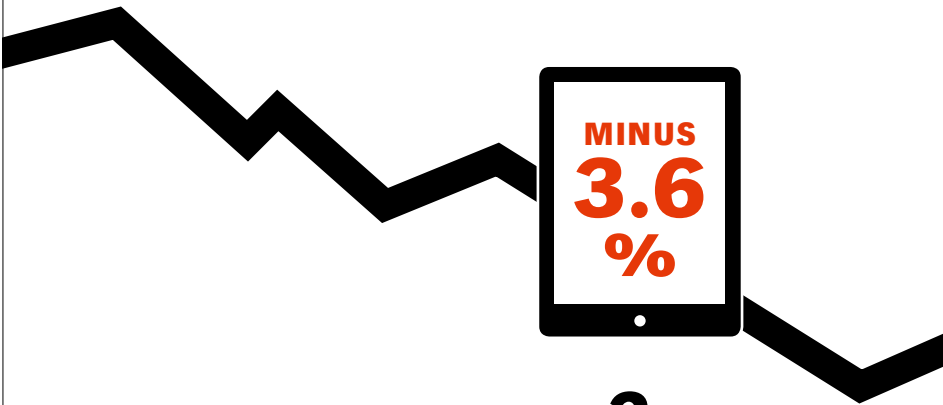


DIGITAL PRINTING – A KEY SOURCE OF REVENUE

Although most print shops around the world still earn the majority of their money from conventional printing, digital printing continues to gain ground, albeit to varying degrees in different areas. According to a recent study, 38 percent of commercial print shops already generate over a quarter of their sales from digital printing. In the publishing sector, only 25 percent of print shops surveyed can say this. Digital printing still currently plays only a minimal role among packaging printers. Just 11 percent report achieving over 25 percent of their sales from digitally printed jobs. The picture is very different for functional printing. Some 59 percent of print shops already generate over a quarter of their total sales in this sector using digital printing. ■



Number of print shops that make more than 25 percent of their turnover with digital printing.



HAD THEIR DAY?

While smartphones with particularly large displays are becoming increasingly popular, sales of tablets are falling for the first time since 2010. According to U.S. market research institute IDC, 76.1 million were sold worldwide in the fourth quarter of 2014. The figure was 78.6 million a year earlier, a fall of 3.6 percent. Industry leader Apple sold 21.4 million iPads in the fourth quarter of 2014, almost 5 million less than in the same period the previous year, or minus 17.8 percent. Tablet sales by Kindle manufacturer Amazon fell 70 percent. Experts say this isn't just due to competition from large smartphones. In their view, users are also replacing their tablets less frequently than expected. However, planned innovations such as the upcoming release of Windows 10 and tablets with larger screens could provide further growth in the years ahead, according to IDC. ■



48 %

of print shops around the world expect their economic situation to improve in the next 12 months. That's the finding of the recently published drupa barometer, which surveyed 810 print shops worldwide. Only 7 percent anticipate a worsening of their current situation.*

* Source: 2nd drupa Global Trends Report, March 2015

KICK-OFF

SERVICE OF THE FUTURE

When Heidelberg launched Remote Services ten years ago, it laid the foundations for future-focused technologies that today are the subject of intense discussion – big data and the Internet of Things. Both offer a range of new opportunities that Heidelberg customers can benefit from, too.

By Kerstin Rabbel

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Imagine if your vehicle could alert the repair center automatically when it detected a transmission failure developing. The repair engineer would quickly get in touch and propose a date that fits your schedule perfectly, as you aren't driving anywhere that day anyway. Your car would be picked up and returned to your front door with the relevant gear replaced instead of it. You wouldn't have to arrange anything yourself – and all major damage would be prevented in advance.

Just a distant vision of the future? It's actually a future that's not far off at all. The new digital future is being discussed all over the world – and the focus is on the "Internet of Things," where every object is equipped with sensors and connected to the Internet. Your cutlery, for instance, can record what you eat and how quickly, and sends the data to your fitness app to optimize your nutrition plan. Or how about a robot in an airport parking lot that accesses information on flight arrival times and sorts the cars to make them available for their drivers at the right time? The possibilities are truly endless – not least for Heidelberg.

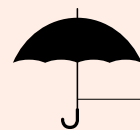
Here, the future began a good ten years ago, with the launch of Remote Services. This platform essentially covers the same process described in the vehicle repair service above. Since our presses are equipped with sophisticated sensor technology and connected to the

Internet, Heidelberg can monitor the status of the entire machine at all times and thus respond to developing problems before they actually occur – and precisely when it best suits the customer.

This service continues to be unique in the industry. At Heidelberg, too, we are committed to tapping new potential with creative ideas. Our system is based on a big data platform that was partly developed by the University of Berkeley, and we use its components to analyze the machine data systematically. What we are particularly interested in is how the machine data can be used to help print shops derive even more benefit through new, intelligent services.

Here, too, the range of possibilities is immense. For instance, the data can give an indication of a print shop's potential for optimizing makeready and wait times, or whether it experiences above-average levels of paper waste and jams. These results could then be used to produce specific consulting or training programs for boosting efficiency and productivity.

A further step would be to equip other Heidelberg products with sensor technology and thus maximize their availability as well. Other future advantages for print shops could include shared planning tools for optimizing service call-outs, or a live ticker to display the cheapest offers on the paper market and provide targeted product recommendations. There really are no limits to what might be possible. The challenge for us is to use this wealth of data intelligently for the benefit of our customers. That's precisely where our focus lies. ■



KERSTIN RABEL
Product Manager,
Heidelberg
Druckmaschinen AG

TOUGH NUT TO CRACK FOR COUNTERFEITERS

No other banknote in Europe is forged as often as the 20-euro note. The German Bundesbank estimates that every second forged banknote is a 20. However, this is set to change when new 20-euro notes enter circulation on November 25, 2015. Various security features, including a window in a hologram with a portrait of the mythological figure Europa, will make counterfeiters' work more difficult in the future.

www.new-euro-banknotes.eu

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The visual aspect

The design, color and key image elements of the existing 20-euro note are being retained. The Gothic church windows will be slightly modified with a change in perspective.



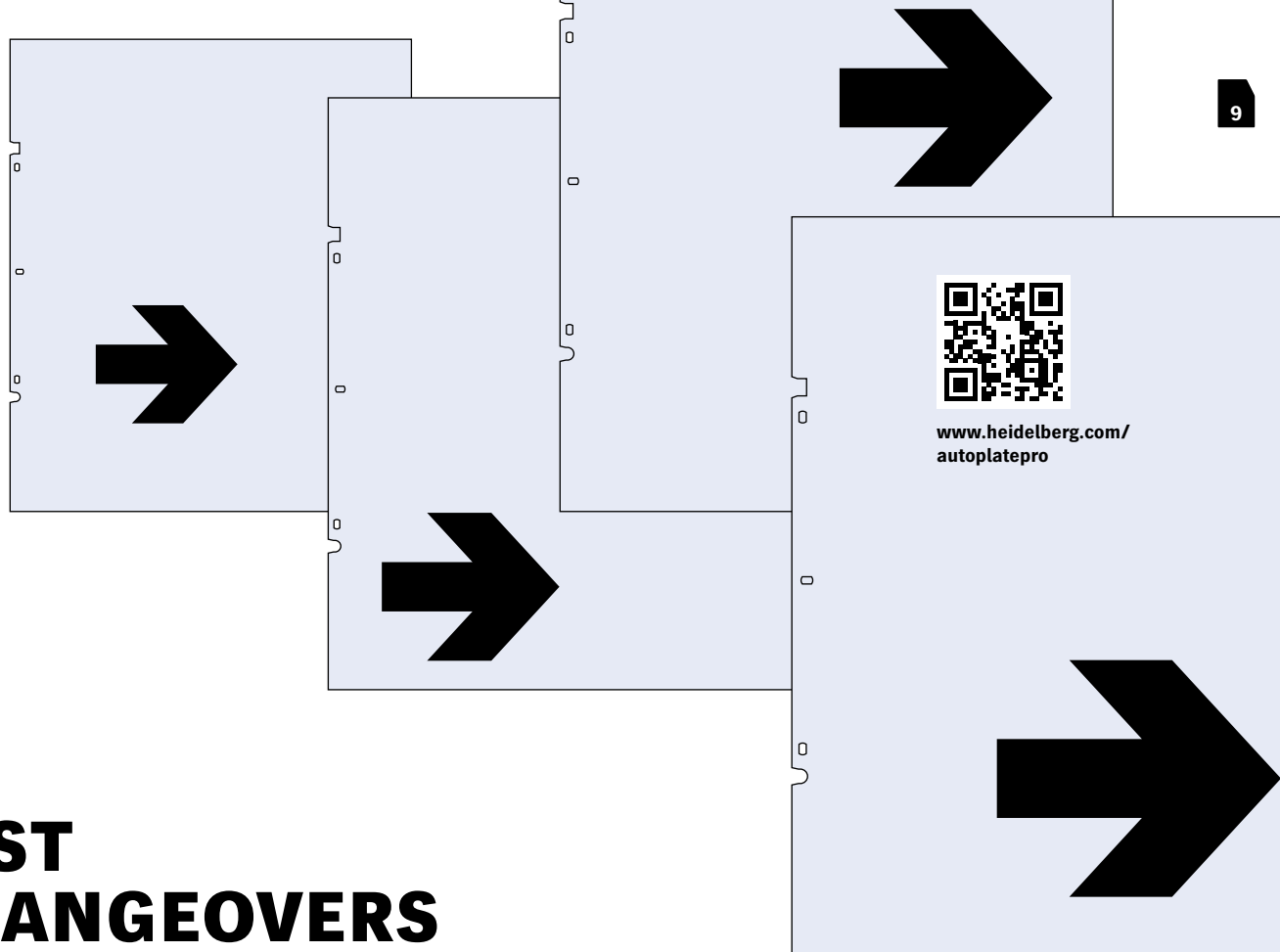
The tilt effect

If the banknote is held against the light, the new portrait window on the right-hand side becomes transparent. It shows an image of Europa that is visible on both sides of the note. The emerald color of the number "20" also changes when the note is tilted.



The feel

The paper of the new banknote is slightly thicker. Broken fine lines can be felt on the note's left- and right-hand edges. The number "20" can also be felt with the fingers.



FAST CHANGEOVERS

AutoPlate Pro. It's what many people have been waiting for, and now AutoPlate Pro is also available for the Peak Performance class – for the Speedmaster XL 75 since fall 2014, followed recently by the Speedmaster XL 106. Heidelberg thus offers its customers a cost-effective alternative to AutoPlate XL 2 that is also around twice as fast as AutoPlate.

W

hen it comes to speed, many print shops are looking for a happy medium that isn't too slow or too big. As a result, the search for a register-accurate plate changing system wasn't always easy until recently, particularly for commercial and packaging printers using XL 75 and XL 106 presses. Semi-automatic plate changing doesn't exhaust the presses' enormous potential. Simultaneous changing of all printing plates would be perfect if capacity utilization were higher. Print shops that can only handle their many short runs cost-effectively with a fully automatic plate changer now have a further choice. Heidelberg now offers an additional option whose price/performance ratio strikes a happy balance – AutoPlate Pro for the Speedmaster XL 75, XL 75 Anicolor and XL 106.

AutoPlate Pro was originally developed for the Speedmaster CX 102, SX 102 and SX 74 models launched in 2012. The fully automatic plate changing system is a cost-effective alternative compared to the simultaneous plate

changers AutoPlate XL and the new AutoPlate XL 2. And AutoPlate Pro certainly has a lot to offer, with speeds that are around twice as fast as the semi-automatic AutoPlate system.

Yet AutoPlate Pro doesn't just deliver impressive speed, it also boasts easy and independent system operation. Plate changing can be initiated via pre-programmed processes of the Intellistart process-oriented operator guidance system, or directly from the Prinect Press Center. While the machine changes the printing plates autonomously, sensors monitor the fully automatic process from start to finish, ensuring a high level of process stability and availability. AutoPlate Pro also eases the workload for operators, who can change the pile at the feeder or perform other tasks at the same time.

AutoPlate Pro is the standard for the Speedmaster XL 75 Anicolor, with AutoPlate XL offered as an option. AutoPlate is standard for the Speedmaster XL 75. The AutoPlate Pro and AutoPlate XL options are also available. The AutoPlate semi-automatic plate changing system is standard for the Speedmaster XL 106, with AutoPlate Pro and the new AutoPlate XL 2 available as options. ■



2:09 AND THAT'S IT!

Unlike with simultaneous plate changing, the plate cylinder of the AutoPlate Pro remains in the gear train and is not disconnected. Consequently, the printing plates are not clamped in place at exactly the same time, but in a time-optimized, staggered process. The results are impressive, as shown by a comparison using the example of a five-color Speedmaster XL 75. Although AutoPlate XL manages the change-over of the five printing plates in just 1:42 minutes and thus remains the absolute best, AutoPlate Pro is not far behind at 2:05 minutes, while it takes AutoPlate 4:10 minutes for the same task. AutoPlate Pro is therefore twice as fast as AutoPlate, with the result that the time that the machine can be used for production increases with the number of job changes.

www.heidelberg.com/autoplatepro



HEIDELBERG UP TO DATE



HAPPY BIRTHDAY!

