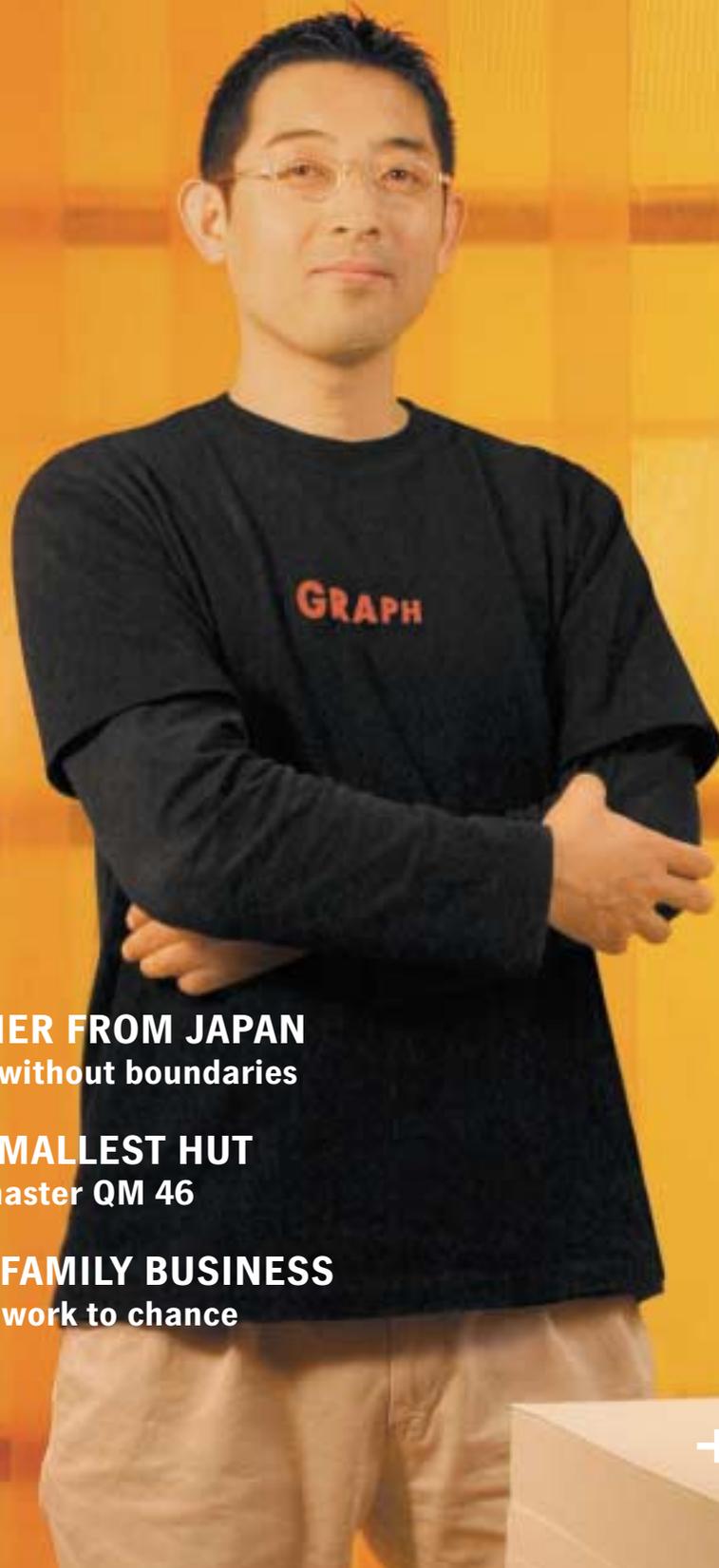


# Heidelberg

---

## News

The customer magazine  
Since 1930 • Issue 254 • 2005



**THE PRINT DESIGNER FROM JAPAN**  
Issay Kitagawa works without boundaries

**AT HOME IN THE SMALLEST HUT**  
An all-rounder: Printmaster QM 46

**SUCCESSION IN A FAMILY BUSINESS**  
Don't leave your life's work to chance

HEIDELBERG



**Dear Reader,**

Even in industrialised nations, manual work is still prominent in the post-press sector in some print shops. This remains particularly true in the rising Asian markets, given the cost of labour in that region of the world. In visiting our clients across the globe, we repeatedly note considerable opportunities to increase rationalisation in the finishing process. In such circumstances, targeted investments in workflows and machinery can decisively increase the competitiveness of these enterprises. We will show you how various and manifold the opportunities in the finishing process can be – take, for example, SNDF, whose use of the Stahlfolder TH/KH series folding machines produces very diverse print products. In addition, we introduce you to the Flexomailer, which can even be applied in the direct-mail business.

We illuminate features of the Printmaster QM 46, how the Printmaster GTO 52 can be retrofitted, and explain why succession in a family run business should be well planned. We present the “Future Printing Center”, introduce you to our customer Stolinski and Graph, and invite you to join us in an expert conversation concerning standards in offset printing. At the very end, we join a senior expert on travels involving development assistance in matters concerning print, and then “steal off” with you into a Belgian “Village of Books”.

I wish you a pleasant read,

Bernhard Schreier  
CEO Heidelberger Druckmaschinen AG

# Contents

## Profiles



### The Japanese art of printing

Issay Kitagawa is famous for his design ideas and printing results. ▶ 10

## Profiles

- 4 [Processing under the Tricolore](#)  
The Société Nationale de Façonnage (SNDF) in France has a remarkable history to relate.
- 8 [Intelligent investment at the right time](#)  
The printshop Stolinski wants to escape Germany’s economic doldrums.
- 10 [The Japanese art of printing](#)  
Like no one else, Issay Kitagawa merges the worlds of print & art. He studied design, and printing is in his genes.

## Spectrum

- 16 [News & Reports](#)  
from the Heidelberg world.

## Solutions

- 20 [The mailing all-rounder](#)  
By using a modular Stahlfolder Flexomailer from Heidelberg, you will rise to the unique demands presented by mailings.

## Innovations



### Simple printing

Experts in Munich, Germany discuss the sense or non-sense of standardising the printing process. ▶ 28

## 24 Highest performance for the smallest print runs

Printshops can react ideally to their market’s demands by using the Printmaster QM 46.

## Innovations

- 28 [Simple printing](#)  
Standards in the printing industry: recognised experts discuss the topic at the Technical University, Munich, Germany.
- 34 [Cost-effective small format UV-printing](#)  
The Printmaster GTO 52 can be employed very cost effectively with the appropriate accessories, among its other uses.

## Opportunities

- 38 [Heir apparent sought](#)  
Whoever starts thinking too late about succession, risks his life-work.
- 42 [Printed exactly on target: Direct Mail](#)  
The boom in direct mailing continues unabated.
- 46 [Globetrotting experts on matters concerning print](#)  
The Senior Experten Service (SES) taps the know-how of retired workers around the world – in the print industry, too.

## Perspectives



### Research in the wilderness

Heidelberg News provides an exclusive peek behind the curtain into the secret research work of the Finnish “Future Printing Center”. ▶ 49

## Perspectives

- 49 [Research in the wilderness](#)  
The Future Printing Center is dedicated to researching the interplay of all the production steps in the printing process.
- 52 [In Book Paradise](#)  
Every year, nearly 200,000 bibliophiles find their way to Redu, a small village in the south of Belgium.

## Service

- 56 [Tips & Tricks](#)
- 58 [Dates & Tradeshows](#)
- 58 [Winners of the Reader’s Survey – HN 253](#)
- 59 [HN Voices](#)
- 59 [Imprint](#)

SOCIÉTÉ NATIONALE DE FAÇONNAGE, FRANCE

# Processing under the Tricolore



*Roger Courbassier,  
General Director of  
SNDF near Paris.*



*One of several TH/KH-folding  
machines at SNDF.*

Twice bankrupt, yet still emerging a winner: The Société Nationale de Façonnage, SNDF, headquartered in Palaiseau, has a remarkable history and a no less interesting business model to offer. The bookbindery is one of the leading in France and has been very successful with Stahlfolder – already the third generation for the company.

Since he was five years old, Roger Courbassier has played soccer during his free time and today, at 57, he is still at it, full of enthusiasm. Each week he meets with his friends to let off steam on the playing field. He approaches his professional life, as always, with the same enthusiasm. He stood for the first time at the age of fifteen in front of a folding machine and then slowly worked himself up in the company, while learning every trick in the book needed to fashion an outstanding product – no matter how difficult. From 1962 to 1976, he worked at a large bookbindery that had more than 250 employees, rising to the position of department supervisor. Then came the shock, the company was insolvent. Bankruptcy Nr. 1 in his professional life hit Roger Courbassier hard. The company's new owner could not, and did not want, to continue in the folding business. In response, six colleagues banded together and with the money from their severance pay received from the old company, they founded SNDF in Palaiseau, south of Paris. Smiling impishly, Roger Courbassier relates how his colleagues only asked him to join them for his technical expertise with the machines, not his personal qualities. Yet today he is the only remaining company founder actively working in the company – now as CEO. Before reaching this pinnacle, however, he traveled a long and interesting career path.

At first Courbassier started out as a “simple” machine operator. But he rose rapidly to the position of “contre maître”, meaning that, among other responsibilities, he established duty rosters and, by the beginning of the 1980's, he was appointed “chef d'atelier”. He now had overall responsibility for production, and also took care of processing orders. His career peaked for the first time in 1987 when he was named “chef de fabrication” with direct customer contact. Thereafter, Courbassier established contracts with customers, handled customer complaints, etc. After 1990, as technical director he was made responsible for the entire technical workflow in the company – including

responsibility for machine acquisitions. Aside from him, only the board of directors were salaried managerial personnel, a decisive second stroke of fate for Roger Courbassier. While on vacation in 1993, Roger Courbassier received a phone call and learned the inconceivable: owing to mismanagement, the board of directors had been forced to declare the company bankrupt: career bankruptcy Nr. 2 for Roger Courbassier, and yet Roger Courbassier simply did not know how to give up – as in soccer, he had to play on. He took over the position vacated by management and led the company into a new future. “New beginnings need new machines, and at that time they were promptly ordered from Stahl – the Mercedes among folding machines,” as Roger Courbassier laughingly says, while adding, “their high quality is matched one hundred percent by that of Heidelberg, which is why I greeted Heidelberg's acquisition of Stahl with great enthusiasm.” The reorientation of the business also led to abandoning the business finishing web printing products, something which had been a pillar of the company. In exchange, he achieved success in the coming years by specializing in the “bulk business” of high-end sheetfed offset printing, image brochures with perfect binding – stapled or thread-sealed, annual reports, advertising materials, and magazines. Approximately 10 to 30 different jobs pass through the business daily, whereby the average print run is about 15,000 copies.

Courbassier took a business with 80 employees and built it into one that today employs 150. Salesmen are now responsible for the job of procuring new contracts, nothing is left to chance. In addition, it helps that there are seven department managers, all of them one-time workers like Courbassier, he emphasises, who share responsibilities so that they can concentrate on their work. Where earlier, seven folding machines ran during a shift, today there are 15 folding machines, operating in two shifts, seven hours at a time. Most of the customers, around 60 percent, are printshops from around greater



Typical SNDF product: high-end printing with up to four-sided accordion folds.

“Adopting the right machines is an essential building block to success.” Roger Courbassier

Paris. As a rule, the printshops employ between 100 and 150 workers. Almost all of them print the high-end print products that are then later further processed by SNDF on Heidelberg presses. In 1999, SNDF was one of the first French companies to utilise PUR perfect bindings – thereby unleashing a boom in demand that has not let up to this day. This PUR perfect binding runs six days a week in three shifts, eight hours at a time. This means that in 2003, for example, two-thirds of all PUR adhesive used in France ran through the equipment at SNDF, thereby winning many new customers.

**Stahl-Machines in the 3<sup>rd</sup> generation.** Roger Courbassier believes that “adopting the right machinery will be an important building block for our success in the next few years.” Consequently, at drupa 2004, he looked the new equipment over very carefully before deciding again to purchase a TH/KH Heidelberg Stahlfolder folding machine, representing the 3<sup>rd</sup> generation of Stahl in service at SNDF. In all, six folding machines were ordered: a TD 94, a TH 82, a TH 82 (motorized) as well as three KH 78 with continuous feeder. The folding expert Courbassier and his colleagues were won over by a difficult test-job performed for an automobile maker. “Only Heidelberg was able to accomplish this to our full satisfaction. For that reason, we even traveled to Ludwigsburg, the production factory for these folding machines in Germany. There we were once again shown an impressive demonstration that convinced us the best folding machines for our mix of orders could be found here,” according to Courbassier. Given its current array of machines, SNDF can now react quickly to large runs, but isn’t dependent on them, since small runs can also be economically produced, a key point for Courbassier. The higher pro-

ductivity of the new generation of machines has even surprised him: “Here, even the specifications given by Heidelberg have been surpassed” the French business leader says.

The particular configuration of a TH/KH-Stahlfolder will differ, depending on the area for which the machine is intended. Thus, one of the new machines has two folding stations and a continuous feeder, whereas another is equipped with the Comfort Kit Kreuzbruch. Subtle corrections can be made quickly and simply while production is running. “That is simply a huge advantage; the machines are able to be reconfigured as needed for the particular job, owing to their modular design. On top of that, the control mechanisms are centrally displayed and simple to use,” notes Courbassier. This raises productivity and shortens set up times considerably, since – after all – many different kinds of jobs must be completed every day at SNDF. Roger Courbassier is convinced that “more than anything else, the central Touchscreen is very easy to use, and the straightforward symbols tremendously lighten the burden of breaking in new employees.”

**French Business Model.** SNDF S.A. is actually a cooperative, Courbassier jokes, because the enterprise operates with joint-stock capital that is 100 percent employee-owned. In France, this form of business is not subject to business tax – a nice bonus for a company that has seen eight million euros (more than nine and a half million U.S. dollars) in annual sales. Each month, four percent of every employee’s salary is converted into shares. Every four years the personnel elect a director – Courbassier has already won the election three times and is confident he will be successful the next time around as well. Each worker gets one vote, regardless how many shares owned. Thanks to new machines and a healthy flow of orders, the employees are motivated and happy; no one worries about being laid off. Should an employee nonetheless choose to leave the company, he must leave his



Despite heavy deadline pressure, the SNDF production rooms are never hectic.

shares behind. As a former “worker”, Courbassier is more inclined to feel sympathy for the trade unionist, but today, as business director, he is also confronted with pay-scale demands. Consequently, he has to be tough in this area too, especially when coming up against shrewd trade union representatives who are thoroughly familiar with the competitive landscape. Naturally, both work shifts at SNDF produce high-quality, punctual work because everyone knows that without new orders and happy customers, there will be no professional future at SNDF.

**Booming market despite challenges.** Around 3,500 m<sup>2</sup> (37,675 ft<sup>2</sup>) are available to house the machine train. SNDF is expanding, despite some large contracts having been drawn off to Poland. In the past business year, SDNF achieved an eight percent increase in turnover, and, in the first quarter of this year, as much as 16 percent. To avoid growing too dependent on large printshops, such customers are not the sole target in the search for new contracts. A missed order here or there can be fairly easily absorbed, and can generally be covered by customer “recommendations”. In addition to modern machinery, this broad customer base is another important reason for SNDF’s success. ■

**Facts & Figures**

- SNDF (SOCIÉTÉ NATIONALE DE FAÇONNAGE)  
8, rue de la Croix-Martre  
91120 Palaiseau  
France  
Tel.: +33-(0)-1 69-30 11 75  
Fax: +33-(0)-1 69-30 27 99
- [www.heidelberg.com/hd/Stahlfolder](http://www.heidelberg.com/hd/Stahlfolder)



PRINTSHOP STOLINSKI GMBH, GERMANY

# Intelligent investment at the right time

The Stolinski Printshop in Malsch near Heidelberg wants to wrest itself from the economic downturn by fostering new ideas. Set up to produce the highest quality, the only presses found in their modern pressroom come from Heidelberger Druckmaschinen AG.



Klaus Stolinski in his office.



Manfred Kuhnle in the Stolinski pressroom on a SM 52-5 with coating unit.

**K**laus Stolinski, 54, became self-employed 25 years ago when, as a trained printer, he set up his own printshop. He started his one-man operation in the basement of his house in the narrowest of spaces possible. He wasn't actually looking for more than that, and was content with this arrangement. But his customers did want more and so his business kept growing. Today, three moves later, the company is located in an oasis of green, surrounded by woods, meadows, and the twittering of birds. Klaus Stolinski and his thirteen employees relocated to the famous green meadows nine years ago, to occupy what – all told – are a sizable 6,500 square meters (70,000 square feet).

Among 120 customers from all branches of trade and industry, including pharma, are some who have remained faithful business partners for 25 years, including the very first customer he ever had. Roughly 80 percent of his customers are drawn from the surrounding area. Typical Malsch print products are prospectuses of between two and one hundred pages, high-quality promotional brochures, annual reports, folders, mailings, posters, packaging, envelopes as well as plastic, paper, and card-board adhesive labels. The print runs come to between 1,000 and 20,000 copies.

**Not at any price.** Klaus Stolinski believes the recent demise of many printshops stems largely from the practice of price-dumping, under-bidding competition with “bad” prices, leaving too little money for such essentials as customer service, regular maintenance of the presses, or new investments. Under such circumstances, quality quickly suffers and customers start to complain and drop off – and we know the rest of the story – bankruptcy follows. “Price, in fact, is not everything,” Stolinski sums up. In his view, colleagues who failed to invest in new technologies over the last ten years, since – given their bad prices – they never were able to build up any reserves, have already nearly lost.

Ten years ago, Stolinski was among the first three printshops in Germany to be certified according to DIN ISO 9002 standards. You can see the difference this commitment has made to the enterprise: modern machinery, a Speedmaster SM 52-2, a SM 52-5+L and a SM 74-5+L, and consistently high quality standards are the measure of all things for Klaus Stolinski. A comprehensive range of services rounds out the core business. For this reason, a lettershop was recently added on and to serve its customers' needs for additional processing, the company

offers a complete menu of services including bonding and stapling, which Stolinski performs using a Heidelberg folding machine and Polar cutter machines.

**Newest technology in prepress: Suprasetter 74.** Two workers are employed in prepress at Malsch. Approximately 60 plates a day are produced on a Suprasetter 74. “The Suprasetter is very easy to use and offers visibly superior quality,” reports Klaus Stolinski, in praise of the new CtP-plate setter. All the same, he finds the greatest advantage to be that the Suprasetter is fully automatic, with an internal punching system which works significantly faster than the plate setter he used to have in the shop. It is important to Stolinski that the Suprasetter 74 plate is able to produce plate formats for the Speedmaster SM 52, as well as the SM 74. “Our customers immediately noticed the improvement in quality and during the first weeks we received a lot of positive feedback, although some ‘critical voices’ were heard among customers who wished they had received this level of quality earlier,” reveals Stolinski, with a twinkle in his eye.

Klaus Stolinski's close ties with Heidelberg began when he was twelve years old. His uncle was already working for Heidelberg and, during summer breaks the young Stolinski was occasionally able to work in the house printshop. His long history with Heidelberg hasn't stopped him from looking around at the “competition” however. “Both in terms of service, quality, and resale value, Heidelberg presses are unbeatable, and that is enormously important to me. For these reasons, each time, the decision has always been for Heidelberg,” affirms the self-made man, Klaus Stolinski. ■

## Facts & Figures

- Druckerei Stolinski GmbH  
Kahlbachring 5  
69254 Malsch  
Germany  
Tel.: +49-(0)-72 53-92 53-12  
Fax: +49-(0)-72 53-92 53-25  
E-mail: stolinski@druckerei-stolinski.de  
www.druckerei-stolinski.de
- www.heidelberg.com/hd/Suprasetter  
www.heidelberg.com/hd/SM52  
www.heidelberg.com/hd/SM74

GRAPH CO. LTD., JAPAN

# The Japanese art of printing



Graph Co. Ltd. is far away from Japan's big cities and yet is anything but a sleepy country print shop, thanks to an exceptional entrepreneur at its head, Issay Kitagawa, an "artist" and printer acclaimed in Japan for his exceptional designs. Whether he is more the printing designer or the creative printer is something which he leaves open. In the technology for implementation of his traditionally-oriented designs, Kitagawa banks heavily on a modern Heidelberg Speedmaster CD 74-4.

は、地方に拠点を置きながら、印刷業界のトップに立っている。これは一人の比類ない実業家の功績だ。その名は北川一成。彼は日本ではそのファンシーなデザインで有名な「芸術家」であり、印刷職人だ。彼が本来、印刷をするデザイナーなのか、クリエイティブな印刷職人なのかは、彼自身定義しようとしな。北川は、その伝統に重きを置いた作風の実現に、ハイデルベルクスピードマスターCD 74-4を好んで使用している。

Kitagawa Haraguchi crossed the finish line overjoyed and still out of breath. The new world record in the 100-meter sprint has been set. This man has set it at the age of 95 – in his age group. At 22.04 seconds, he is two seconds faster than the former world record. Mr. Haraguchi began in world sports competitions at the age of 65 and already holds the world record in the 90 to 95 age class – at 18.08 seconds. He is a typical Japanese: modest, hard working, with a healthy ambition to want to be the best – and never give up. These are typical Japanese traits that are also easily recognised in Issay Kitagawa, managing director of the Graph Co. Ltd. print shop.