Remote Services. A success story is celebrating a milestone – Remote Diagnosis, the first tool for web-based handling of malfunctions, went online exactly 10 years ago. Since then, Heidelberg has expanded its Remote Service portfolio step by step with a focus on prevention. Remote Monitoring can now detect faults before machine downtime occurs, thus leaving sufficient time for a scheduled service callout. Around 70 percent of all electronic faults can even be rectified remotely. Some 10,000 systems – prepress, press and postpress, as well as Prinect software sites – in 50 countries are now linked to the Remote Service platform from Heidelberg. More than 2,500 customer inquiries are handled in online sessions each month.

www.heidelberg.com/remoteservices



TOP-UP AND GO

New prepaid function for CO₂ Calculator.

CO₂ emissions from print jobs that are calculated online can now be offset even more easily, thanks to the CO₂ Calculator from Heidelberg. Users can now set up an account to which they can add prepaid climate protection certificates. The advantage of this prepaid function is that print shops can buy several CO₂ certificates in advance and then draw on them as and when needed for individual print jobs, thus minimizing administrative costs considerably. This enables the “print CO₂ neutral” logo to be applied automatically to the print product, and is confirmed by a special certificate issued by Heidelberg. A selection of international climate protection projects are available, all of which meet the provisions of the Kyoto Protocol.

www.heidelberg.com/calculator

HEIDELBERG TAKES OVER PSG

Sales & Services. Heidelberg has significantly expanded its services and consumables business with the acquisition of the Printing Systems Group (PSG), which has operations in the Netherlands, Belgium, Luxembourg, Spain, Italy, and Greece. PSG, which has a workforce of approximately 400, has been a Heidelberg partner for several decades and holds a strong market position. Sales of Heidelberg products account for a large part of its operations. Following integration, the PSG customer base will continue to enjoy the best possible support. The acquisition also represents an important strategic milestone for Heidelberg. In the medium term, Heidelberg is aiming for services and consumables to account for more than 50 percent of total Group sales. The figure currently stands at around 40 percent.

AT THE LIMIT

NEW DIVERSITY

Speedmaster XL 75 Anicolor now with perfecting device and UV technology. The Speedmaster XL 75 Anicolor is now also available as a perfecting press. It thus combines two features that particularly benefit commercial and packaging printers – double-sided printing in a single pass and significant reductions in makeready times and paper waste. The press has a range of configuration options to suit the particular area of application – from 4/4 unit to long perfector with coating and drying units. Even greater flexibility is offered by the Speedmaster XL 75 with UV technology, which will be available at the end of the year. This UV press is aimed at commercial, packaging and specialist printers who are looking to stand out through a wide array of surface finishes and make substantial savings when using costly substrates.
www.heidelberg.com/XL75anicolor



Heidelberg will be rolling out the first Speedmaster XL 75 Anicolor presses with UV technology and perfecting device at the end of 2015.

HEIDELBERG TAKES OVER BLUEPRINT

Consumables. By acquiring BluePrint Products, Heidelberg has secured vital know-how in the consumables growth segment. This Belgian supplier of printing chemicals offers a comprehensive range of dampening and washup solutions for sheetfed offset presses. It is also a major innovation driver in environmentally friendly products. Thanks to the acquisition, Heidelberg is continuing to expand its consumables portfolio and can now adapt products to meet customer-specific requirements directly without going through other suppliers. The consumables will continue to be developed under the Saphira brand and gradually made available in key markets, while the Belgian company will continue to trade under the BluePrint name.
www.blueprint-products.com

“For a long time, we were not at all impressed by the print quality of digital machines, but that has now changed.”

KARL GATER
OWNER AND MANAGING DIRECTOR
OF PENSORD

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Page 20
Special configurations
make dreams come true

Page 23
Heidelberg perfecting
technology – since 1975

Page 24
New features in the
Heidelberg Online Shop



The south Wales print shop Pensord prints more than 380 magazines for 240 publishers. Most are published weekly or every 14 days.



PERFECT OPPOSITES

Pontllanfraith is no metropolis. Nonetheless, almost every publisher in the UK has heard of this former mining village in south Wales, and many of them have their magazines printed by its resident media service provider, Pensord. Indeed, since Darren Coxon and Karl Gater took over the company five years ago, they have been impressing customers the length and breadth of the country with their outstanding services and long line of fresh new ideas.





Pensord counts on process efficiency and the accumulated knowledge of its employees. With 20,000 changeovers a year, both are a necessity.





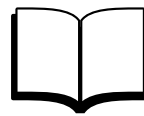
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raveling around Blackwood in Wales, you would be forgiven for thinking that people in the region don't waste any more time thinking about the future than they have to. Many prefer to reminisce about the good old days when the mining and steel industries still dominated everyday life. Even more people choose to sit back and let time pass them by as they tend their neat back gardens or head to the pub after work to meet friends. So it comes as something of a surprise when Darren Coxon, owner and Managing Director of Pensord, announces that he practically lives in tomorrow. "Our industry has been undergoing a process of dramatic change for years now, and we don't want to be constantly playing catch-up. That's why we think about the future every day, asking ourselves how we can be even better for our customers."

So far, that seems to have been the right approach. The presses at Pensord run around the clock – the three Speedmaster machines in the pressroom are changed over more than 20,000 times a year to print around 110 million sheets of paper for 380 different magazines from 240 mostly independent UK-based publishers. The reception area includes an impressive display of countless editions – mostly customer magazines and a lot of special-interest titles that are predominantly published weekly or fortnightly. These account for a good three-quarters of all orders. One of the publications is Music Week, a magazine that is very important to Pensord, as the print shop was founded in 1969 by U.S. company Billboard specifically to produce the magazine, which was called Record Retailer at the time.

From employee to owner

Darren Coxon shares ownership responsibilities with Karl Gater. Both worked their way up from the bottom in the printing industry – Karl with web presses, while Darren ran his own reprographics company in the



FIVE HOURS

When it secured the return of Music Week three years ago, Pensord won back the publication where it all began. The print shop was originally established in 1969 to print Record Retailer, as the magazine was known at the time. However, it isn't just the content of the publication that has changed since the first copies rolled off the presses. Once the files arrive at the print shop, it now takes just five hours before the freshly printed magazines are shipped. That can only be achieved using exceptionally efficient processes and technologies such as Prinect Inpress Control. Although they are always open to new alternatives, there are some tried-and-tested approaches that "the Pensords" will not abandon. For example, they still schedule orders manually because deadlines have a tendency to always move in their line of business, and they always produce a hard copy proof and check every individual page.



DARREN COXON ON KARL GATER

"Karl is hugely focused when it comes to workflows, processes and all that boring stuff that doesn't interest me. Take our digital business, for example. I'll develop the ideas and the strategy, while Karl will make sure that all the practical elements are in place and that it works. I trust him completely because he is impeccably honest, reliable and trustworthy. We can also laugh about the same things, which is important when you're running a business together."

1990s. But they have much more than just that in common. Both have children, live in the countryside, regularly go to the coast with their families, play golf and really appreciate each other. "We're still very different in a lot of ways, though," says Karl, who is responsible for production at Pensord. Then he laughs, adding: "Which is for the best, because that means we complement each other perfectly."

They first met in 2008, when Karl applied for a job at Pensord. At the time, Darren was Commercial Director at the company and he led the interview with the former owner. "I did wonder, because the interview was really intensive and lasted the whole day," recalls Karl. "It was only later that I realized Darren was looking out for a potential partner." Then, in July 2010, the time came. Following tough

› negotiations with the former owners, the two directors became the new owners of Pensord. “It wasn’t the ideal time to go it alone with a print shop,” says Darren. “The UK was still in the midst of the financial crisis and the emergence of tablets was only adding to the uncertainty on the market. All the same, it felt good because we knew the business and had confidence in our ability to move Pensord forward.”

New machines and new ideas

In the first months after the management buyout, Darren, in his role as Managing Director, and Karl, as Operations Director, began making a whole series of changes. To improve productivity and reduce makeready times, they immediately decided to invest in the pressroom. Shortly after, they took delivery of an eight-colour Speedmaster XL 105 with Prinect Inpress Control and AutoPlate, and an eight-colour Speedmaster XL 106 with coater followed a few months later. They also started working flat-out on a new strategic pillar: “We collaborated with a partner company so that we could very quickly develop software solutions for transferring printed publications to tablets and smartphones,” recalls Darren. At the time, that was a genuine innovation – and a clear signal to the publishers among their customers that Pensord was looking to the future, understood their needs and would support them across all media. “We still have Magazines & Periodicals emblazoned in big letters above our door,” says Darren. “But we now have a replacement line in our marketing that describes our current business model much more accurately – content delivery for publishers.”

Then came something that neither of the directors had bargained on – a cut-throat price war, and this at a time when the economy was just starting to recover and there were signs that tablets and smartphones were not about to replace the printed magazine. “The 12 months from June 2013 were the toughest I’ve ever experienced in business,” says Darren. Fortunately, their strategic investment decisions had put them in a good position – makeready times and unit costs had been significantly reduced. All the same, Pensord did not weather the storm completely unscathed. To ensure their long-term survival, they had to negotiate a reduction in employee terms and conditions for their 150-strong team. But that has not affected the commitment of the workforce. “Without the combined expertise and exceptional motivation of our team, a lot of things could have turned out



IN THE GREEN

The print shop’s location in the Welsh countryside helps to boost its commitment to the environment, and many of the employees walk to work. Pensord is also proud to be ‘Zero to Landfill’ by recycling all of its waste. The company is reducing power consumption and CO₂ emissions for both environmental and cost-efficiency reasons, can offer “green” printing on request and is certified to ISO 14001.



KARL GATER ON DARREN COXON

“I don’t know how he does it, but Darren is a lot more relaxed than I am. He’s got a great sense of humor and is calmly confident. But he is also totally dependable. I couldn’t hope for a better business partner. We always make sure we each know what the other is doing – there are no secrets between us. That’s why our partnership works so well.”

differently,” says Karl. Presumably, the same could be said about the two owners who are dedicated to their workforce. Indeed, it is not without good reason that Pensord is one of only 2 percent of UK printing firms that can proudly boast having gained the “Investors in People” accreditation.

Service makes all the difference

Just as in years gone by, both directors draw a great deal of reassurance from their long-term service agreements with Heidelberg, which ensure they can reliably predict their operating costs. Karl Gater and Darren Coxon are particularly pleased with the Remote Service. “It’s fantastic that someone in Heidelberg in Germany is on-hand around the clock to prevent unanticipated failures in our presses so that we can deliver on time,” says Gater. ›





Short decision paths and a high degree of personal responsibility are part of the work culture of the media service provider in Wales.





Intensive training and professional development are part of the program at Pensord. That's why the company has the accreditation "Investors in People."



› However, the company's own services have played a big part in Pensord's success. All the customers appreciate the guaranteed 24/7 service, dependable delivery performance and skilled workforce – not to mention the customer-specific services that few other print shops offer. "The Royal Mail has raised postal costs for publishers significantly in recent years, which put many publishers in a very difficult position. That's why our Health Check has proven so useful," explains Darren. The service is designed to analyze and optimize the overall costs of publications. First of all, Pensord systematically audits all cost-relevant factors from the format and production processes to the distributor structure and shipping agent. After that, the customer is presented with a set of alternatives that could, in some cases, deliver substantial cost savings. The company also helps customers make their publications more eco-friendly with its free environmental audit.

These services and others like them have helped Pensord to be successful. Despite a dip in sales in 2014, sales remain 11 percent higher than before the management buyout, and the owners expect to return to around 5 percent growth each year now that the economy is in recovery. And although a number of magazines have disappeared from the market since 2010, there are now new titles aimed at smaller niche markets – and these newly launched publications are a core market for Pensord.

Digital printing brings in more business

Of course, special-interest magazines are often associated with very short runs. Could that be the reason why the directors took the decision a few months ago to move into digital printing? No. Even if they might have liked to print some magazines with very short runs digitally in the past, the decision to buy a Linoprint C 901 was not made due to cost factors but rather for strategic reasons. "The economics still dictate that most magazines at low print runs will still be produced litho," explains Darren. "However, it's also important we can support our customers with other orders that we can't handle cost-effectively in our main plant." In fact, a number of these customers want Pensord to handle their entire print volume, including sample magazines, flyers, posters and brochures in very short runs.

"For a long time, we were not at all impressed by the print quality of digital machines, but that has changed," Karl says with confidence. "That is why now is the right time

for us to make the move into digital." Unfortunately, there was not enough space at the company headquarters to accommodate the new division, so Pensord has established a dedicated digital site some 18 miles (30 kilometers) away. Karl is currently focusing primarily on the new area of business in an effort to establish the optimum workflows and processes. And things are working out well. In the space of just a few months, the small digital site is exceeding targets. "We didn't think demand would be this high so early on. The demand is incredibly diverse, but that's what we expected," says the 45 year old.

The owners are also continuing to invest in their main site and recently signed a contract for a 10-color Speedmaster SX 102 in order to further increase their production capacities. The machine will help Pensord expand its portfolio from January 2016.