His grandfather founded the print shop in 1932, under the name of Kitagawa Printing Company. The company started out as a packaging print shop for the silk hats and shoes from the neighboring city which were sold all over Japan. "The packages were embellished with paper that came from our print shop. When business slowed down, we had to rethink our approach," Kitagawa tells us thoughtfully. Even as a young boy he would often slip out of his family's house, where he lives to this day with his wife and two children, and into the print shop next door to marvel at the "magic of printing" as he calls it. He was fascinated by the big printing presses, with their cold, heavy metal which nonethe-

less created such beautiful and delicate paper products. Issay Kitagawa did not train to become a printer, but rather studied at the Tsukuba University, one of the foremost



Issay Kitagawa builds a model of a Speedmaster – a present from the HN team.

universities in Japan for graphic design. His grandfather, who had a lot to say about design, had long ago awakened his love for it. By the time he was a teenager he had designed a package for a manufacturer of fishing supplies that is still in use today. "Art"

has not lost its hold on him since. When he took over the company in 2000, it was again experiencing difficult times, but Kitagawa accepted the challenge. Earlier he had already worked as an employee in the company and set up the graphics department. "Many of our customers have already been in business for hundreds of years and naturally such customers have to be offered service that is different from that of contemporary publishers and advertising agencies." Nevertheless, reorganization was critical for survival and those changes are reflected visually. The rooms, including the press room, are painted white and are absolutely spotless, the floor looks as if it were freshly varnished. Shoes must be removed at the entrance to the office and production rooms, with slippers available for visitors. The print shop is painted completely silver on the outside. For Issay Kitagawa, silver is like a mirror because people are reflected in the color and create their own color over their shadow. "People see these shadows and colors and then should develop their own ideas about colors," Kitagawa claims.

The changes, however, go much further and are clearly visible in the co-workers, two thirds of whom are new at the company. Young people are available in the layout for customers who come from all over Japan. Issay Kitagawa wants to merge design with printing. For him this means that from the initial

“No shoes, please”, entry into the offices or the production areas is only permitted when street shoes stay outside. View over the CD 74 onto one of two Speedmaster CD 102 presses. (left to right)



“A printer knows better than anyone, how to manu-  
 「印刷職人は、どんな製品が最も簡単に作れるかを  
 facture a product efficiently...  
 最も良く知っている・・・

concept to the finished product everything should come from one source. He is convinced that a printer knows best which printing products are the simplest and most effective to produce – and a designer like him knows best which products suit his customers. He is not interested in designing expensive and kooky labels, but rather achieving the best effect possible in a cost-effective way with simple resources. The 40-year-old knows full well that this is no easy feat, however, his expertise has already brought him renown all across the country, where he is recognised as a leading graphic designer, frequently travelling to deliver lectures.

**Design + Printing = Graph.** When asked what percentage of creative minds are among his co-workers, Issay Kitagawa answers convincingly: “We are all creative artists, the people in prepress, the press operators in the

print room. Each one must be creative in his area, in his way, for us to be able to achieve the desired quality. Our customers should not get to know Graph only as a design shop or a print shop, but rather as a printing company that combines the two ideally. Therefore, we are developing designs beyond printing, as in, for example, trademarks etc. A company’s entrance begins with its trademark, and already being involved in this process and then honing and completing it at further stages is important and proper,” emphasizes Kitagawa.

The basis of Issay Kitagawa’s success is a profound understanding of the presses and materials like the paper and inks that he puts to use with the naturalness of one for whom time is standing still. Even as he focuses on the sleek, elegant Japanese traditions, imbued as they are with hundreds of years of experience, Kitagawa is equally open to modern

ideas. This artist’s creativity is merged with technical expertise – and the results are breathtaking. Kitagawa demands authenticity and often technically resets the presses in order, for example, for a poster with a motif from the 1960s to be produced with a printing technique contemporary to that same era. Time for Kitagawa is not really standing still, as he works just as naturally with modern print stocks and high tech presses. He merely feels obligated to tradition and bears it in mind. His “Western” influences are in part due to his wife, Juri Tsurumi, who grew up in the US, Canada and England, living for a long time in London before returning to Japan. For the cover of an university textbook, for example, Kitagawa utilized a reflective material normally used in tennis shoes or in rescue teams’ protective clothing to make the cover recognizably of the same material that the target group (young adults)

is familiar with and admires. The interior pages are printed on an extremely thin, light paper. The book, “Textbook on Fine Art”, was a fast seller among Japanese university students and is already part of the permanent collection at the French National Library.

For many of his customers, Issay Kitagawa’s focus on Japanese tradition is an important basis for collaboration. Nevertheless, from time to time the artist breaks with it if he considers it proper. Thus he changed the name of the printing company from the family name to Graph when he first entered the company over 16 years ago. This also symbolized the printshop’s reorientation. The old name was a well-established and traditional name. The change in company strategy also needed to be reflected in a new name. Issay Kitagawa explains the break with tradition by saying “Graph is a very analytical word. I wanted to move away from the family name with the family business, with only family members, and start a company which, after breaking away from all that past, could be successful nationally and on a broader basis than before”. Success has proven him right, for earlier 90 percent of the jobs were from other printshops, where he was permitted to print as a subcontractor. Today that percentage is under 10 percent. “Today we are heavily in the B2B area (business-to-business) – we process 90 percent of the jobs here,” Kitagawa is happy to say. The direct contact with end customers is very important to him. Even the print products that Graph produces have changed over the years and today include more creative printing jobs. The customer base has grown sharply. “Many graphic designers today collaborate with us,” explains Kitagawa proudly. ▶



Graph’s new Speedmaster CD 74-4. The blue logo had to give way; Issay Kitagawa “only” wants to see silver.



Traditional Sake packaging, designed by Kitagawa and printed for a customer, the Sake producer Fukunishiki.

**Artist or Printer?** What does Issay Kitagawa actually understand himself to be? A printer or a designer and thereby also artist? Kitagawa laughs. He sees himself as a printing designer and designing printer. Everybody knows that he not only knows everything about printing, but also about design. He would never develop a design that would not be possible to create in print or only with very much difficulty or at very high cost. Customers like this attitude. “Many of our products appear very complicated, it’s easy to believe more colors are utilized, but there are ‘only’ four-color operations – and is therefore very cost-effective for customers,” Kitagawa explains. “Reduce to the max” – this is

his motto, and often less is really more. About 60 percent of the jobs already run through one design contract on the printing presses. The average runs are roughly 10,000 copies. His philosophy also brings success financially. When Kitagawa philosophizes on the subconscious and conscious, one quickly recognizes those values in his life which go much deeper than the mere knowledge of printing technology and design: “People should become more acutely aware of their subconscious, that is the idea behind my work in design. I want to change the customer’s perspective, get him to change his approach. It can be advantageous, for example, with certain print jobs to intentionally print in an imperfect way to achieve certain effects. “For example, we ‘reprinted’ a Beatles poster from the 60s with the technical options of this time – and it came out marvelous,” Kitagawa tells us. Customers love this clear orientation. “Today, survival is only possible if something special is offered. Our customers are there-

fore also consulted in detail. Often they come in with a certain idea and leave with a completely different one,” he explains.

#### Typical Customers & Offbeat Solutions.

Among Graph’s customers are not only the Japanese pop star Kenichi Asai, for whom he designed and produced a book of his drawings, but also traditional companies, such as a 600-year old construction company whose shrines and temples appear all over Japan. Its new corporate identity required both Japanese history and tradition be considered. Or take the sake brewer Fukunishiki, which is “just” 200 years old. For this sake distillery emphasizing natural products and traditional production methods, Kitagawa developed a new “image” with new labels, logos, flags, letterhead, etc. A retail store and a restaurant are part of the brewery, and even its chopstick wrappers are designed and printed by Graph. The company’s new logo playfully combines its name with symbols. The character in the

center represents a grain of rice, the basic material for sake, and at same time can be read as the Japanese character “fu”, establishing the relation to the sake brewery Fukunishiki. Without embellishment, simple, effective – more convincing work actually cannot be done because often it is precisely these relations to everyday things that are no longer recognized: rice – sake – Fukunishiki. A lot is at stake for the sake brewery in such a makeover because new customers have to be found

rather diverse and that both ways of life are familiar to us, the traditional and the modern, is advantageous for our customers. If one calls from Tokyo, he is served according to his expectations, just like one from the country, who probably thinks in a more traditional way,” Kitagawa says. Seven co-workers work in the sales and design office in Tokyo. The head office as well as the prepress and printing sections are based in Kasai. All new employees have to do each job in the first three

son also interest in color management. “We often change paper and inks, all of which must be processed by the press in the desired quality,” says Kitagawa.

Customers receive their finished products packaged in beautiful cartons, not delivered in the usual colorless package, creating the impression one is receiving a gift, not a mere delivery. Kitagawa’s dream is to build a print room from glass with green surroundings.

...and a designer knows best, which product suits his

・・・そしてデザイナーは、どんな物が自分の顧客に最適かを

customer.” Issay Kitagawa

最も良く知っている。」

and at the same time the old customers should not be alienated. The new label symbolizes the company’s tradition and as well as its progressiveness and naturally entices customers to buy.

**Geography for Creativity.** In which environment do such creative achievements occur? In Tokyo, Nagasaki or another big, modern Japanese megalopolis? The village is called Kasai and is situated in the vicinity of Kobe, approx. 500 km (approx. 310 miles) away from Tokyo. Mountains surround the village, the bamboo forest stretches right up to the back wall of the print room. The region is famous in Japan for its rice, and rice paddies encircle the village. It is idyllic and remote – like a scene from a Hollywood samurai movie. Graph’s customers have long known this is no ordinary regional printshop despite its rural out of the way location. Many customers come to Kasai from Tokyo and the employees from all over Japan. “Our customers are

years and then may decide in which direction they want to develop. What is important for Kitagawa is “that each one knows what work the other person does.”