Total commitment

For Darren and Karl, their machine park is only one of the factors that have contributed to their success. "Our team and our close working relationship with our customers are what really matter." That is why Darren spends a lot of time on the road visiting publishers in person as much as he can. He is a born networker and very committed to associations, including the prestigious PPA (Professional Publishers Association), where Pensord is a key strategic partner. Darren is also a non-executive member at the British Printing Industry Federation (BPIF).

However, the 46 year old is not just committed to his job. Only this spring, he took part in a Sahara trek, covering 12 to 16 miles (19 to 25 km) a day over nine days through the hot desert sand in temperatures of 42 degrees Celsius – and all for a good cause. With the help of his sponsors, which included Heidelberg, he raised a total of 11,186 U.S. dollars (10,000 euros). He donated the money to Cancer Research Wales, which Pensord regularly supports as part of its charitable activities.

For both directors, weekends are for the family, but they also like to play golf whenever they get the chance. Indeed, getting a regular break from work gives the owners the time they need to think about how they can shape their future – a task that, for Darren, is never-ending. "Put simply, the printing sector is not perfect, so you can't create a perfect print shop." Presumably that's also exactly what they both like so much about the industry. ■



SERVICE

Maximizing customer benefit: Pensord can calculate operating costs exceptionally reliably thanks to the service agreements it has in place for all its printing equipment. The company is particularly pleased with the Heidelberg Remote Services platform, which maximizes availability and ensures that maintenance work can be arranged with Heidelberg service engineers at the most suitable time.

Pensord Press Ltd.
Blackwood NP12 2YA
Wales

www.pensord.co.uk
www.heidelberg.com/XL106
www.heidelberg.com/linoprint
www.heidelberg.com/remoteservices

LN8.0077
741712 G
XL106-6+LYY-1+L

THE CUSTOMIZERS

The route to greater market success is often via customizing. A made-to-measure special configuration from Heidelberg can achieve goals that go well beyond the ordinary.

KST 6452
97/1381

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ometimes even Peter Schwaab is amazed when he thinks about all the unusual technical solutions that have been developed in his department over the years. Schwaab is Product Manager Customizing 70×100 and looks after customers who need a very special press. Working with colleagues from Development, Production and Service, he does everything he can to meet these special requests, however unusual they are. And there have been quite a few – such as 17 units one behind the other. Or unusual logistics solutions. Schwaab’s most recent case was an eight-color Speedmaster XL 106 with three coating units, for packaging printer Egisa. This Spanish print shop needed a tool to implement its creative designs cost-efficiently. This customized configuration gives the company the tools to handle all conceivable surface finishing requirements, while performance has increased by a full 20 percent.

Egisa’s story is a perfect example of the motivation for a special press. “Our customers want to stand out in the marketplace,” explains Schwaab. “They achieve this by having products that are more unusual, cheaper or faster to turn around than those of their competitors – and some even achieve all these aims in the same job.” So it comes as no surprise that one in every three presses is customized. The customers come from all sectors, including gravure printers who, for cost reasons, want to move cigarette packaging production to offset. Other key segments include packaging and security printing.

From idea to ideal press

The paths customers take to get the press of their dreams vary greatly. Some customers already have a detailed idea of what they want. Others ask their local branch how they can implement a particular application or make their production operations more efficient. Often, a minor adaptation is all that is needed, such as a special powder spray device or another coating unit. However, a complete reconfiguration is sometimes necessary. After careful clarification of customer requirements, Heidelberg draws up a project checklist. This also covers aspects of the production environment, such as structural factors and the technical infrastructure so as to avoid nasty surprises during installation. The customer is usually given concrete proposals after just the first discussion. Ideally, test prints are run on a similarly configured press at the Print Media Center or at a reference customer beforehand.

For new developments, the technical feasibility is examined first. A multidisciplinary team puts the solution into practice. The development department designs new components where required. The production department then deals with the necessary parts and capacity, while

SPEEDMASTER XL 106
EIGHT COLORS
COATING UNIT
PERFECTOR
NETPROFILER
PRINECT INPRESS CONTROL

THE PERFECT ADDITION

“We’ve been using a state-of-the-art, eight-color Speedmaster XL 106 with coating unit since April 2015. The new press is our response to the growing demand for spot colors on the packaging market. Corporate colors are also becoming increasingly important in this area. The new press is also equipped with a perfector. The integrated sheet reversal enables us to print board on both sides in a single pass. Its amazing efficiency makes our new Speedmaster XL 106 the perfect addition to the press area. The positive experience gathered with Prinect Inpress Control and Netprofiler, ensuring consistent and reproducible print quality, has naturally also been incorporated into the new press configuration.”

FRANK BÜSCHING
 MANAGING DIRECTOR AT COLORDRUCK,
 BAIERSBRONN, GERMANY

SPEEDMASTER XL 106
SEVEN COLORS
TWO COATING UNITS
TWO DRYERS
DELIVERY X3
FOILSTAR

THE PERFECT FINISH

"We have been working with Heidelberg for many years and our experience has always been very positive. We have been using our Speedmaster CD 74 seven-color perfecting press with coating unit and the FoilStar cold foil module from Heidelberg since 2007. We have always been impressed by how straightforward this complex press is to operate and feel we can rely on the excellent service team at Heidelberg. This experience encouraged us to invest in an even more powerful and flexible press. In June, we installed a Speedmaster XL 106 with a rather unusual configuration – the XL 106 is equipped with six printing units, a coating unit, two dryers, one more printing and coating unit, a delivery X3 and a FoilStar module. The special configuration offers us many new, flexible possibilities for inline finishing as well as much more performance."

CARLO GREGORI
OWNER OF INDUSTRIAL BOX,
MILAN, ITALY

the service team installs the press at the customer, following extensive testing at the Wiesloch-Walldorf plant. It also instructs operators in its use. "Thanks to our integrated project management, customers receive a solution that works perfectly in real life situations and fully lives up to expectations," says Schwaab.

A unique press is a driving force for innovation

This also applies to items on customer wish lists that do not appear possible at first sight. As a technology leader, Heidelberg can also translate such requirements into practical solutions that have a major impact on press design. So customers should not give up on the idea of a special model from the outset. "Even if the idea sounds incredible, we examine the feasibility of every order. This has already produced some great presses," says Schwaab. Some of these unique models have been so successful, they have gone into series production. They include the Speedmaster XL 106+LPL, which performs double-sided coating in a single pass, or Duo presses for combined flexographic and offset printing.

Heidelberg is fully committed to driving forward the development of these types of innovations. The XL 106+LPL featuring a speed of 18,000 sheets per hour and UV equipment is already in the pipeline. Ultimately, all customers therefore benefit from customizing. And that's exactly what's important for Schwaab: "However big a print shop is, or however complex the requirements may be, we want to be the perfect partner for all our customers." ■



PETER SCHWAAB
Product Manager
Customizing 70 x 100

40 YEARS ...

... ago, **Heidelberg** launches its first perfecting press, the Speedmaster 102 ZP. At the end of the recession that resulted from the global oil crisis, it chimes with the spirit of the age. At a stroke, the perfector doubles efficiency. Since then, Heidelberg has continually raised the bar in perfecting, pushing the boundaries of what is possible. And what's the driving force behind this? The desire to respond to changing market needs at the right time with the right solutions.

1975

Energy is expensive, yet customers' appetites start to grow again at the end of the year. Demand for operating instructions, packaging inserts and guarantee certificates is enormous. The Speedmaster 102 ZP, with a maximum speed of 10,000 sheets per hour, opens up a new dimension in cost-effective printing of two-color commercial jobs. The mechanical perfecting device is controlled manually. Using the synchronized single-scale adjustment from Heidelberg, changeovers take less than three minutes.

1977

Computer Print Control – or CPC for short – halves setup times for four-color printing. Color and register can now be adjusted and controlled from a central control console.

1978

Almost all products come with brochures, and 9,604 magazines are published in Germany alone. Color as a design element becomes more important. Perfecting increases speed and cost-efficiency in every format class. The Speedmaster 102 is also launched as a four- and five-color perfector.

1982

With an ever increasing volume of products and advertising, it's vital to stand out from other market players. Large numbers of companies devise their own corporate colors. Special effects are increasingly in demand for commercial print products. Five- or six-color presses with two perfecting devices from Heidelberg are therefore popular in the United States in particular. The dual perfecting presses and new Speedmaster 102-6-P enable unprecedented cost-efficiency and flexibility in multicolor commercial printing.

1990

Automated plate changing with AutoPlate, operation using CPtronic and a production speed of 12,000 sheets per hour result in significant cuts to production times for short runs and frequent job changes.

1993

Shopping and leisure become an experience. Advertising flyers and the cult of the brand mark the landscape. The Speedmaster 102-8-P heralds the age of One Pass Productivity – 4/4 color printing of commercial jobs at 12,000 sheets per hour in a single pass paves the way for large-volume industrial printing.

2000

Demand for art catalogs and product and image brochures grows, while delivery times decrease. Jacket technology takes the strain, with PerfectJacket – the exchangeable, ink-repellent jacket for impression and transfer cylinders – enabling cost-efficient straight printing quality on both sides of the sheet, including on critical materials.

2008

An ever increasing number of new magazines for specific target groups are finding their way onto the market. The Speedmaster XL 105-8-P certainly lives up to its name at drupa, with its speed of 15,000 sheets per hour making it a rival to web offset.

2010

Digitization and the Internet intensify cost pressures. Customers are looking for greater benefits at reduced prices. The Speedmaster XL 105-6+LYY-P-6+LX3 with a coating unit before and after sheet reversal is a master of cost-effective production and delivering eye-catching products. It becomes the press of choice for the price-conscious.

2012

Job structures become ever more fragmented, and this is where the Speedmaster XL 106-P comes in, right on cue. Productivity increases by a full 20 percent thanks to a speed of 18,000 sheets per hour and a high level of automation, thus also ensuring profitability for short jobs.

2015

The Speedmaster XL 75-P with Anicolor ensures faster inking-up and faster results by combining perfecting technology with Anicolor technology that cuts waste by up to 90 percent and makeready times by up to 50 percent.

OUTLOOK

Print speed is nearing its physical limits. Heidelberg is thus working hard to drive forward automation and user-friendliness to further reduce production times for complex jobs, short runs and print-on-demand jobs.



SMARTER SHOPPING

Heidelberg Online Shop – the key features at a glance

1

ONE-STOP SHOPPING

in other words sourcing everything from just one supplier, minimizes outlay and administrative costs.



FAST LANE TO THE IDEAL PRODUCT

Input the item number in the search bar or filter the range by product group (e.g. ink), production type (e.g. Anicolor, UV, conventional) and properties (e.g. viscosity, paper type).



WIDE-RANGING PRODUCT PORTFOLIO

comprising around 20,000 items in the United States, for example.



SHOPPING LISTS

showing previous orders saves time for repeat purchases, so products can be put easily into the current cart.



PLANNED FEATURES

Entering the press serial number and ordering spare parts.

Digital bulletin board for dates of events such as User Days and news.

Ordering via Prinect Business Manager as soon as the material planning for a print job has been completed.



TELEPHONE CONTACTS

can be found on each website. Service staff is on hand to respond to order queries and provide expert product advice.



30 COUNTRY-SPECIFIC SHOPS

with locally adapted offerings and a direct line to contacts and application specialists on site.



CUSTOMER-SPECIFIC DISCOUNTS

and other terms of supply negotiated with Heidelberg are applied automatically after registration.



SUPPLIER PERFORMANCE

As a rule, delivery takes place within two work days.



USEFUL INFORMATION

on the product, such as safety data sheets and further information such as tips & tricks and white papers, help with selecting and using the product.



CLAUS-JÜRGEN KROMM
Project Manager
Heidelberg Online Shop

SHOPPING MADE EASY

The Heidelberg Online Shop is a valuable, user-friendly alternative for placing orders. It provides a quick and easy way for customers to source the products they require and also obtain useful information.

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he Amazon of the print industry?" – that would be an exaggeration, says Project Manager Claus-Jürgen Kromm with a smile. Nonetheless, that is exactly the direction being pursued by Kromm, under whose management the Heidelberg Online Shop is becoming even more customer-friendly. "We want to make shopping as easy and efficient as possible. That's why we are constantly adapting the shop to our customers' needs in terms of the offering, functions and content," he explains.

The product portfolio already boasts a range that is unique in the industry, extending from consumables, service parts and Prinect software to mass-produced items such as rubber gloves. Filters and search functions facilitate navigation through the extensive portfolio. In the future, it will even be possible to book services and order spare parts. The online shop is a one-stop shopping experience that offers whatever the customer wants. Shoppers can simply put goods and services in their cart and then order and pay for them all at once. Shopping aids such as recommendations for products that complement each other further enhance the customer experience.