**Technology + Design = Graph.** In use at Graph are three Speedmasters, two CD 102s from 1986 and 1989, as well as a new CD 74-4 that has already printed about 5,900,000 sheets in only seven months. “We compared all offers and then went with Heidelberg again. The required flexibility of the press impressed us,” according to Issay Kitagawa. A printer and an assistant are used on the CD 74, five days per week on one shift from about 8-10 hours per day. Approximately 15-20 jobs run each day on the CD 74. From 9 am-6 pm work is done on the Speedmaster CD 74. The main jobs in finishing are die cuttings with about ten co-workers. Manual labor for rare folding and perfect finishing is also performed. He expects from his printers understanding for design and inks and for this rea-

And as with the sprinter Kozo Haraguchi, Graph will certainly also attain his goal in the end – as is typical for Japan and its people. ■

#### Facts & Figures

- Graph Co. Ltd.  
228 Moutani-cho  
Kasai-shi Hyogo 675-2414  
Japan  
Tel.: +81-970-45 08 00  
Fax: +81-970-45 26 65  
E-mail: info@moshi-moshi.jp
- E 13 29-8 Sarugaku-cho Shibuya-ku  
150-0033 Tokio  
Japan  
E-mail: graph@moshi-moshi.jp
- www.heidelberg.com/hd/CD102  
www.heidelberg.com/hd/CD74

# News & Reports

## Early successes in the training project in Kabul

**Afghanistan.** By the middle of this year, the first nine junior printers had completed their apprenticeship at the Print Media Academy in Kabul. With this, the project that Heidelberg and the Society for Technical Cooperation (GTZ) called into existence at drupa 2004 set a decisive course for the future. Afghanistan is in desperate need of textbooks, informational and instructional materials for aid and development organizations in the country, but given the lack of know-how in the roughly 60 national printshops, it is often forced to grant the attendant contracts to neighboring countries. Print Media Academy wants to change this situation by expanding its instructional offerings in Kabul. Already, while the second training course is beginning, the people in charge are planning to start a course this autumn that will be exclusively reserved for women – emphasizing prepress, graphics, and design. This qualification is all the more meaningful in Afghanistan where, given the

large number of men who are casualties of war, so many women are sole providers for their families.



The Print Media Academy helps in Afghanistan. The country is in dire need of qualified printers.

## Automatic Inking System Washing Unit for the Printmaster PM 52



The Printmaster PM 52-Models can now be purchased with an optional automatic inking system washing unit. The operator has three configurable wash programs to choose from, which can be conveniently selected from the PressControl machine control system. This allows increased productivity, since printers can turn their attention to other activities during the automatic wash cycle – such as preparing the next assignment, for example. This timesaving option is particularly useful to printshops that fulfill frequent assignments with associated ink changes. If, in addition, a PM 52 is outfitted with a rubber blanket washing unit, then at end of an assignment, the combi-wash program can be dialed in. The inking systems and rubber blanket are then washed, one after the other, fully automatically.

Horst Kratz, printshop director at Honsack in Frankfurt am Main, has already successfully tested the optional inking system unit.

## Online-Shop for Heidelberg Collectibles

Due to an increase in demand for Heidelberg fan items in September, the company opened an online-shop that sells merchandising items. Now, interested businesses, customers, and employees can shop for a variety of Heidelberg collectibles in a virtual shopping center – t-shirts, pullovers, and caps, for example, or thread-counters and machine models, as well as “The World of Print Media” DVD, produced by the Print Media Academy, or “The Handbook of Print Media” by Helmut Kipphan. As an additional

service, an electronic newsletter is also in the works. The letter will keep the curious up to date on the latest developments or special offers. Items purchased through the online-shop are mailed all over the globe, and delivery usually only takes around three days. The shop – named “Heidelberg Selection” – is accessible through the Heidelberg website [www.heidelberg.com](http://www.heidelberg.com), or directly at [www.heidelberg-selection.com](http://www.heidelberg-selection.com)



## Coating Cycle: Two in One



Heidelberg offers an additional, optional coating supply loop for the Speedmaster CD 74, the CD 102, and the XL 105 presses. As in the first version, this is completely integrated into the coating unit and, alternative to the standard-cycle, can be attached to the chamber doctor blade in a very short time. As a result, the printer has two loops with their own tube-feeds and fully independent of each other, which can be used to process the varieties of coatings. Additionally, the coating vat and the chamber doctor blade can

be exchanged. This enables the operator to carry out the time-consuming cleaning of the chamber blade system separate from the press – thereby shortening the length of machine downtime, and allowing quick changes between different kinds of coatings. The additional coating cycle is particularly well suited to presses operating in mixed-mode to process UV and conventional coatings. Additional areas of application include pure UV operations (i.e., changing between opaque white and clear UV coating), or conventional handling (i.e., changing between gold and clear coat). The additional coating supply loop is available directly ex factory, although it can also be retrofitted to models subsequent to the “drupa 2004 generation”.

## Premiere in Libya

**Libya.** Through its Egyptian partner Youssef Allam & Co., Heidelberg was able to present itself to the Libyan public for the first time. While participating in the German Pavilion at the Tripoli International Fair, Youssef Allam & Co used the opportunity to present itself. A Printmaster GTO 52-2 placed out on display met with great success – immediately finding a buyer. Moreover, Youssef Allam & Co received a number of serious inquiries from private as well as government printers or institutions – in view of the general economic and political conditions, certainly a very encouraging signal.



Heidelberg stand at the “Tripoli International Fair”.

## Test Winner: Prinect Profile Toolbox

**USA.** In a comparison test run by the College of Engineering and Applied Sciences of Western Michigan University (WMU) on the production of ICC print profiles, the Prinect Profile Toolbox emerged as the test winner. In its test, entitled “Measuring the Quality of ICC Profiles and Color Management Software”, the college examined nine software products and compared these against specific values drawn from a research methodology that provides colorimetric objective targets. In the resulting comprehensive vendor comparison, the Prinect Profile Toolbox came out on top. “The Prinect Profile Toolbox from Heidelberg generated the most exact profile in the test”, the WMU report concluded.



Test winner in the USA: Prinect Profile Toolbox.

## New Home for Heidelberg Trinidad

**Trinidad.** In the early summer, the Heidelberg representatives in Trinidad, Schiebeler & Co (Trinidad) Ltd., moved into a new home. Around 170 guests streamed to the opening of the two-story building on Chootoo Road in San Juan, which now makes 1,300 square meters (14,000 square feet) surface area available to employees and cus-

tomers. The display and training rooms are located on the ground floor, as well as the storehouse and a workshop; offices and additional storage rooms are located on the upper floor. The new address is Schiebeler & Co (Trinidad) Ltd., 4 Chootoo Road, San Juan, Trinidad; Tel.: 8 68-6 74-79 57, E-mail: schiebeler@carib-link.net



## We test the best



**Russia.** The Print Media Academy in Moscow has started a project in cooperation with Heidelberg CIS (Commonwealth of Independent States), which is designed to identify and promote specialists in the Russian print media industry. To this end, the “Heidelberg Course” has been established at the Moscow State University of the Printing Arts (MGUP), to which only the very best students in the second and third years of their studies will be admitted. These 48 bright minds, all told, will spend the practical part of the course in Heidelberg’s Demo-Center or in a client enterprise. In addition, their Heidelberg colleagues will impart some of their own wide-ranging theoretical and practical know-how to the students, whose success will be assessed following each thematic module by a test. The course, which will certainly prove advantageous in the later job search, runs as an adjunct to their studies.

For more information: [www.heidelberg.ru](http://www.heidelberg.ru)  
E-mail: [ekaterina.mikushina@heidelberg.com](mailto:ekaterina.mikushina@heidelberg.com)

## World’s Largest Print Demo-Center Opened

**USA.** Early this summer, Kennesaw opened the largest print demonstration center in the world to fanfare befitting the event. First, family and friends of Heidelberg employees were given a first look at the “Print Media Demonstration Center” (PMDC) during a sort of “family night”, before the next day when around 300 invited customers and guests streamed into the more than 3,000 square meter (32,300 square feet) hall for a “President’s Night”. The highpoint of the Gala-evening was the official unveiling of a

Speedmaster XL 105, the first of its kind on the American market. Next to the flagship model, 50 more printing units in all format classes, including appropriate prepress and postpress solutions are on display in this highly modern demonstration center. It goes without saying that in this high-tech building they are fully networked to Prinect. Heidelberg USA will not only use the PMDC for the purpose of training printers, but also for presentations during conferences, meetings, or courses.



Official unveiling of the Speedmaster XL 105 in the new printing demonstration center in the USA.

## UV-Premiere in West Africa with a Speedmaster CD 74-5+L



The new Speedmaster CD 74-5+L with UV accessory at Felix Sanchez.

**Senegal.** As the first printshop in West Africa to do so, the “Imprimeries du Midi et de l’Occident Africain” has added a UV machine to their business with a Speedmaster CD 74-5+L. With this premiere, accompanied by a Prosetter 74 and a complete POLAR cutting system, the Sanchez family business reaches a new stage of development that began in 1951. In those days, their “Imprimerie de l’Occident Africain” was a tiny enterprise that began with platens and cylinders and no more than seven employees. Later, a SORM and a GTO were added. Business developed slowly, but so well that the family purchased “Imprimerie du Midi” in 1993 – and the expansion would prove a great success. Thanks to the growing number of contracts, the acquisition of a two-color Speedmaster SM 72-P became worthwhile, and then one year later, the Heidelberg marketing partner Dimatec delivered the first four-color (in the form of a Speedmaster SM 52). Hardly three years had passed when the family – ever faithful to Heidelberg – invested in an SM 52 five-color plus coating. Today, the Sanchez family employs 60 workers. In addition to producing postcards, labels, and other such miscellaneous advertising print materials, they also now print high-quality brochures for the tourist industry and the financial sector. The declared goal of the co-founder and President, Felix Sanchez (3<sup>rd</sup> from left), is to win over more and more African clients with his water-cooled, cost-efficient flagship; clients who are still having their printing done in Europe.

FLEXOMAILER

# The mailing all-rounder

Mailings are becoming increasingly important – for good reason. They are, after all, one of the most effective, and consequently most favored direct marketing methods. Effectively producing or processing a mailing also calls for a high degree of flexibility. This is the only way to provide the individualization in an emission that a customer demands. The Stahlfolder Flexomailer's modular design demonstrates how to rise to the special demands of a mailing, as well as how much more productively one can work.

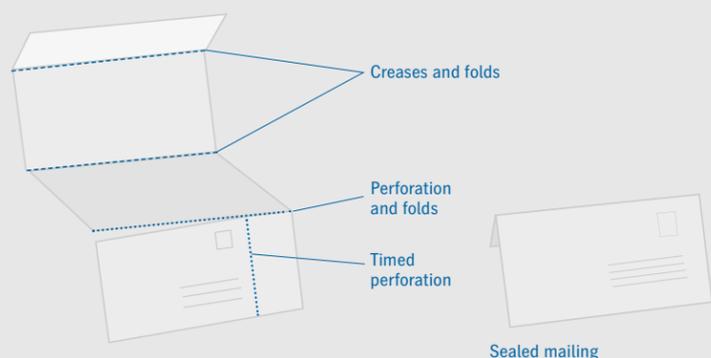
However different various mailings may appear, with respect to their production they all share one major characteristic: they are refined folded products. For this reason the Stahlfolder Flexomailer from Heidelberg has been based on the Stahlfolder TH/KH-folding machine, technology that has stood the test of time. Enhanced step-by-step with additional functional accessories specifically designed for mailing production, this folding machine can be transformed into a highly productive tool enabling a successful entry into the direct mailing market. Thanks to its modular design, the most varied kinds of inline-work processes can be integrated into the work flow. Starting from basic functions like cutting, perforating, and creasing, extending to typical mailing functions such as personalization and labelling, then to components for hot/cold glue, and the application of cartons and samples – the complete palette of possible mailing options is covered.

All the functions needed to produce conventional product forms are already provided in the basic configuration – for example, a self-mailer with reply card; which is a folded product that has been

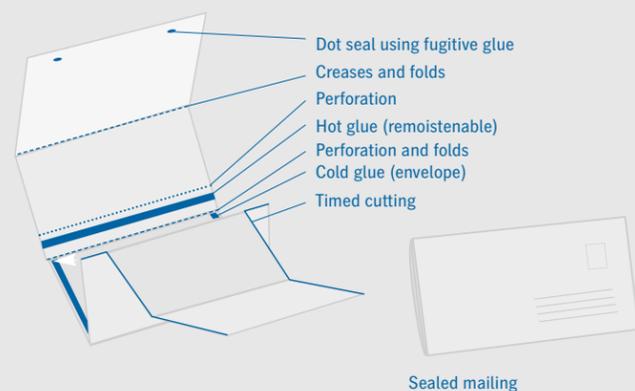
formed into its own envelope and includes a perforated reply card. How this basic model will be individually re-configured depends entirely on the business model of each respective client. Thomas Hagen, Product Manager in the Mailing division at Heidelberg emphasizes that this is why a modular design is needed: "Two aspects are worth remarking upon. On the one hand, even a very few, selected components allow for a productive entry into the mailing market. On the other hand, depending on actual production needs and the product being processed, the Flexomailer can be built up step-wise – so that you can grow into and with the new market." In this way, the option to extend the functional range of the Flexomailer is always open – including using it as a normal folding machine, should it not be used to full capacity in producing mailings.

**Modular by design.** There are countless options open when adapting the best possible configuration for each customer, starting with the Flexomailer's multi-slot station. This can be outfitted with a pair of upstream cutter spindles, as well as with a doubled pair of downstream cutter spindles. A great deal can already be done in terms of

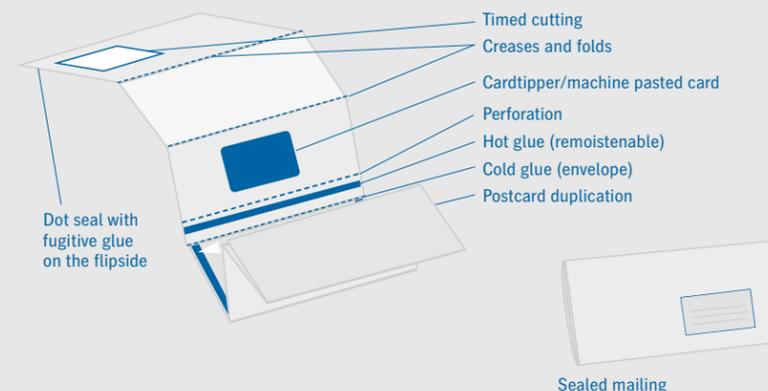




Self mailer with response card.



Mailer with response envelope.



Mailing with demanding application techniques.



Thomas Hagen, Product Manager in the Mailing division at Heidelberg.

“A Flexomailer must be configured so that it absolutely fits the customer’s business model.” Thomas Hagen

cutting, perforating, and creasing: cross cuts over the entire sheet, edge trims, and strip cutouts are carried out just as precisely as different creases, perforations and grooving work. The pair of doubled, downstream cutter spindles provide excellent sheet guidance and correspondingly good cutting results. Integrating the single cut perforating unit EAP, allows for timed cutting and timed perforations. The length of the timed perforations are fully adjustable. In this way, simple forms or edge perforations can be produced such as might be needed in a mailing that included a removeable reply card. These clocked operations are steered by means of the Heidelberg ACC 2.4 control unit.

Moving beyond this basic configuration, the modular design of the Flexomailer can be expanded with a great variety of additional units. Perhaps, as is often the case, a separate reply card including a self-addressed envelope is required to preserve confidentiality. For this, a portion of the product must be time-perforated, and an envelope

with remoistenable hot glue be integrated. The hot glue system recommended for this – a sealing glue device – works with dry and insoluble hot melt adhesives. The main advantages of the so-called hot melt are the short setting times, and the avoidance of aqueous solutions to help prevent ridges from forming on the paper.

If the mailing needs to have paste applied, for example when applying sealant glue to items that will be mailed, cold glue is generally used. In this case, as well, control is exercised by means of the ACC 2.4 control unit, which allows you to intermittently start up two contact free dot-glue valves. The spectrum of applications this makes possible ranges from envelopes to photos, and insert pockets. Moreover, auxiliary paste applications may also be applied, optimizing later processing steps in more complex mailings. An extra, optional glue solution is used when in-plate-valves are employed, which work directly with cold or hot glue and are mounted directly onto the folding slots.

**True mailing functionality.** The most functional application of the Flexomailer TH is without doubt the UFS folding station, which serves as the foundation for many different kinds of applications specific

to mailing. An important feature of the UFS folding station is the sheet transport over a full surface suction device. The complete sheet surface remains exposed, so that various applications can be worked in from above. If, for example, an inkjet unit is integrated, various types of personalization such as addressing, numbering, barcodes etc. can be carried out – with a printing speed of up to 4 m/s. A corresponding controller takes over control and data supply of the print-heads.

A cardtipper application makes possible the distribution of coupons and booklets or other types of cards made of paper, cardboard, or synthetic material. As with the inkjet unit, the cardtipper can be freely positioned on the folding station. In addition, it controls a separate pressing unit, which is exactly synchronised to the transport of the product. A hot glue nozzle fixes the product with a soluble fugitive glue, so that it can later, at any time, be separated without damage.

Application onto cream and shampoo bottles, CD-ROMS and other consumer samples, which cannot be transported through the folding machine, requires a pick & place device. In this case, a previously folded sheet would be re-opened using a vacuum and, after the consumer sample has been brought forward, closed again using a plough folding device.

A fully automatic inline die-cutting unit can also be integrated with the Flexomailer from Heidelberg. The unit is especially designed to process folded piles and single sheets. From tearing-off, edge perforation, to wire-o die cutting, or book punching through to release, register, three-side cut, steel strip cuts and form die-cutting, a multitude of production steps can be performed.

Among other accessories that can also be combined with the UFS folding station, are FLE surface glue units, which – in the case of postcards – are able to apply a double coating cold glue without contact; a labeling module, which applies self-gluing labels from above onto the mailing – either gluing permanently or allowing removal; and a tape application used in applying a two-sided adhesive tape with or without a protective sheet. An accessory providing infra-red drying is also available for the folding station, and can be ordered with a heat-resistant conveyor belt.

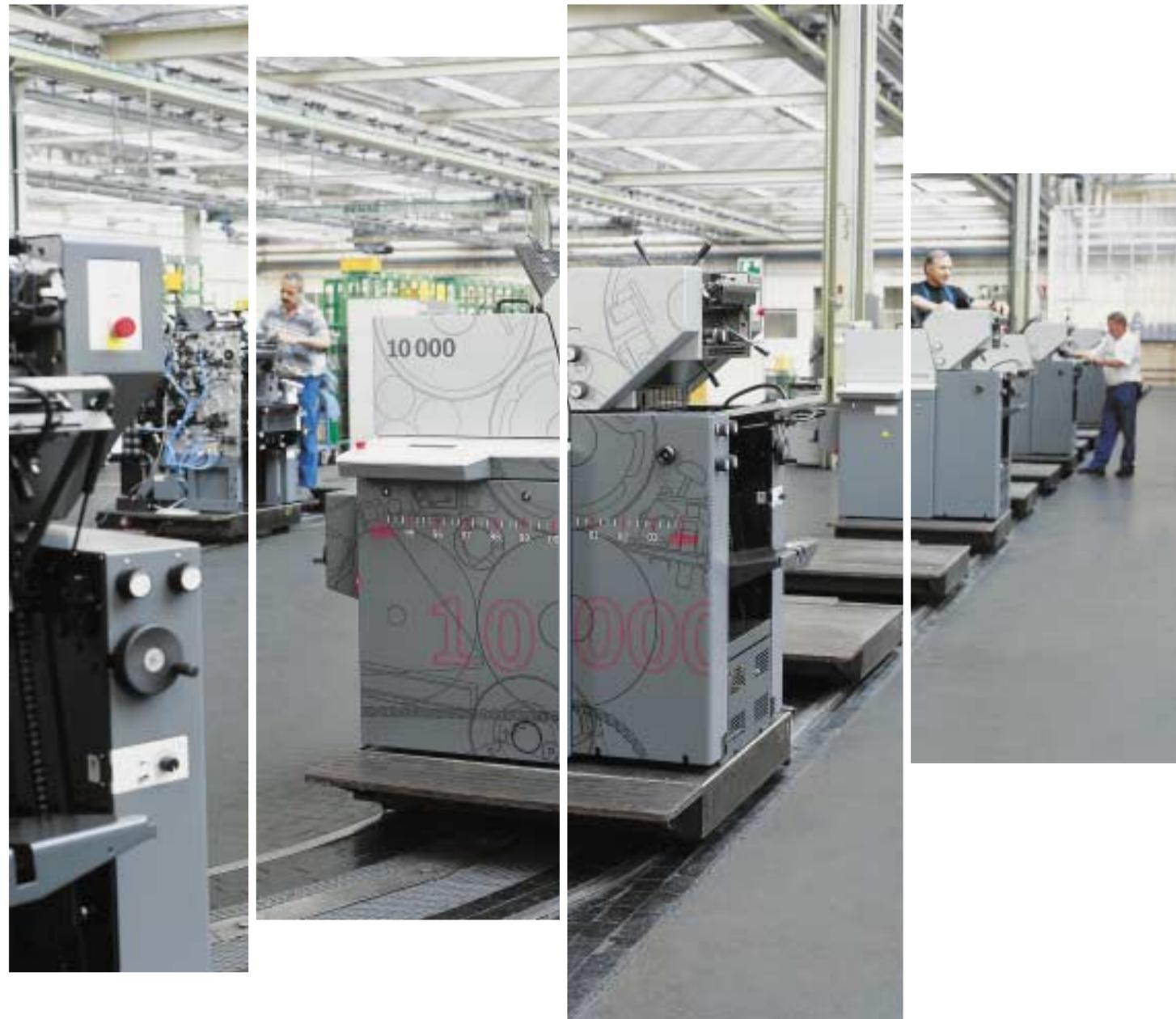
Product Manager Thomas Hagen explains the reason for this broad selection of applications and options for the Flexomailer: “This type of machine must be configured so that it fully suits the customer’s business model – only then will its potential productivity be optimised. The more opportunities for combinations there are, the more exactly they can be coordinated.” In brief: the Heidelberg Flexomailer offers many new avenues to a successful mailing production. ■

**Facts & Figures**

■ [www.heidelberg.com/hd/Flexomailer](http://www.heidelberg.com/hd/Flexomailer)

PRINTMASTER QM 46

# Highest performance for the smallest print runs



The Printmaster QM 46 allows the printer of small and smallest print runs to react to the demands of their market, such as a rising number of orders or sinking print runs, by enabling them to produce securely and quickly without sacrificing quality. Across the globe, the “smallest” Heidelberg has been pressed into service, even on the oceans. The Queen Mary 2, the largest passenger ship of all time, employs a Printmaster QM 46 to generate daily print matter for their passengers.