Users also benefit from the customary high quality of service from Heidelberg. If customers wish, a telephone contact can provide expert advice, take an order or, for more complex questions, connect customers to an application specialist on site. "It's the complete package that is the hallmark of the Heidelberg Online Shop, encompassing the varied portfolio, reliability, expertise in machines and materials, and a high level of service and supplier performance," stresses Kromm. Part of the shop is publicly accessible – in other words, it can be used without registering. "We want to use this as a showcase to invite visitors to try out the range and features and see for themselves the added value on offer." ■

Heidelberg Online Shop

The newly designed online shop will be launched initially in the United States in July 2015. Further information on the Heidelberg Online Shop can be found at

www.heidelberg.com/shop

TO PERFECTION

"I want to create exceptional products with the best technology available so that our customers stand out and can secure good market prices for their champagne."

JULIEN LÉVÊQUE
OWNER AND MANAGING DIRECTOR
OF THE IMPRIM'ÉCLAIR PRINT SHOP

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Linoprint CV and CP

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Upgrade and service parts for a perfect working environment

Page 40

Tips & Tricks:
Hot or cold?

Page 42

Prinect Inpress Control 2



A man with glasses, wearing a white shirt and a dark suit jacket, stands in front of a wall covered in numerous numbered metal molds. He is pointing towards one of the molds on the wall. The molds are arranged in a grid-like pattern, each with a small white label indicating a number. The background is a light-colored wall, and the overall scene suggests a workshop or a factory setting.

A SPARKLING TOUCH

At the Imprim'Eclair print shop in Épernay, the heart of the champagne-producing region, Julien Lévêque and Antonio Nabais add the luxurious finishing touches to a range of specialty products. Having mainly produced labels for champagne for a number of years, the owners have now also positioned the company as a manufacturer of elegant packaging and a service provider for high-end restaurants.

L

abel printers operate all over the world. But the number of print shops that design and produce labels for champagne can be counted on the fingers of just one hand. They are part of a small circle that is just as exclusive as the product itself.

After all, champagne isn't just carbonated wine. Many low-end wines are carbonated, too, as are beers. Champagne is different – it truly sparkles. Its bubbles are like delicate pearls. And it has an almost magical aura that has enchanted a long list of great writers ever since it was invented by Dom Perignon at the abbey of Hautvillers near Épernay more than 200 years ago – from Apollinaire, Lord Byron, Capote, Dürrenmatt and Hemingway right through to H. G. Wells and Stefan Zweig. Not just because they enjoyed drinking it, but also because it seems to turn gravity on its head. It even plays havoc with time – just think of an hourglass. Whereas the sand trickles down from above, from heaven to hell, from youth to old age, elegant bubbles in the champagne rise straight up to the stars and take wandering minds along for the ride.

Poetic images aside, champagne is clearly also an important commodity. It is produced by more than 15,000 winegrowers and associations and a good 300 champagne houses on around 34,000 hectares of land and cellars in the region surrounding Reims and Épernay. In 2014, more than 307 million bottles of champagne were sold, generating global sales of some €4.5 billion. Champagne can only be marketed as such if it is produced in line with stringent regulations in the Champagne region in the north east of France,

and if demand for it increases, there is plenty more in stock – the province is home to underground vaults that store millions more bottles and stretch out over hundreds of kilometers. However, these stored bottles are used sparingly. Approximately 1.4 million of them are needed as reserves to make up for poor annual harvests. All in all, it's a system that is unique worldwide.

Drivers and innovators

Julien Lévêque and Antonio Nabais have their own part to play in the enormous success and prestige that champagne enjoys. The owners of Imprim'Eclair in Épernay belong to a small and exclusive circle of champagne print shops that provide the bottles with their finishing touch. With a workforce of 35, the company mainly designs and produces labels, including "collerettes," narrow labels specially designed for the neck of a bottle, and labels for the backs of bottles – for wine in general, but especially for champagne. Each year, Imprim'Eclair prints more than 130 mil-

lion labels for some 800 customers, including major names such as Jacquesson, Salon, Billecart-Salmon, Alfred Gratien, Cattier, Bruno Paillard and associated winegrowers such as RL Legras, Philippe Gonet, Robert Moncuit, Pertois-Moriset and Guy Charlemagne. "In total, we cover around 20 to 25 percent of the champagne market," says Julien Lévêque, whose father founded the company with a business partner in 1978.

Back then, the print shop was based in the center of Épernay. The founder's son, now 42, took over in 2004 and moved the business to its current premises in 2007 – a 32,300 square foot (3,000 sq. m) new building on the outskirts of the city. For many years, Julien Lévêque put his graphics degree from Lille to use designing labels for the print shop's customers. These days, aside from three or four designs a year that he produces for good friends, he entrusts this work to his seven-strong design team. What drives Lévêque now is something else. "I want to create exceptional products with the best technology >



**“WITH SOME
800 CUSTOMERS AND
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JULIEN LÉVÊQUE
OWNER AND MANAGING DIRECTOR
OF IMPRIM'ECLAIR





Designing and printing labels and neck labels makes up a large portion of business activity at Imprim'Eclair. The print shop is venturing into new business areas with its Speedmaster XL 75-5+L with DryStar LE UV.



› available so that our customers stand out and can secure good market prices for their champagne,” he explains. “At the same time, we want to keep the image of champagne at the cutting edge and make sure it is fully equipped for the future. All of this is a great responsibility.”

Successful repositioning

However, Lévêque’s focus is not so much on long-term strategies. “The market simply changes too quickly. Working with major players in the champagne industry on a daily basis, I’ve learned that you always end up having to change your strategy within five years at the latest.” He had to make one such change in 2004. Up till then, like most print shops in the area, Imprim’Eclair had produced traditional labels that had to be glued on back at the wine cellar using a rather time-consuming process. That year, Lévêque opted to start producing self-adhesive labels. This turned out to be a decisive step – virtually all champagne producers now use self-adhesive labels, as they remain attached to the bottles even in ice buckets. “Almost all the print shops here that didn’t realize this have now disappeared from the market,” says Lévêque.

Antonio Nabais played a crucial role in this repositioning. A managing partner since 2004, he had already worked for a major label printer manufacturer for 20 years. Nabais, originally from Portugal and now 49, brought with him much of the know-how necessary for the changeover – along with plenty of contacts. In the first two years alone, he was able to secure 200 new customers. However, things haven’t always been easy. Once many of the local print shops had disappeared from the market, competitors from abroad tried to fill the gap and win over several of the major customers for themselves with aggressive pricing policies. But they were only tem-

porarily successful. “Champagne producers these days see their eco-credentials as very important,” says Nabais. “This includes keeping transport distances low, so the focus has returned to local print shops.”

Even more importantly, customers no longer want to store pre-produced labels. “Particularly in our busiest period, toward the end of the year, large batches in many different variations have to be produced and delivered extremely quickly. Not all companies can manage that,” says Lévêque. Even fewer are able to deliver the high quality that is expected of these complex labels, which Imprim’Eclair mainly produces using waterless UV or screen printing and finishes with hot foil, embossing and other decorative touches, including gold dust coatings. “We can offer this because we are highly specialized, work hard and use individual discussions to identify exactly what our customers’ requirements are,” says Lévêque – and the company’s success confirms this approach is effective. Just four years after the change-

**“PACKAGING IS
A PERFECT
ADDITION TO OUR
PORTFOLIO AND
OFFERS A GREAT DEAL
OF POTENTIAL.”**

JULIEN LÉVÊQUE
OWNER AND MANAGING DIRECTOR
OF IMPRIM’ECLAIR



Efficient processes and working closely with customers – as shown here during quality control – are just two of Imprim’Eclair’s major success factors.

over, Imprim’Eclair has tripled its sales and continues to grow. In 2014, the ISO 9001-certified company generated 6.1 million U.S. dollars (5.5 m. euros).

Branching out into packaging

Self-adhesive labels make up around 70 percent of total production at Imprim’Eclair. The company also processes commercial jobs of various kinds and also began producing packaging a year and a half ago. “The idea actually came from our customers, who had often asked us if we could produce champagne packaging for them in batches of 1,000 to 50,000,” Antonio Nabais recalls.

This newer side of the business now serves as an important second string to the company’s bow, especially as Imprim’Eclair is the only print shop in the heart of the Champagne region that produces packaging. “Packaging is a perfect addition to our portfolio and offers a great deal of potential,” says Julien Lévêque. “Not only can we offer our existing customers another high-quality ›



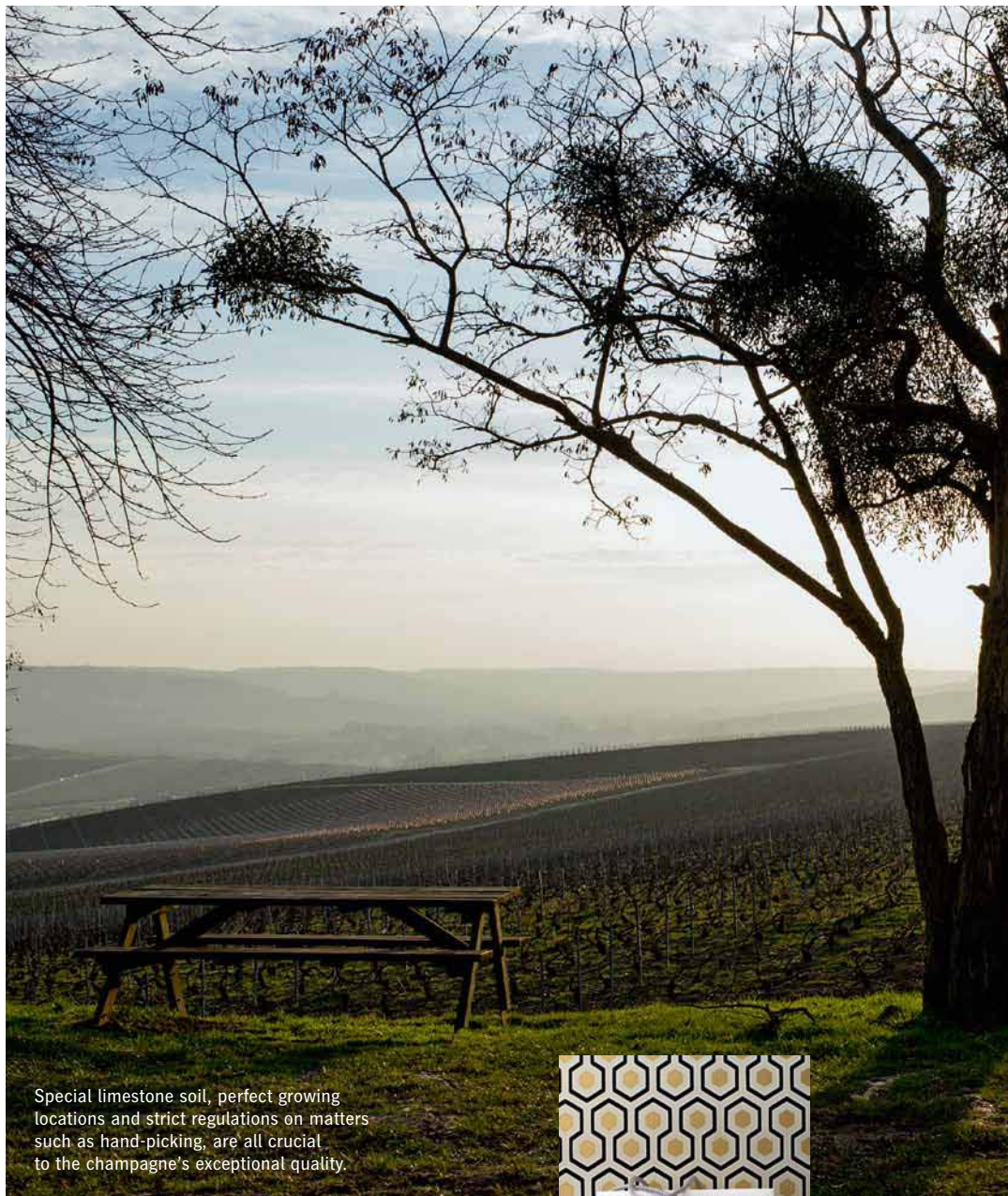
Simple elegance –
champagne packaging
for Jacquesson
by Imprim'Eclair



TERRIFIC “TERROIR”

Founded in 1789, Jacquesson is in many respects a champagne producer in a class of its own. It was here that the wire closing mechanism was invented that is now used on all good bottles of sparkling wine. What’s more, since the current owners Jean-Hervé and Laurent Chiquet took over in 1974, the company’s champagnes are once again some of the best in the region. Its vintage champagnes in particular, which are matured in the bottle for up to 15 years, brim with elegance and quality. They are made using grapes from Grand cru and Premier cru vineyards in Avize, Ay, Dizy and Hautvillers – terroir that is truly terrific. All the Chiquet brothers’ packaging and labels, some of which are designed by Julien Lévêque himself, are produced by Imprim'Eclair.

www.champagnejacquesson.com



Special limestone soil, perfect growing locations and strict regulations on matters such as hand-picking, are all crucial to the champagne's exceptional quality.



One of more than 20 products that Imprim'Eclair regularly supplies to Arnaud Lallement's Michelin-starred restaurant.