The word around Heidelberger Druckmaschinen AG at drupa 1995 was “Raise the curtains” on the Printmaster QM 46. And nearly ten years later, in August of 2004, the 10,000<sup>th</sup> Printmaster QM 46 rolled off the production line at Heidelberg in Wiesloch, Germany. The unit was delivered to the USA, to Linda and Paul Ramirez, owners of PIP Printing & Document Services in Paramus. The couple is so delighted with the performance of this press that a second generation Printmaster QM 46-2 already stands proudly in their pressroom. They gave their first QM 46 to a printshop with whom they are friendly where it is still in use (you can read the entire Ramirez success story in HN 253). “The Printmaster QM 46 is one of Heidelberg’s smallest and also most cost-efficient presses; at the same time its performance is anything but minimal,” says Sarkis Servic, product manager for the 35×50 and 50×70 division at Heidelberger Druckmaschinen AG. Among other ways, this is demonstrated by its use on the high seas. Every day on the luxury passenger ship Queen Mary 2,

1,500 copies of the daily program, 1,700 menus, as well as name cards are printed on a Printmaster QM 46. Furthermore, the passengers receive an eight-sided special edition British-American newspaper. A large share of Printmaster presses are sold in the USA, – considered a “classic QM 46 country”. Large chains, such as PIP Printing & Document Services, have small printshops in their network which print their products on the Printmaster QM 46. Other classic delivery destinations for the Printmaster QM 46 are Germany, England, Japan, Canada, and the Netherlands.

**Highlights in the series.** Over time, the Printmaster QM 46 has been further enhanced. Since 1998, every press is outfitted with a basic feature allowing the user to print, number, and perforate lengthwise in one working pass. In the same year, the press was also outfitted with a laser-slit blade-type ink fountain that permits the desired color profile to be entered precisely. Two years later, at drupa 2000, the new design of the Printmaster QM 46 was unveiled. As of 2001, one can outfit the press with accessories, which make small format printing even easier. Products with minimal sheet formats, such as wine labels or business cards, can now be printed with ease. The printing press exhibited at drupa 2004 had new software installed that supports a trend indicator for sheet arrival ensuring a more reliable and stable sheet run.

**Optimally integrated.** Printshops are faced daily with complex and demanding production chains. Since these vary from one shop to the other, all Heidelberg presses are manufactured as modular units, enabling each printshop to best suit their particular needs by modifying the configuration of the modular units in the most effective ways possible. In this way, the Printmaster QM 46 allows itself to be seamlessly woven into work sequences: the press can be augmented entirely according to the needs of the respective printshop, from prepress through Prinect MetaDimension and Prosetter 52, to further processing using the POLAR 66, Easyfold and Eurobind 500.

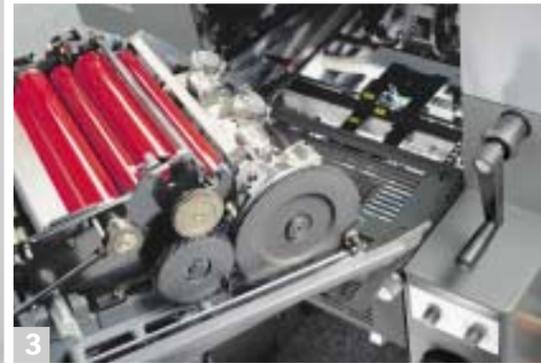
**A long-time companion.** Demand is exceptionally high and does not come from out of nowhere: the Printmaster QM 46 has set completely new standards in the market segment for small format offset printing. Short set up times and a high degree of automation ▶



AutoPlate with integrated register system for both printing units.



Simple register adjustment, even while the press is running.



Numbering and stamping unit with integrated inking system.



Laser-slit blade-type ink fountain with metering level.



Central format adjustment for feeding and delivery unit.

make the economical production of small and smallest format printing runs possible. No matter how small the space in a printshop – because of its compact design, the Printmaster QM 46 will always find a place. This is why the press, optionally deliverable as one or two-color, is the ideal entry-level model for offset printing. “A printer can learn how to use one in the twinkling of an eye, it is so easy use. And the high print quality is evident on the very first sheet printed,” says Servic. For most users including small printshops with no more than ten employees, quick order printshops, banks, public authorities, or franchises, the press serves as the core element on the workflow. The range of assignments that the Printmaster QM 46 can take on include all two-color print matter – from business cards, accounting ledgers, and doc-

uments to brochures and handbooks, up to and including envelopes, folders, and label stickers. “As a next step, the optimal supplement is a Printmaster GTO 52 or a Printmaster PM 52, which, among other things, can also fulfill four-color print orders,” says Servic.

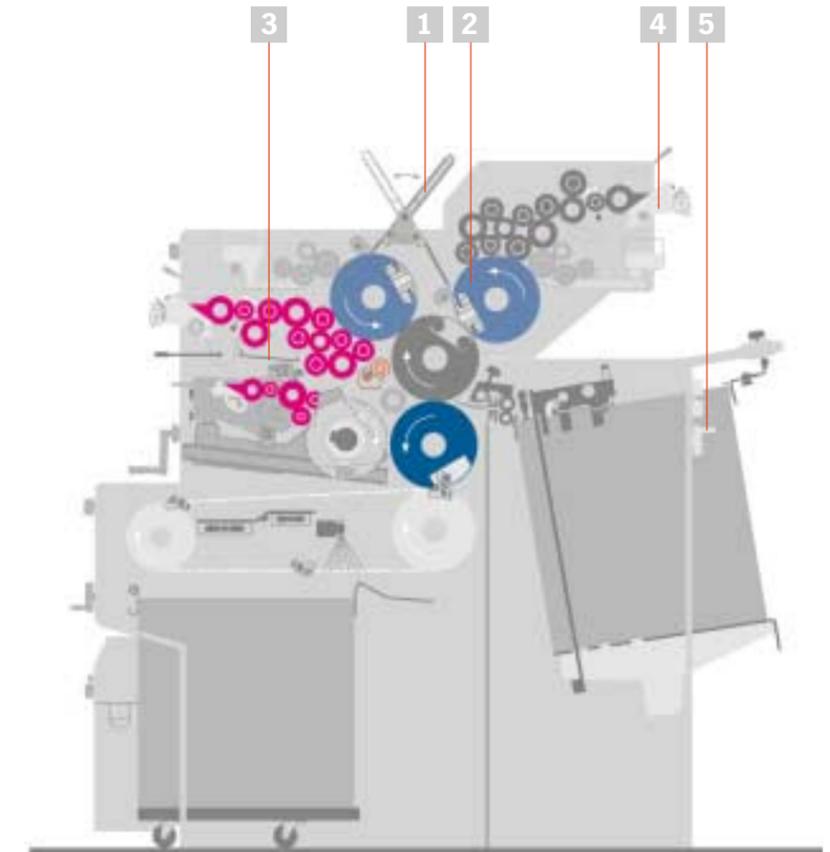
**Technology in the Details.** “The design of the Printmaster QM 46 has many technical fine points built in,” says Servic and adds, “With the addition of certain small format accessories, it is even possible to print C6 letter envelopes in landscape format.” The flexibility of the Printmaster QM 46 shows itself in the wide range of sheet formats that can be printed from 140×89 mm (5.51×3.50 inches) up to 460×340 mm (18.11 13.39 inches). Print stock from thin, flimsy paper with strengths of 0.04 mm (0.0016 inches) to card-

board of 0.3 mm (0.012 inches) can be used. By means of the central format adjustment on the feeder and delivery unit, it is easy to switch between a variety of formats and print stock. Additional technical features contribute to shortening the set up time of the Printmaster QM 46. By using the AutoPlate function with integrated register system, the printing plate can be exchanged automatically and exactly according to register. “To do this, you simply insert the printing plate, no difference if it is metal or polyester, and start the plate change with the push of a button,” Servic explains. A plate change takes approximately 20 seconds. The automatic rubber blanket washing unit also helps reduce the set up time of the Printmaster QM 46. Together with the alcohol-free direct film dampening system, the inking system ensures high print quality. Owing to the speed with which it achieves an ink-water balance, this high print quality is preserved both during full surface and half-tone printing.

**Success through recognized Heidelberg quality.** For ten years, the Printmaster QM 46 has been sustaining printshops around the globe. “We developed these presses in order to provide for the cost-effective production of one and two-colored small print runs with proven Heidelberg quality,” says Servic. He sums up, “with the QM 46 and its individual options our customers are always well-outfitted to meet any market demand.” ■

**Facts & Figures**

- [www.heidelberg.com/hd/QM46](http://www.heidelberg.com/hd/QM46)
- [www.pip.com/paramusnj](http://www.pip.com/paramusnj)
- [www.qm2-uk.com](http://www.qm2-uk.com)





On the way to the "Arena". Dipl. Ing. Andreas Kraushaar (FOGRA), Dr. Günter Bestmann (Heidelberg), Thilo Frech (Druckhaus Münster), Dr. Andreas Berchtold (FH München), Frank Beinhold (Agency "Serviceplan High Quality") and Prof. Dr. Klaus Kreulich (FH München).

## STANDARDISATION IN THE PRINTING INDUSTRY

# Simple printing

Whether in the USA, Japan, or Brazil, more than one printer struggles to get by from one day to the next as best he can. Adopting standardised operational procedures can save time, costs, and forestall customer complaints. On July 18, a round-table of specialists was called together at the Munich Technical University, Germany to discuss exclusively for the Heidelberg News what adopting standards might mean for the print industry. How important it is to adopt understandable, reproducible production cycles was taken up and thoroughly illuminated from the perspectives of an agency, a print shop, FOGRA, and Heidelberg. Dr. Andreas Berchtold, Assistant Professor at the Munich Technical University, guides the round-table by asking what standards mean to each.

**Dr. G. Bestmann:** In our industry, standards are recognised guidelines and activities used in producing multi-colored printed matter with reproducible quality. Guidelines include international ISO-Standards, national industry standards, and group specific or internal company standards. International standards are found in the ISO 12647-2:2004 (process controls in offset printing), an example of a national standard is the process standard offset print 2003 of the Bundesverband Druck und Medien (bvdM, the German Printing and Media Industries Federation), group specific implementations are the production directives given by agencies, and company specific adoptions are the so-called "in-house standards". The concept of a standard can be stretched broadly, however, what is important in every case is their binding nature and assessability.

**T. Frech:** For many, the idea of a standard has a somewhat negative "feel". Standard here is interpreted as 'average', and sounds negative. Our customers have assimilated this concept from automotive technology, and there the notion of standard indicates the basics – no frills. So, many of our customers come to us to argue: standard isn't

good enough for me, I want more. This leads to an "in-house standard", the need to evolve something even better. For our part, when we say standard, we mean "state of the art", the optimal production process attainable. This is not always a shared understanding, and one shouldn't forget that.

**A. Kraushaar:** When we at FOGRA speak of standards, what we mean are the practicable options for realising something technically. We try to develop standards that can be achieved on all machines available on the market. We hope that when a printer takes our standards as a starting point and then optimises them on his machine, our standards will in fact be outperformed. We are simply interested in offering some guidance, which anyone can make use of, and out of which everyone can generate their own company specific standards. The fewer the number of variables involved, the more certain the production process becomes. Standards should make printing simple!

**Dr. A. Berchtold:** Both concepts, predictability and reproducibility are important goals of standardisation in printing. In the case of production processes involving many variables, this is not always easily attained. How does a practitioner see this?

**T. Frech:** I started with the following consideration: Many of our customers come to us three to four times a year with the same product; there must be some way where we wouldn't have to set up and retune everything completely anew in order to then achieve our earlier quality, and then only after completing laborious test runs. The solution was standardisation. Today, we know immediately on what kind of paper, with what kind of ink, and on which machine an earlier job was run. All of the parameters that influence print quality are preserved in our workflow system, in other words, they are verifiable. Today, we preserve reproducible data from previous productions and in the process save ourselves a good deal on maculature and set-up time, since we can simply transfer earlier key characteristics onto the machines. In this way, we produce verifiable quality. Printing is made easier! On this point I agree, Mr. Kraushaar is absolutely right.

**Dr. A. Berchtold:** Could one create in-house standards more exacting than the standards set by FOGRA, thereby achieving some competitive advantage? In other words, adopt the slogan: industry standards serve as our foundation, but our production tolerances are substantially more demanding? ▶





Before assuming his lectureship, Dr. Andreas Berchtold worked at MAN Roland in research and development, as well as at Océ as product manager.

dot gain when printing. An additional process calibration must be performed and regularly verified. The printing press requires pre-set values for ink amounts within the ink zone. These must be determined in advance from the ink redistribution on the printed sheet. Information about the paper and the print inks are also important at this stage, because they also influence the amount of ink needed. Then the “coming-into-ink” must also be monitored, in order to keep waste to a minimum. Here again, measurement is required. In the production run, the uniformity of quality must be regularly checked. The continuous integration and the automated transport of all parameters and data will, in the long run, make printing simpler.

**T. Frech:** Only after using Print Color Management from Heidelberg did we at Druckhaus Münster finally establish how differently the various printing presses print, even when they come from the same manufacturer. I wouldn't want to know how the outcomes in the various businesses look which produce on machines from various manufacturers – the differences must be much greater there. Today, we know what our presses can do, and we can pay attention to this during set up.

**A. Kraushaar:** How does it look in your business, have the standards also been accepted by the employees?

**T. Frech:** Unfortunately, not yet. In prepress already quite emphatically, but in the pressroom we will need to schedule more time. Some printers feel the standards hinder them, and in such circumstances, one needs to speak openly about the advantages. As much as ever, the professionals are important, since when the technology plays some trick on me, the printer must also take note.

**A. Kraushaar:** That also reflects our experience. Our difficulties lie in the pressroom, where employees are not as quick to adapt to new technology, nor are as able or willing to adapt to new standards. We still have a lot of further training to do.

**Dr. A. Berchtold:** In the future, in some measure, other professional skills will be expected from the printer, which are no less demanding than the current ones. In this respect, a few things will need to be changed in education and training. Earlier, in order to achieve a specific result, mechanical skills were required. In future a more professional approach involving highly engineered automation and measuring techniques will be decisive.

**T. Frech:** ...but it doesn't, after all, only matter that by using standards the outcomes today will be better, we can track outcomes. Which printer can remember, three months later, which settings he set on the press for some very specific job? How can I report these results to the customer? This is what is most important. Standards, and the newest technologies do help in this – when you master them. Today, the printer must set up the machine in the shortest time possible and using only a few sheets achieve perfect printing. Unfortunately, this aspect is too frequently lacking in training.

**A. Kraushaar:** And I don't understand this, the presses and the means of production are high tech devices, and very expensive, but then a printer stands there and randomly fiddles around with the knobs, whereas with appropriate training and education, this wouldn't even have to happen.

**T. Frech:** ...try explaining to a customer that they have to pay a higher price, because the printer needed to go for further training. That the presses cost money and must pay for themselves is something the customer understands, and that the printer has to pay for it. Unfortunately, money is soonest saved on further training. To a bad end, there I'll concede your point.

**A. Kraushaar:** But when he must make seven corrections on one print job, before he can start printing he loses a lot of time and paper. The customer won't pay you for that either. Too few printers think about that. Over an entire year, taken from the standpoint of business management, there is great optimisation potential here.

**Dr. G. Bestmann:** That's right: through our customers who adopted Prinect Color Solutions, like the Prepress Interface and Image Control, and worked according to standard on it, we established that in a year, they saved between 10,000 and 100,000 euros (12,000 to 120,000 U.S. dollars), depending on the business size and order situation. Those are real sums; the investments redeem themselves fairly quickly.

**T. Frech:** ...I can second that, in our case it was around 40,000 euros (49,000 U.S. dollars) a year. Additionally, today we actually hardly hear any more customer complaints. That saves time for consultations and the processing of customer complaints. The customers are much happier etc. These are all advantages, which can't be directly measured, but secure success over the long term.

**Dr. A. Berchtold:** Certified once, always the best?

**A. Kraushaar:** With respect to standards, certification is naturally a momentary “snapshot”. At the time of inspection, the business must convincingly demonstrate that it is technically prepared and its employees are well enough qualified to continue upholding these standards in the future. Whether this means that in future all jobs will be produced without errors cannot be guaranteed. That depends, as the saying goes, on the human factor as well.

**Dr. A. Berchtold:** Wouldn't the printing press manufacturer want to see presses and production chains with the fewest possible number of interfaces and opportunities for adjustment, in order to reduce sources of error and tolerances?

**Dr. G. Bestmann:** I don't think that technology is the problem – it has allowed us to achieve very high print quality. What is much more important is this need for further training and education. We see this clearly in the Prinect Color Solutions division. The current issue, is the correct way to interact with calibration and guidelines, and this question certainly deserves more attention.



Prinect Image Control, a color measurement system used in quality control. It ensures print quality at a constant level.

**A. Kraushaar:** Regarding technology, what Heidelberg is offering with Image Control is certainly the right way and the future. I would be happy if the majority of printers would introduce control bars and then actually adhere to them. Most printers are still far from measuring a complete print sheet the way Image Control allows.

**Dr. A. Berchtold:** If I may say this by way of conclusion, standardisation not only makes sense, but can even ensure existence in the future. All enterprises in the printing industry are called upon to do more in this respect and recognize the signs of the times, apply available technology, and also take improving their employees qualifications seriously. ■

#### Facts & Figures

■ [www.fogra.org](http://www.fogra.org)  
 ■ [www.fh-muenchen.de](http://www.fh-muenchen.de)  
 ■ [www.mdmi.de](http://www.mdmi.de)

PRINTMASTER GTO 52 WITH UV-ACCESSORIES

# Cost-effective small format UV-printing



The Printmaster GTO 52 from Heidelberg is as much the ideal printing press for all-rounders, as it is for specialists among printers; in the appropriate configuration, it serves, among other applications, as a cost-effective alternative for printing with hybrid inks, for UV-printing, or even as a coating machine. One result is that the share of UV-GTOs among new shipments is growing.

An entry-level press in small format high quality offset printing, with more than 100,000 units sold worldwide, the Printmaster GTO 52 is without doubt the most successful printing press in the world. Its user friendliness, flexibility, quality, and operational efficiency make it especially appealing. For years, this well-engineered machine has also offered individual, client-specific solutions – UV-printing, for example. “Heidelberg meets these challenges with partners whose products, approved by the professional trade association in print and paper processing, certainly meet all of the strict regulatory German standards,” explains Michael Wagner, Product Manager 35×50 and 50×70, for Heidelberger Druckmaschinen AG. He goes on to explain, “the customer finds entry relatively cost-effective, since in the case of the Printmaster GTO 52 series machine, for example for UV-printing, only the rollers and the rubber blankets will need to be replaced, and an additional mobile control-section is recommended in the outlay.” Depending on specific requirements, additional components can be integrated individually or in combination. Even existing older models can be retrofitted at any time, and new machines equipped as necessary.

**Heidelberg + three partners = UV-Printmaster GTO 52.** “The three partner firms involved in UV-retrofitting are ready to be deployed anywhere in the world in order to outfit a Printmaster GTO 52 machine with UV

capabilities, and they will do this according to Heidelberg Standards”, says Michael Wagner. Among these partners are Baldwin Technology Company Inc., providing the IVT IR-Dryer GraphiSet 1 AC for quick drying of aqueous coating; and Impact, which provides automatic washing equipment for rubber blankets. Kühnast Strahlungstechnik GmbH offers a mobile UV conveyer dryer, the UV QST 550/2 with display, as well as the QSBZ 550/1, an easily convertible UV between-deck dryer. Heidelberg’s third supplier is Laco Druckveredelungstechnik, which produces the G52, an inline-coating installation with a service cart. For the Printmaster GTO 52, an inking-system temperature control – with two tempering ink-mullers for each print unit – is available from Selectona Handelsgesellschaft mbH. The Selectona inking-system tempering regulates the temperature to within +/- 1° C by means of a Technotrans cooling unit. “This is needed in waterless UV-printing, and is also recommended for wet offset,” says Michael Wagner.