A TRUE STAR OF HAUTE CUISINE

In 2014, Arnaud Lallement achieved something most chefs wouldn't even dare imagine – the 40-year-old, already a renowned star of haute cuisine, was awarded his third Michelin star. His L'Assiette Champenoise restaurant in Tinquieux, near Reims, is now one of a total of 27 in France to have received this prestigious accolade. And not without good reason – Lallement's style elevates the art of combining crustaceans and champagne to perfection. This is the same standard he expects of the print material he orders exclusively from Imprim'Eclair. "When it comes to image, every single building block has to be just right, and that includes print products," says Lallement. "Julien and Antonio know exactly what's needed and work to the highest standard. That is precisely what I'm looking for."

www.assiettechampenoise.com



“CHAMPAGNE PRODUCERS THESE DAYS SEE THEIR ECO-CREDENTIALS AS VERY IMPORTANT. THIS INCLUDES KEEPING TRANSPORT DISTANCES SHORT.”

ANTONIO NABAIS
OWNER AND MANAGING DIRECTOR
OF IMPRIM'ECLAIR

product, but we can also branch out into new groups of customers inside and outside the champagne market – a recent example is Fossier, the well-established biscuit producer based in Reims.”

The technological side of things is certainly covered. Just a few months ago, Imprim'Eclair installed a new press – a Speedmaster XL 75-5+L with DryStar LE UV and Prinect Axis Control. The decision to purchase the press, which also supports conventional inks when used as an option for hybrid operations, was motivated by several factors. These include immediate drying, even when using highly absorbent substrates, productivity that is much higher than the previous make of press, and energy savings of up to 40 percent. For Julien Lévêque, however, there was also one other key factor. “We only have one press for our new business activities and it must be able to run smoothly and without fault. I am confident that I can rely on the service Heidelberg delivers in this respect – that was what sealed the deal for me.”

A network of high-end chefs

The customers Lévêque and Nabais are now targeting include several top-end restaurants in the Champagne region and beyond. One that Lévêque has recently secured is La Tour d'Argent in Paris, which once served Louis XIV and is now famous all over the world for its duck specialties. “Luxury restaurants have become an important part of our business strategy,” says Lévêque. “It’s no coincidence that I also enjoy good restaurants myself. It really is a pleasure to work for them.”

Some 15 restaurants of the highest quality now number among Imprim'Eclair’s customers, including Arnaud Lallement’s L’Assiette Champenoise, which was awarded its third Michelin star in 2014. The print shop regularly supplies more than 20 different products for this customer alone, including chocolate boxes, stationery in various formats and colors, house champagne labels and some 400 menus per year – for mornings, lunchtime and evenings. “Michelin-starred chefs are demanding customers and expect the

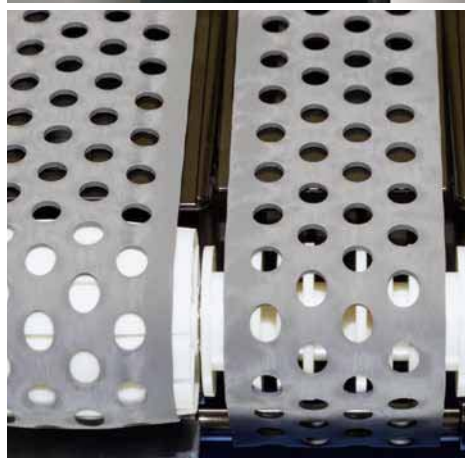
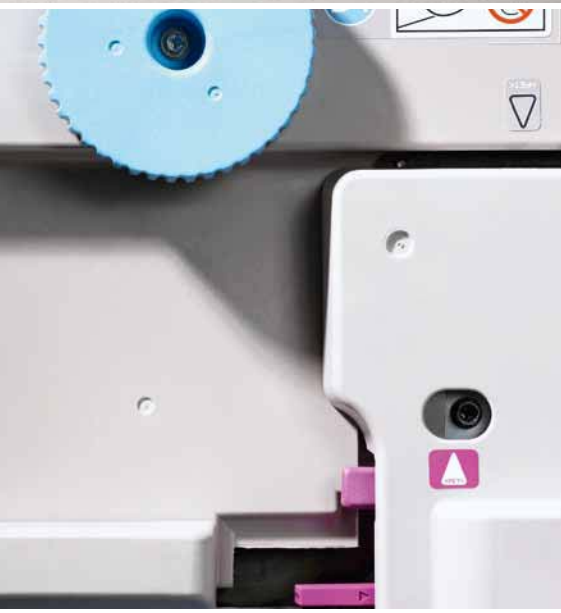
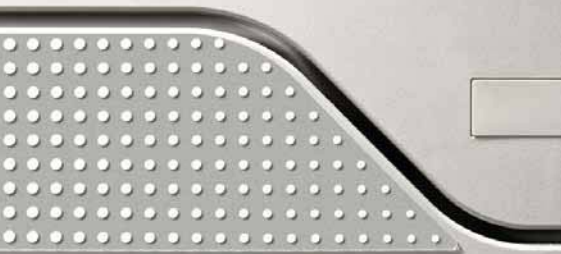
utmost quality so as to present themselves and their products as elegantly and flawlessly as possible,” Lévêque explains. “Our new Speedmaster with LE UV is clearly a great help here, as customers mainly want highly absorbent, uncoated papers and we can now print on these in large quantities without any problem.” The print shop currently generates approximately 5 percent of its income through restaurants – and that figure is set to rise further. The company has also benefited from numerous good contacts, as many restaurants have the labels for their house champagnes printed by Imprim'Eclair. “That clearly helps,” says Lévêque.

Personal contacts have proved to be one of Imprim'Eclair’s key success factors. Julien Lévêque’s roots in the Côte des Blancs winegrowing area around Épernay run deep, and he actively participates in regional events and knows virtually all the local champagne producers and restaurant owners. Many of them are close friends. Along with five of them, Lévêque has set up a network that meets five times a year. At the meetings, each member brings a bottle of wine or champagne to taste, while one of them also invites a new potential business partner who can then join the network. This helps the group to grow and has brought many benefits. “Around 20 percent of our orders come directly from this network,” says Lévêque. Antonio Nabais has also contributed numerous contacts in Vallée de la Marne, a winegrowing area to the west of Épernay.

Of course, Julien Lévêque and Antonio Nabais don’t always find it easy to separate their professional and personal lives. Although Nabais is a keen motorcyclist and Lévêque enjoys working on his golf handicap, there is little time for hobbies. But it’s hard to feel too sorry for them. After all, there are worse things than holding meetings with customers over a good glass of champagne or in some of the world’s best restaurants. ■

Imprim'Eclair
51200 Épernay
France

www.imprim-eclair.fr
www.heidelberg.com/LE_UV



A NEW DIMENSION IN DIVERSITY

Whether using offset, digital or a combination of both, the range of possibilities for filling lucrative market niches or processing jobs cost-effectively is now greater than ever. This is also true of the prospects for success, which are now even better with Linoprint CV and CP.

W

hich printing processes are best for which kinds of job? This is a question that preoccupies large numbers of print shops and has become even more pressing since the market launch of Linoprint CV and CP, as these new digital printing systems provide a further significant boost to a company's portfolio and performance: "Our latest Linoprint C digital presses print faster and are much more flexible in terms of color and format. Applications that can only be produced conventionally by using special equipment such as UV are now possible," explains Mark Ihlenfeldt, Product Manager Linoprint C.

The Linoprint CV offers an impressive array of potential applications and gives users the flexibility they need to produce short runs cost-effectively. In the five-color configuration, white or gloss coating can be applied as a full-area or spot coating using the additional inking unit. A single pass is all it takes to print white or coating either alone or in combination with CMYK on siliconized paper, plastics or textured materials, for example. "The high potential for adding value is also attractive for customers who don't currently use a five-color press," says Ihlenfeldt.

Designed for high performance, the Linoprint CP combines impressive speed and quality. It handles 130 pages a minute in A3 perfecting mode while maintaining consistently high quality throughout the entire run, as the separation of imaging and fuser units minimizes temperature fluctuations. "The Linoprint CP is aimed at volume users and is ideal for on-demand printing of operating instructions, for example. It produces runs of over 1,000 pages with exceptional color stability and cost

efficiency," stresses Ihlenfeldt. Depending on the configuration, the two digital printing systems stack, punch, fold or bind books and brochures in a single pass, all the way to the salable product.

Consistent costing

"With Linoprint CV and CP, we offer our customers even more opportunities to cut production costs and create a distinctive profile on the market," explains Ihlenfeldt. "They can also use our management information system to check down to the last cent whether digital printing is worthwhile for a particular job." Ihlenfeldt considers cost transparency essential for maximizing savings. Sweeping statements – for instance, that runs up to 500 pages can be produced more cheaply using digital printing – are not precise enough, he argues. "Many individual factors play a role in the cost-benefit analysis – for example, whether an Anicolor inking unit, Inpress Control or AutoPlate is utilized or which consumables are used." Ihlenfeldt therefore advises running through the possible processes and combination options for every job and comparing the costs.

The new Prinect digital front end ensures fast and reliable job processing, regardless of the process selected. Heidelberg has equipped the Prinect digital front end – the successor to the Digital Print Manager – with the RIP technology so popular in offset printing, thereby further boosting reliability in production. Integration in the Prinect workflow enables users to send job data to the digital or offset channel via the same user interface. The new RIP in conjunction with color management ensures consistent quality.

"Our digital and offset presses and the Prinect workflow solution give customers access to all the tools they need for success in the marketplace. Now it's up to customers to make profitable use of them," concludes Ihlenfeldt. ■

www.heidelberg.com/linoprint

A QUESTION OF COST-EFFICIENCY

An increasing number of print shops are toying with the idea of digital printing due to its wide range of applications, low investment costs and high cost-efficiency for short runs. But which companies stand to benefit from this process? Mark Ihlenfeldt, Head of Product Management Linoprint C, has the answers.

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igital printing is going from strength to strength. The costs per printed page have also halved in the last two years. Is now the right time to make the move to digital?

That depends on the job structure. Traditional offset print shops producing large quantities of standard 4c jobs won't immediately utilize the full capacity of their digital press with new applications such as print-on-demand and coating. So it makes sense to examine existing jobs in cost-benefit terms in both processes. This is the only way print shops can assess the digital press's capacity utilization and thus also the potential for adding value that the investment really offers them.

What costs and benefits are particularly relevant?

It's important to not just include the pure material costs such as paper and ink but to factor in all criteria that influence the final price of the product. In other words, the time needed for setup, press

and postpress, as well as paper waste, run size, format, consumables and personnel. Digital is better suited to operating instructions and brochures in various languages, depending on run length, as printing plates for the various language versions are eliminated. Naturally factors such as the business model and market situation also need to be taken into account. What do I want to produce in the future? Do I have customers where I can eliminate expensive storage through print-on-demand or whose response rate for commercial print products can be raised by employing special effects or personalization? It's important here to examine technical feasibility aspects. For example, spot colors and cold foil only work in offset, and personalization only in digital.

Digital presses are relatively inexpensive. Why is high capacity utilization nonetheless important?

This is due to the cost structure. The procurement costs are only a small part of the total costs. The click price is more important, encompassing the toner costs for each printed page and usually also covering maintenance and service. The click price depends on the printed volume. Typically, the click price is cheaper with a high monthly print volume. So a digital press is more profitable the more printing there is. If there's little printing to be done, the unit costs per print product rise.

How can customers get more out of their investment?

Digital printing requires a change of mindset. It isn't a 1:1 replacement for offset. Digital printing offers a lot more than just printing flat sheets. Sorted output enables cost savings for folding and collating when using an adhesive binder. With inline finishing, finished products can be produced on demand, that is to say virtually at the touch of a button without having to wait. Very short runs or personalized mailings offer new sources of revenue. Through systematic implementation, print shops can therefore address new markets, generate capacity, save time and even cut costs. ■



MARK IHLENFELDT
Head of Product Management
Linoprint C
Heidelberger Druckmaschinen AG

GOOD JOB!

Small, seen differently: Achilles Präsentationsprodukte GmbH in Celle, Germany, has produced a presentation case for tile specialist Villeroy & Boch that houses a hefty display piece – a 60 × 60 centimeter tile sample that weighs in at 9 kilograms. The case ensures that the tile is transported safely and presented at its best.

The casing of 3 millimeter thick cardboard offers a perfect fit, and is enhanced with an offset-printed sheet laminated with matt film. Once the case is opened, the inside of the lid serves as a display that is held in place by two narrow straps. A color photograph gives an indication of what the tiles look like laid out in a room, while four small tile samples demonstrate the color variations available.

PVC handles with grip plates coated by a vehicles specialist ensure that the case can be transported easily. A number of magnets are used to prevent any accidental opening, while also allowing the case to be opened and closed with ease when required. Achilles has produced and fitted tile samples to a total of 188 collection folders for Villeroy & Boch. ■

MASTER-PIECE

Show us your very own masterpiece!

Do you have a packaging solution, brochure, calendar or some other print sample that you're particularly proud of? A masterpiece, large or small, that you would like to see featured in an upcoming issue of HN? If so, join in and send a copy to us at:

Heidelberger Druckmaschinen AG
Sabine Langthaler
Kurfuersten-Anlage 52-60
69115 Heidelberg
Germany



CLIMATE PROBLEMS? NO PROBLEM!

The **Star System from Heidelberg** is a range of periphery solutions that ensure perfect print results even in difficult climatic conditions – while also cutting down on ecologically harmful consumables and keeping ambient air clean. Of course, regularly replacing filters and wear parts is crucial to maintaining the high performance that this equipment delivers. Special upgrade kits and original service parts can also help protect the environment and make operations easier.

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From increased humidity when it rains, and dry air from heating systems in winter, to airborne dust and solvents – seasonal changes and air moisture levels can make printing operations a real challenge. And neglecting cleanliness and regularly scheduled maintenance requirements can have harmful consequences for people, the environment and the equipment.

The periphery solutions offered by the Star Systems from Heidelberg can be a major help in these situations and in others. For instance, StaticStar and StaticStar Compact are designed to reduce the electrostatic charge of excessively dry paper and thus ensure reliable sheet transfer from feeder to delivery.

The CleanStar air extraction system, meanwhile, cuts the amount of dust in the pressroom by over 80 percent, while FilterStar extends dampening solution replacement cycles from a matter of weeks to up to twelve months. FilterStar also supports alcohol-free printing and thus cuts out all related emissions. As a result, this system not only saves on the costs often spent on frequently and unnecessarily replacing dampening solution, but also protects people and the environment.

Even this select group of examples from the extensive Star System gives an indication of the range of options available for countering problematic climatic conditions and maintaining a clean printing environment. However, in addition to using periphery solutions, it is just as important to regularly replace service parts such as filters and suction tapes that are subject to particular wear – and to use special upgrade kits that can deliver substantial advantages in terms of climate and the environment at a low initial investment. See the selection on the right for more information. ■

www.heidelberg.com/serviceparts

USEFUL HELPERS

FILTERS 1

Heidelberg filters protect the machine's vital components to deliver consistently high print quality, thus it is essential to make sure they are replaced regularly. This is the only way to keep dampening solutions clean, avoid critical damage to other components, unnecessary downtime of your equipment, and prevent contamination of the air that could be harmful to human health. Heidelberg offers hundreds of filters and kits for a range of different machine requirements.

STATICSTAR 2

Paper stored in conditions that are too dry can become electrostatically charged. StaticStar and StaticStar Compact reduce unwanted charges and ensure reliable sheet separation thanks to the individually adjustable ion blowers installed on the feeder. This results in high production reliability and reduces paper waste, thus also minimizing environmental impact.

MOUNTING AID FOR MODULAR BLANKET WASHUP SYSTEM 3

With the retrofittable rail system, the blanketwash system is easily removed and serviced. Changeover time is halved and safety is greatly increased. Further benefits include the fact that the mounting aid ensures regularly scheduled maintenance of these units is completed, washup intervals are reduced and consistently high print quality is ensured, while also reducing consumption of washup fluids and emissions of volatile organic compounds (VOCs) into the air.

WATER PAN INSULATION 4

If the insulation of the dampening system's water pan is damaged, it will need to be repaired. The repair insulation kits designed to easily fit dampening troughs in the Heidelberg, enable simple replacement. This new insulation set prevents the build-up of condensation, which can have an adverse effect on print results if it gets onto the substrate. The insulation also ensures a good ink/water balance, prevents the unwanted accumulation of liquid residues within the dampener, and cuts down on costs spent on water cooling.

SUCTION TAPES 5

Original Heidelberg tapes for the sheet brake ensure reliable sheet transport at any work rate, regardless of the substrate in use. With more than 20 variants available for different machines, printing materials, and speeds, it is easy to minimize costs, paper consumption, and thus also environmental impact.

BLANKET PACKING GAUGE 6

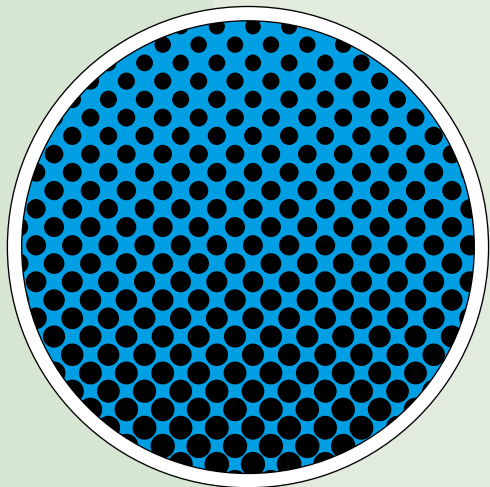
Perfect ink transfer is only possible when the blankets are fitted correctly. The original packing gauge from Heidelberg determines the correct blanket height with exceptional precision. This prevents premature blanket replacement and thus saves money. What's more, since fewer blankets need to be produced, there are also environmental benefits.



HOT OR COLD?

Hot and cold foils offer unbeatable visual appeal to conjure up eye-catching gloss or metallic effects. But when should you use each process?

In both processes, aluminum pigments are transferred from a foil carrier to the substrate. In hot-foil embossing, this is performed using heat and pressure by means of an embossing die applied offline after printing. In cold-foil finishing, a conventional printing plate in the first printing unit applies an adhesive to the areas to be finished. In the second printing unit, blanket and impression cylinders then press the cold foil onto the sheet to ensure the metallic pigments adhere to the tacky areas. "Normal" color printing can start from the third printing unit.



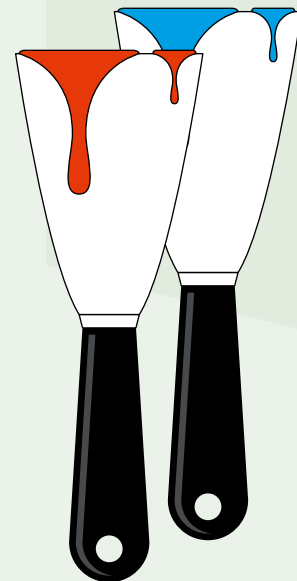
SCREENED METALLIC EFFECTS

Cold foil can be transferred in screen form to display metallic elements – such as the brushed surface of alloy wheel rims – in a four-color image. To do this, cold foil is treated in prepress like a spot color.

TIPS & TRICKS

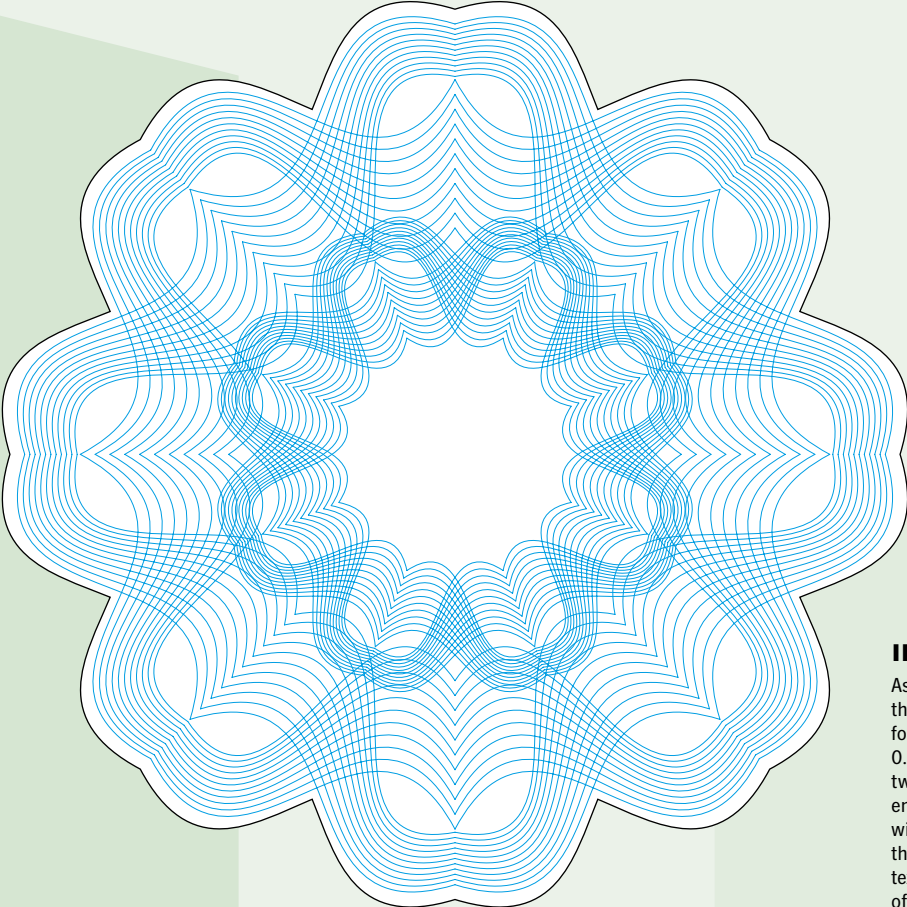
SHINY AND SMOOTH

Cold foil requires smooth surfaces to ensure the adhesive is not absorbed and the adhesive and pigments can be applied cleanly and flawlessly. In contrast, rough or wrinkled substrates are no problem for hot foil. Pressure and heat simply iron out unevenness and produce a high gloss finish. Hot foil can even be applied to flocked materials.



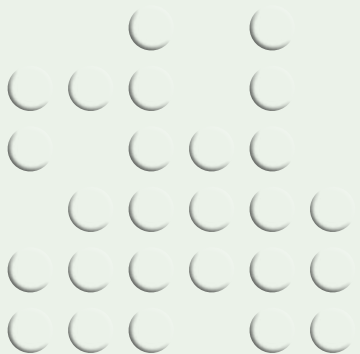
COLORS

Although hot foil is overprintable, it requires an additional process and thus additional outlay. The foil should therefore be applied in the required color wherever possible. Cold foil, on the other hand, can be overprinted with process or spot colors in a single pass to produce metallic gloss effects in any color nuances. However, it is important to note here that the foil's silver tone is a gray value. As a result, white highlight areas cannot be depicted, for example, and an achromatic structure is necessary for a high proportion of black.



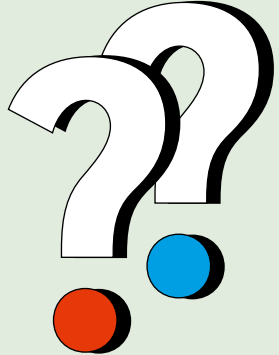
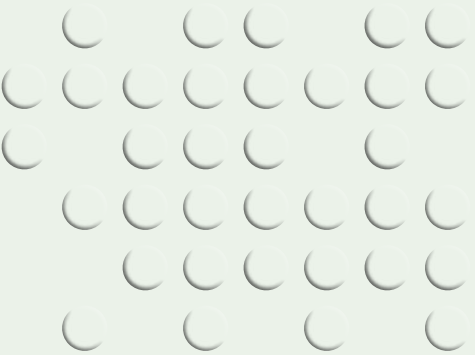
INTRICATE MOTIFS

As the adhesive is applied with register accuracy in the same way as an ink using an offset plate, cold foil can reproduce very fine text and thin lines of 0.0020 inches (0.05 mm). A further factor is that the two cylinders exert only minimal pressure. This enables the metal layer to be removed from the film with excellent edge sharpness, while distortion of the substrate is prevented. In contrast, motifs and text in hot foil are only possible from a line thickness of approximately 0.039 inches (1 mm).



HAPTIC EFFECTS

Dies can also be used to give substrates structures or three-dimensional elevations such as reliefs. If cold foil is applied using lithographic printing, a subsequent operation is required. Either shadows or textures are imitated by overprinting and coating, or the haptic effects are created by blind embossing.



COST-EFFECTIVENESS

Generally speaking, less foil is consumed using the hot process, as the feed adapts to the repeat length, and it is possible to use the foil areas using step & repeat between individual repeats. In the case of cold foil, the feed is synchronized to two-thirds of a cylinder rotation, regardless of the repeat length. The greater the area covered per repeat, the closer the foil consumption levels of the two processes to one another. Cold foil can be more cost-effective from around 35 percent area coverage, with factors such as run size and delivery time also playing a role. This is because, while cold foil can be applied inline at top production speeds, hot foil is applied at a speed of between 6,000 and 8,000 sheets an hour. Added to this is the much greater outlay in time and money for manufacturing embossing dies compared to offset plates. Cold foil really comes into its own for large-volume industrial printing thanks to the faster makeready and throughput times and lower costs to achieve a salable product. Hot foil is ideal for jobs that have a high artistic quality or cannot be produced inline with cold foil.

FOCUS INNOVATION

FROM 1 TO 2

Prinect Inpress Control 2 measures and controls even faster than its predecessor during the setup process. This new version of the inline color measurement system from Heidelberg also offers a whole host of improvements that are particularly beneficial for packaging and label printers.

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Minor improvements are not sufficient for the leap from a first-generation to a second-generation product. Significant progress is a must and this is certainly the case with Prinect Inpress Control 2 – the successor to the globally tried-and-tested inline color measuring system from Heidelberg. “We listened carefully to what the market was saying and addressed all the key points raised by our customers,” says Volker Felzen, Product Manager Sheetfed at Heidelberg.

For example, the developers gave the retrofittable update a new measuring and control algorithm that achieves a further significant reduction in paper waste. “Depending on the job, Prinect Inpress Control 2 cuts waste by a further 10 to 20 percent compared to its predecessor. We’ve also improved the Color Assistant Pro option for optimizing color presetting,” adds Felzen.

Heidelberg has not simply enhanced the efficiency of the new version, though. It also supports a wider range of applications. “Packaging and label printers in particular will be pleased that Prinect Inpress Control 2 can measure metallized paper and transparent foils with opaque white under the control



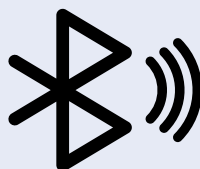
METALLIZED PAPERS AND FOILS

Perfect for packaging and label printers – metallized and transparent substrates with opaque white under the control strip can also be measured.

20%

LESS PAPER WASTE

A faster measuring and control algorithm cuts makeready times still further and reduces the paper waste produced by the previous model by up to 20 percent.



BLUETOOTH

The new wireless handheld spectrophotometer can be connected via Bluetooth and offers the full range of functions expected of a handheld measuring device.

strip. Heidelberg now also offers print control strips with integrated punching marks, which saves valuable millimeters of board,” continues the Product Manager.

Automation enhances process reliability

Ensuring user-friendly operation was a top priority for the engineers upgrading the system. One of the new features is automated register and quality measurement, which replaces steps performed manually by printers with an automated process. “For example, it is no longer possible to forget specific quality measurements during production. Quality data is displayed periodically and, at the same time, made available for evaluation in the Prinect Pressroom Manager quality reports,” explains Felzen.

The new wireless handheld spectrophotometer, which supports Bluetooth connection and offers all the functions expected of a handheld measuring instrument, is exceptionally practical. What’s more, the Netprofiler option still enables independent color calibration of the handheld spectrophotometer at any time.

“With Prinect Inpress Control 2, we’ve once again set the inline color measurement benchmark a good deal higher. Overall, the new functions offer far greater flexibility and cost-efficiency,” sums up Felzen. ■



VOLKER FELZEN

Product Manager Sheetfed
Heidelberger Druckmaschinen AG

www.heidelberg.com/inpresscontrol2

A QUESTION FOR HEIDELBERG



HOW CAN YOU ...

... produce light gold printing using cold foil?



Gold tones are produced by overprinting silver cold foil with defined color components. A light gold tone can be created by overprinting a 100 percent silver foil with a combination of 0 percent cyan, 10 percent magenta, 100 percent yellow and 0 percent black. To optimize

the effect of light gold printing, the motifs selected should have clearly defined transitions between light and dark. Brightly colored metallic motifs that stand out clearly from the background are ideal. Emphasizing specific elements such as highlights normally looks more refined than making the entire motif golden.

During image processing, the color separation for the silver foil should be created as a separate full-tone color channel. The relevant silhouette must be created precisely to prevent “flashing” and ensure smooth transitions between metallic effect and ink. In colorimetric terms, silver behaves like a gray tone and darkens the tone printed over it. The complementary color components and the black components must therefore be reduced in each case. With light metallic motifs, the transition between the cold foil and a dark background can be made more attractive by spreading one or two pixels in the background. This should be done in the cold foil channel.

Martin Minka

Product Manager
Heidelberger Druckmaschinen AG

Do you, too, have a question you'd like to ask?

Is there anything relating to complicated applications, optimum use of equipment and consumables or other matters that is on your mind? If so, write to us at heidelberg.news@heidelberg.com and put your questions directly to the Heidelberg Global Expert Network.

ECO

“We fell at the final hurdle when it came to obtaining all the energy required for our production and buildings from renewable sources or generating this ourselves.”

FRAUKE OEDING-BLUMENBERG
OWNER AND MANAGING DIRECTOR
OF OEDING PRINT

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Eco-credentials of the
Speedmaster XL 106



50%

lower energy costs in operating the inking unit pump for temperature control circulation thanks to the CombiStar Pro. CombiStar Pro cooling units have an energy-efficient digital scroll compressor, which cuts energy requirements by up to 15 percent. The free cooling system saves even more energy. This innovative system cools the inking unit with outside air as long as the temperature is below 20°C. The cooling units are activated automatically only once the temperature is above that level and remains there.



140,000 kWh

is saved annually by the AirStar Pro air supply cabinet when printing 36 million pages a year. This equates to 84,000 kg of CO₂, or the annual consumption of around 40 households. Crucially, with an efficiency level of 70 instead of the usual 35 percent, the energy yield is twice as efficient. Turbo radial blowers also save energy because they are activated only when required.



3,600 kWh

is saved each year by a print shop using the standby function for just one hour each day – this equates to the annual energy consumption of an average household, or 2,160 kg of CO₂. The function is easy to operate and, thanks to the rapid press startup, can also be used for short pauses.



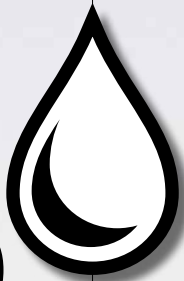
27,000 kWh

is saved annually by the DryStar Combination dryer when printing 36 million pages a year. This equates to 16.2 metric tons of CO₂. Patented round nozzles are particularly energy-saving for drying coatings. The warm air is generated directly above the sheets. The smaller the distance from the sheet of paper, the more efficient the nozzles. There's another benefit, too. In conjunction with the heat recovery cabinet, warm exhaust air serves as a source of energy. Heat exchangers first remove moisture from it before the warm exhaust air is mixed with cold air and reused for drying.

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is the number of times the press needs to be stopped to adjust inks or make readjustments – all thanks to Prinect Inpress Control. This maximizes productivity and cuts waste. The system also adopts the ink presets directly from prepress, thereby cutting the makeready times for each new job.

H₂O



is the magic formula, since using water to cool peripherals is much more efficient than using an air-conditioning or ventilation system. The pressroom remains cooler and the production environment is stabilized. The energy generated in water cooling can also be used for other areas outside the press.

HEAVYWEIGHT ON ECO DIET

One Heidelberg pressroom heavyweight is making exceptionally light use of resources. A whole range of eco components are ensuring the Speedmaster XL 106 minimizes energy consumption, emissions, paper waste and other waste – while maximizing productivity. Here's an overview of the various energy-slimming agents.



8

kWh

is sufficient to print 1,000 sheets at maximum speed using a press's most energy-efficient operating mode. The integrated energy measuring device continuously displays on the wallscreen how much energy is currently being consumed for one thousand sheets, thus enabling printers to optimize their press.

95 %

efficiency is achieved by the frequency-controlled sine synchronous drive – 5 percent more than standard motors, which means the losses are only half as great. Various drives also offer impressive energy recovery. Inverters harness the thermal energy generated in slowing down the motors to power other units in the press.

THOROUGHLY SUSTAINABLE

Long-established Braunschweig-based oeding print GmbH has successfully re-invented itself from top to bottom in favor of sustainability. Germany's first zero-emissions print shop even boasts an "energy-plus" building and is enjoying remarkable growth.

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he solar panels on the roof of the oeding print production building are lined up side by side, collecting the sun's free rays – an inexhaustible source of clean energy. "Our zero-emissions building currently generates more energy than we need to operate it," says owner and Managing Director Frauke Oeding-Blumenberg. Still, she points out, the road to get here was long, not always easy and cost around 11.1 million U.S. dollars (around 10 m. euros). That's a big investment for the more than 200-year-old family firm, whose 40 staff produce commercial print products for customers from a wide variety of sectors, and is not without risk. Even though demand for green print products is high, only a few actually want to feel like they're paying more for it.

oeding print made the decisive step toward sustainability seven years ago in spite of this – a fact that is down to the appetite for change that is part of the firm's DNA. "We supported FSC, PEFC and EMAS certificates and the like at our old site," says Oeding-Blumenberg, "but we fell at the final hurdle when it came to obtaining all the energy required for our production and buildings from renewable sources or generating this ourselves." As a result, the firm opted for a new build in order to implement emission-free print production.

Sustainable and profitable

oeding print relied on scientific support from the Ostfalia University in Lower Saxony when it came to aspects of construction, such as insulation, a combined heat and power unit and a photovoltaic system. For prepress, press and postpress, the company placed its trust in expertise from Heidelberg. "Sustainability is also about marrying the environment and profitability. This is only possible when all areas are working efficiently," explains the print shop boss. "The key for us comes in the form of the Prinect workflow, the only solution on the market that seamlessly integrates all of our company workflows."

In practice, the end-to-end integration delivers shorter throughput times, less waste, lower CO₂ emissions and reduced operating costs. A key contributing factor is the latest-generation energy-efficient production line comprising a Suprasetter 106, Stahlfolder TH 66, Stitchmaster ST 500 and carbon-neutral Speedmaster XL 106-8 perfecting press with coating. "The inking-up process is very fast," says Oeding-Blumenberg, adding that this is also down to the Saphira Eco consumables the company uses that are perfectly matched to the Speedmaster.

oeding print worked hand in hand with Heidelberg to implement further resource-saving measures. For instance, the saddlestitcher and folding machine are fed by a central supply of compressed air thanks to a solution from Piab that saves on power and reduces noise emissions. At the same time, the system helps recycle energy, as the waste heat from the machine park is used for heating in winter and cooling in summer. The standby function available for presses with the Prinect Press Center since 2014 offers yet another way of reducing energy consumption and cuts power usage by up to 15 kW per hour, depending on the format and press length. Just one hour's standby time each day can deliver annual energy savings equivalent to the consumption of a family household.

For oeding print, the green revolution has really paid off. The eco-pioneer gets around 30 percent of sales through fully eco-friendly products, a figure that is expected to grow at a rate of around 5 percent annually. "We're leading the way when it comes to sustainability," says Frauke Oeding-Blumenberg. "Word is spreading fast." ■



FRAUKE OEDING-BLUMENBERG
Owner and Managing
Director of oeding print
www.oeding-print.de

PANORAMA

“I enjoy making jewelry out of pictures in books. There’s usually one particular quote that inspires me.”

JEREMY MAY
JEWELRY DESIGNER

PAGE 48



The Braunschweig-based company's new building was designed in close cooperation with the Ostfalia University in Lower Saxony. The printing process also benefited from Heidelberg's support with process optimization, from prepress to finishing.

**SOPHIE'S CHOICE**

William Styron's novel tells the story of Auschwitz survivor Sophie, who has to decide between her two children. May was gripped by a passage describing Sophie's feelings at that time. For his design, he chose intermediate layers of paper in red, burgundy, orange and black.



TREASURES MADE OF PAPER

What do you do with old books that nobody wants anymore? Jeremy May breathes new life into them by turning them into unique pieces of jewelry. In his hands, pages from books are transformed into rings, necklaces, bracelets and earrings. The books themselves are then used as packaging and jewelry boxes.

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r. May, how did you come up with the idea of making jewelry from books?

I'd already made a ring out of newspaper for my wife Eva for our first wedding anniversary. I then came up with the idea of using books from a second-hand bookstore. A novel by Charles Dickens inspired me. It was a very old edition, worn and in a rather sorry state. I doubt anyone else would have bought it, but I wanted to reinterpret it and use it to create a literary artwork.

How do you go about doing this? How is your jewelry created?

It all starts with the book! I either find interesting editions in second-hand bookstores or charity shops. However for bespoke jewels, I'm also often given them directly by my clients. Once I have read the book, I select a distinct quote that directly inspires me to »



JEREMY MAY

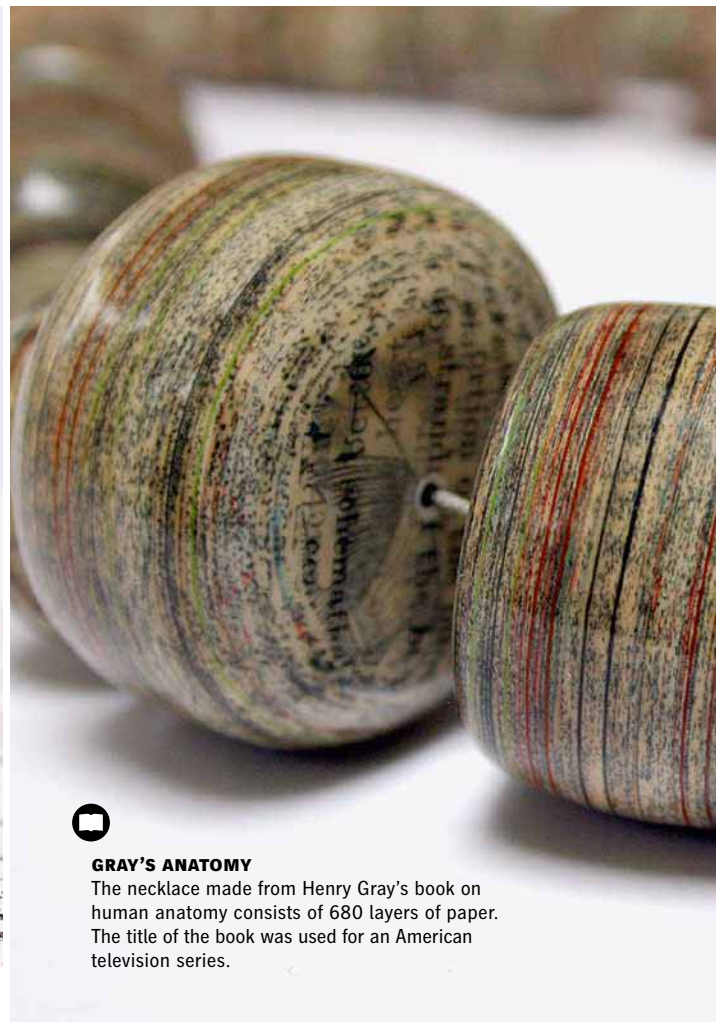
Jeremy May (38) from the UK worked for more than 10 years on a grand scale as a landscape architect before discovering his passion for small-scale design. Since 2010, he has been creating jewelry made from books under the Littlefly label. His personal favorite book is *High Rise* by J. G. Ballard.

**APPLIED PHYSIOLOGY**

Samson Wright was just 27 when he published his textbook *Applied Physiology*. May cut out 84 pages for the three-color necklace using his scalpel and added dark-red, blue and orange paper.

**PRINCE VON BÜLOW MEMOIRS**

Bernhard von Bülow was Chancellor of the German Empire under German Emperor Wilhelm II till 1909. Publication of von Bülow's memoirs was not allowed until after his death. May used the English translation by Geoffrey Dunlop and Fritz August Voigt for the ring.

**GRAY'S ANATOMY**

The necklace made from Henry Gray's book on human anatomy consists of 680 layers of paper. The title of the book was used for an American television series.



LONELY PLANET AUSTRALIA

A couple spent a year traveling through Australia with a guidebook. May came up with his idea for the engagement ring design thanks to the legend of Adler Wildu described in the book. This explains why all cockatoos are white and all crows are black.



› create and envisage the jewelry’s form, color and appearance. I cut the exact amount of paper that I need from the book with a scalpel blade, one page at a time. Afterwards I laminate the pages together with additional colored paper and then shape them into the final form with sand paper or the scalpel. Lastly, I apply a very thin layer of lacquer to intensify the colours and make the jewelry water-resistant.

How does it feel to cut up a book?

There is a moment of hesitation at the first cut. The most difficult book I had to cut into was a guidebook that a couple had traveled with through Australia for a year. The two of them wanted an engagement ring to be made out of it. The book obviously meant a lot to them, also because it was full of sticky notes. As I didn’t want to cut it into pieces, I sat motionless in front of it for a long time with the scalpel in my hand. Now I’m more relaxed about the whole thing.

Each of your items of jewelry is unique. What inspires you?

The narrative of the book is the first layer of inspiration. Sometimes I don’t even know whether it’ll become a ring, necklace or bracelet. I read everything from cover to cover and this gives me a form of the jewelry in my mind. My impressions while reading vary greatly depending on my mood or situation. Usually there’s a particular quote that inspires me and gives me an initial idea for the shape and colors, which I then put into practice.

How do you choose the books for your work?

I particularly appreciate old, used books that not only tell a story but also often have a history. Sometimes I find shopping lists or letters inside that were used as bookmarks. I enjoy reading the notes that other people have made in the books and look to see which sentences and quotes they’ve underlined. That also inspires me. ■

“Usually there’s a particular quote that inspires me and gives me an initial idea for the shape and colors.”

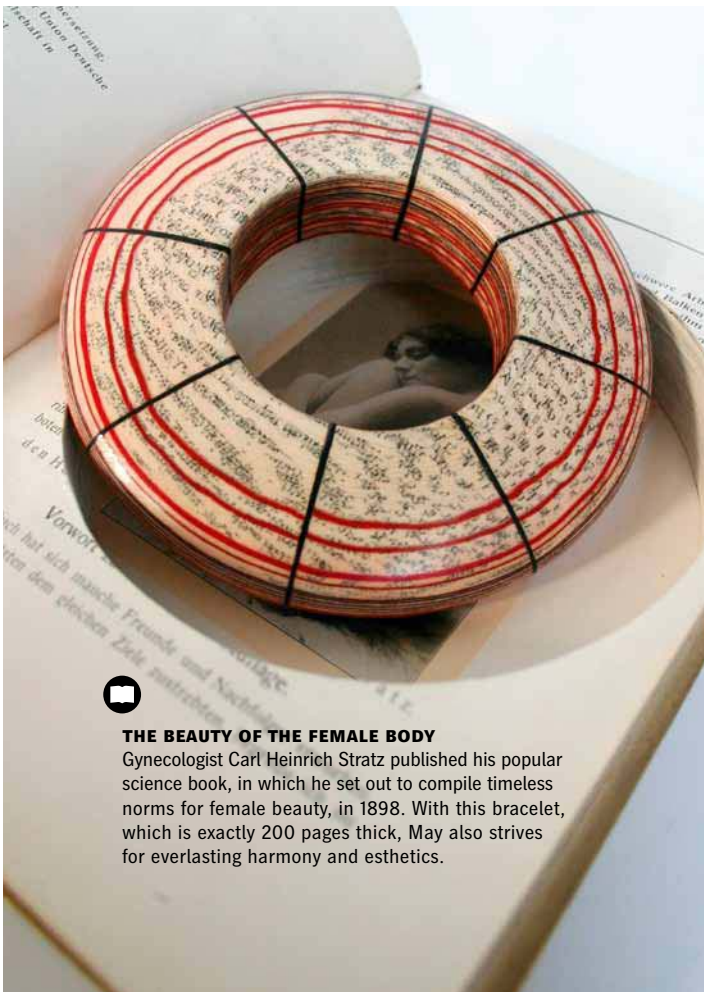
JEREMY MAY
JEWELRY DESIGNER





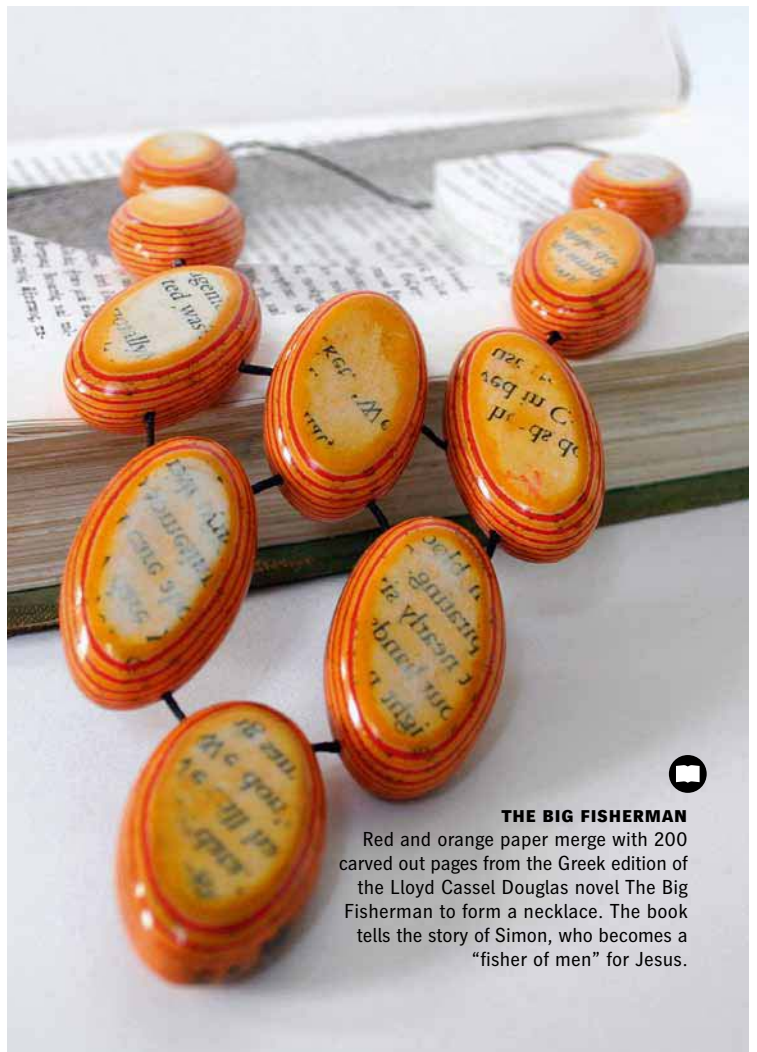
THE EVERGLADES: RIVER OF GRASS

Marjory Stoneman Douglas spent around five years researching the Everglades, writing over 400 pages. Inspired by the green and brown shades of the reeds it describes, May worked about 12 weeks on a bracelet consisting of 205 layers of paper.



THE BEAUTY OF THE FEMALE BODY

Gynecologist Carl Heinrich Stratz published his popular science book, in which he set out to compile timeless norms for female beauty, in 1898. With this bracelet, which is exactly 200 pages thick, May also strives for everlasting harmony and esthetics.



THE BIG FISHERMAN

Red and orange paper merge with 200 carved out pages from the Greek edition of the Lloyd Cassel Douglas novel The Big Fisherman to form a necklace. The book tells the story of Simon, who becomes a "fisher of men" for Jesus.



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HEIDELBERG

COMPETITION



WHO AM I?

At age 29, he was already director of a large Berlin-based group that also included the "Schnellpressenfabrik" in Heidelberg. When asked to take the high-speed press manufacturer forward in 1926, he agreed under two conditions – he wanted complete control and 5 percent of the company's shares. He was granted both along with a new position at Heidelberg. The subsequent decisions of the man born in Potsdam in 1897 ensured that the company quickly recovered. He focused on production-line assembly, which was still a new development at the time, and in particular on the Heidelberg "Tiegel" (platen) press – the first fully automatic sheetfed press. His unusual sales ideas were the main success factor. He had large buses converted into demonstration vehicles and installed print-ready Tiegel presses in them. This enabled sales staff and engineers to demonstrate the machine's capabilities on site to print shop owners and their employees. Soon, these demonstration buses were not only criss-crossing Europe, but also visiting the industrial centers of the United States, South America and India. Using the slogan "The Heidelberg pays for itself," the visionary in question even offered customers the option of paying in installments.

Who is this person who soon helped turn the "Schnellpressenfabrik" into a leading company in the press industry?



1st PRIZE iPad Air

Do you know the answer?

If so, write to us at heidelberg.news@heidelberg.com and, with a little bit of luck, you could win one of 10 great prizes from our merchandising shop.

THE ANSWER TO THE COMPETITION IN HN 276 WAS:

Großer Tiegel Offset (GTO)

1st PRIZE:

ANDI JÄKEL
Fuchs-Druck
Berchtesgaden, Germany

The other winners will be notified in writing.

The judges' decision is final. Employees of Heidelberger Druckmaschinen AG and their families may not take part. Prizes cannot be substituted for their cash equivalent. Full conditions of entry are available at www.heidelberg.com/hncompetition.



READERS' LETTERS

Bernd Stehr, Wiesbaden, Germany

Who would have thought it – 40 years on and the GTO seems almost prehistoric compared to the performance of today's printing equipment. That said, the GTO was as robust as a tank and it was a pleasure to work with such a user-friendly, uncomplicated machine. From lightweight paper to GD board – that press could handle anything.

Axel Robert,

Montreuil-sous-Bois Cedex, France

I really enjoy reading your magazine. Although I do not work with your products myself, it provides me with a good level of know-how that helps me in my role as a prepress quality manager when communicating with our suppliers.

Chris Hilleard, Essex, England

I love the double page opening to issue 276 with the "Dear Reader" section. Perfect for this day and age.

Chris Ollard, Hertford, England

When I read through the competition in the last issue, I realized how much has changed over the past 40 years. All print shops 40 years ago had a platen press in the corner for jobs not suitable for a litho press. That itself ended up in the corner when the GTO was launched. Now I'm wondering which presses will be standing in the corner in 20 years' time – in 2035. An Anicolor or a digital press, perhaps? Or maybe it will still be a GTO that works just as well as it did when it was new.

Send us your comments!

We're happy to hear your suggestions, praise and criticism.

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AT WORK

DANIEL DORNER FROM KARL KNAUER KG IN BIBERACH, GERMANY

W

hen Daniel Dorner arrives home after an exhausting late shift, he often puts on his running shoes and dashes off. "After a few miles, I'm completely relaxed," says the 30-year-old press operator who has been working at Karl Knauer KG for five years. "It also keeps me fit, which in my job can't do me any harm."

When he moved from a commercial print shop to a packaging manufacturer in Biberach, Daniel's working life changed completely. Today, he works in three shifts on a Speedmaster XL 106. Yet he still recalls how challenging it was when he started at Karl Knauer KG. "I came from a small print shop and first had to get used to handling UV coatings, spot colors and many new substrates," he says. Now he often deals with 16 or 17 print jobs a day. This means a great deal of stress but also recognition at the company. Daniel, who hails from Lahr, also takes on responsibility when he travels to Pniewy in Poland to provide colleagues at the site there with regular training in using a Speedmaster XL 105. "Because of the language barriers, it often only works with a mix of English, German, a few words of Polish and sign language," he says with a smile. On the weekends, Daniel enjoys nothing better than discovering the Black Forest with his girlfriend. He loves the peace there, just like the peace that awaits him after his shift when he pulls on his jogging shoes. ■

IMPRINT

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