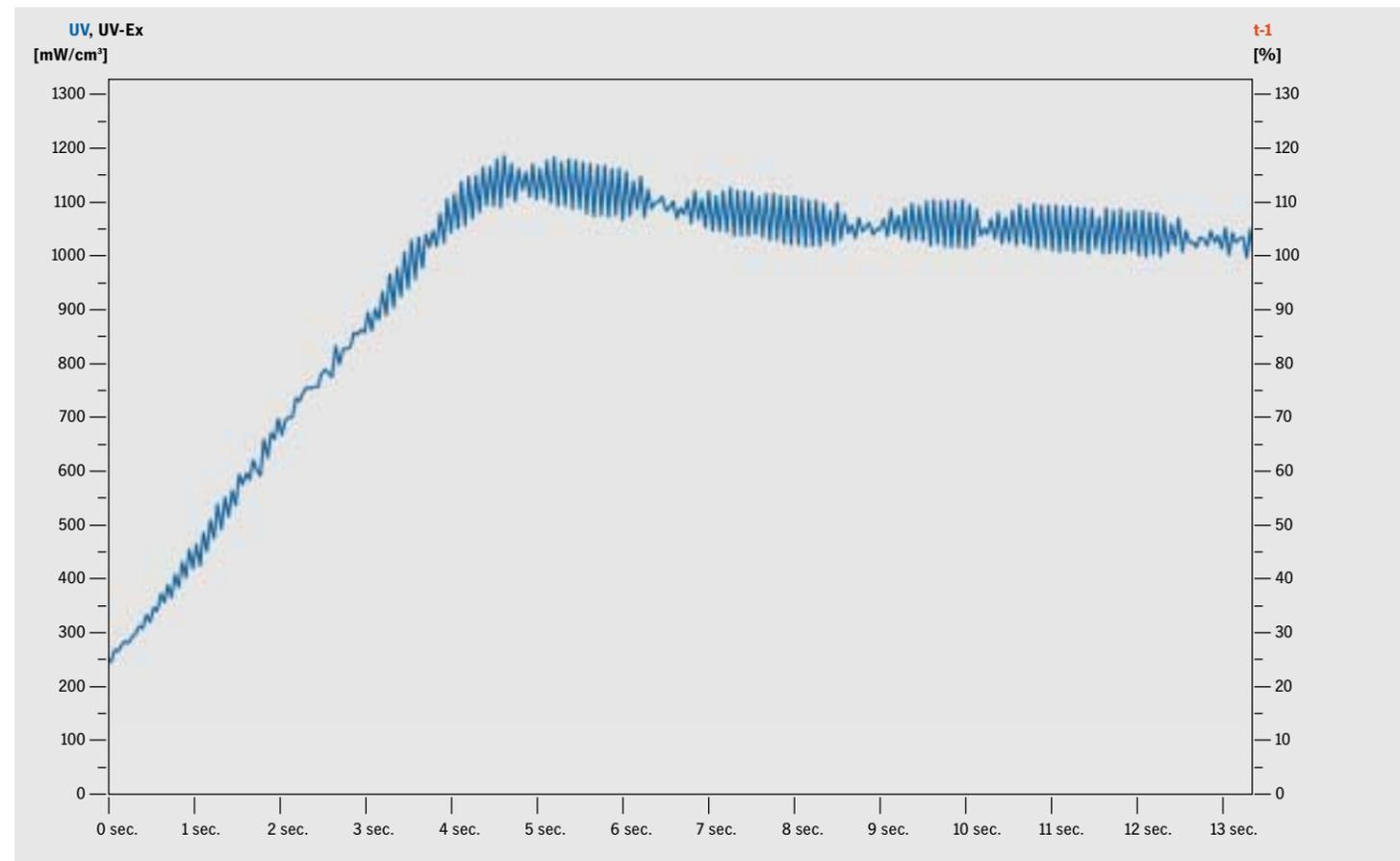
G52 Laco coating equipment can apply aqueous, blister, as well as UV coatings. The quantity of varnish used is adjustable by changing the roller clearance in a continuously variable range between 2 and 10 g/m<sup>2</sup>. This makes it possible to change the shaping pressure between two rollers and consequently the coating seam. By means of the display mountable Baldwin IVT IR-Dryer GraphiSet 1 AC, sheets that have been provided with an aqueous



Michael Wagner, Helmut Herrmann and Wolfgang Engel at Herrmann Druck + Media with typical UV products from the printshop (left to right).

coating can be processed rapidly. Productivity can be even further increased by using Impact’s, automated rubber blanket washing facility. The washing process for conventional or UV inks occurs with previously saturated wash-packing. A Printmaster GTO 52-5 only takes around two minutes to do this, compared to 15 minutes for manual washing. “Where there are frequent job changeovers, this is a tremendous advantage,” explains Wolfgang Engel, Director of Sales and Marketing for Kühnast Strahlungstechnik in Wächtersbach, Germany.

The UV dryer manufactured by Kühnast Strahlungstechnik GmbH that is used with the Printmaster GTO 52 makes UV-printing



Kühnast's UV Quickstart radiator achieves 100 percent UV performance within only three to four seconds.

in wet offset; or waterless with inline hybrid coating, UV full surface coating or spot-coating. It also permits hybrid printing with inline coating and, when necessary, an offline coating on pre-printed, dried sheets can be performed. "The UV between-deck dryer is used as a mobile radiation unit, which can be employed in various printing devices, depending on the desired application – in printing opaque white, for example, or when turning to the 1. printing unit, for hybrid, or UV coating prior to the last printing unit. The gloss level and color, which can be achieved on previously cured inks, is simply considerably higher," Wolfgang Engel reports.

**Quickstart UV-System.** The Kühnast UV-Quickstart end-dryer is a mobile conveyer dryer on casters. All the dryers, including the coating equipment, are connected through an interface with the printing press, and are steered, for example, through machine signals, i.e. "print on/off". A further advantage is the truly instantaneous start-up technology. Within only a few seconds, the Quickstart UV-System is ready to operate, and every time the machine is stopped – including when the rubber blankets are being washed, as prescribed by the professional associations – it is completely switched off. On restart, the radiators reach 100 percent energy output within

a few seconds. The more familiar procedure, where radiators are normally required to cool down, is not necessary here. Energy costs can be reduced by using this technology; moreover, the thermal load on the substrate is reduced, and at the same time productivity increases significantly. The "closed" lamp-housing helps in this regard by preventing ink mist from baking onto the radiator.

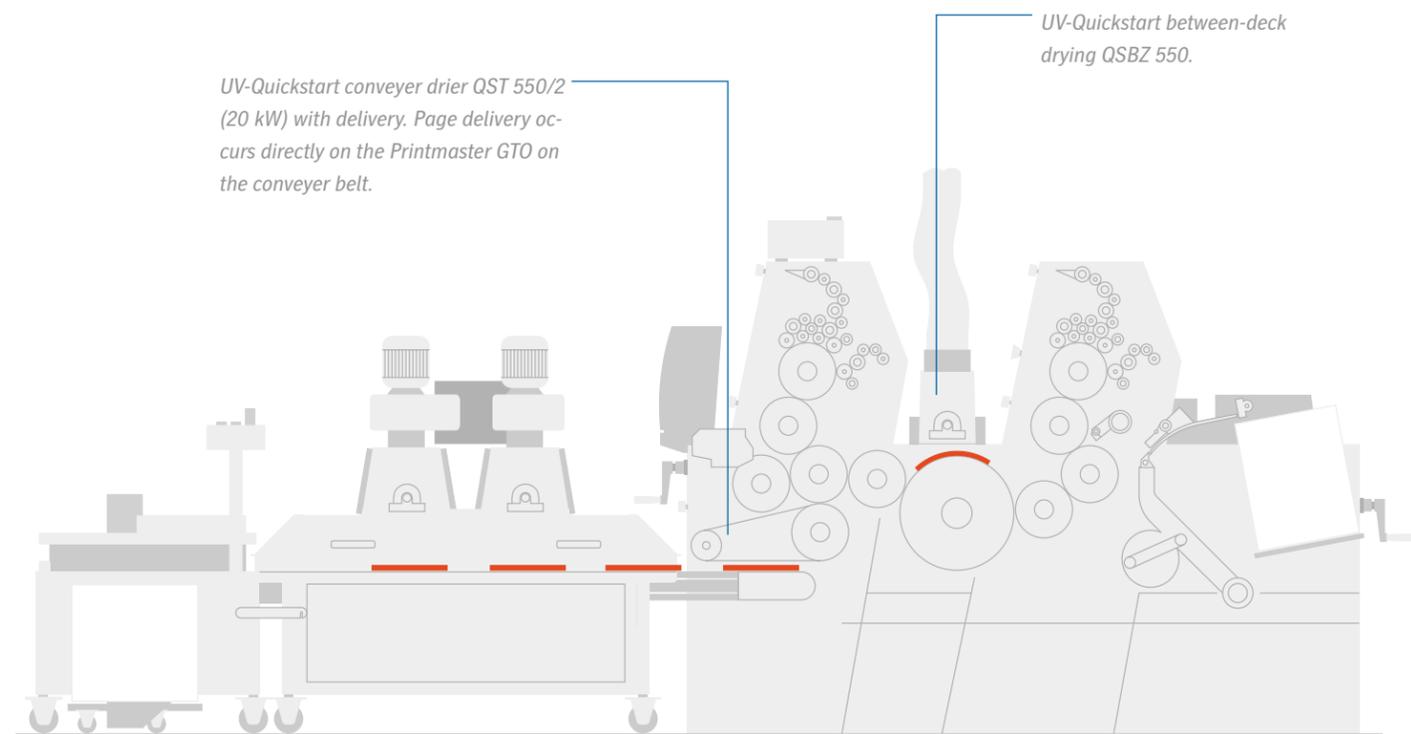
**Herrmann Druck + Media.** Sonnenbühl is the home of the firm, Herrmann Druck + Media GmbH, Germany, which serves as a prime example of the introduction of a Printmaster GTO 52 for use in UV-printing. The enterprise

earns around 1.2 million euros (1.5 million U.S. dollars) in annual sales and employs 10 workers. UV printing is the backbone of their business and over 90 percent of UV orders are printed on foil. Helmut Herrmann has put together a very extensive UV pattern book in which the same theme is displayed on 60 different print substrates in combination with opaque white and UV spot coating. In this manner, the optimal combination – according to the product – can be quickly selected. For normal commercial work, Herrmann keeps two Speedmaster Machines – an SM 52-5 and a SM 52-2 – at the ready and a Printmaster GTO 52-2 is frequently used for offline coating and for printing watermarks. Since 2001 they have been using a fully equipped Printmaster GTO 52-5, in Sonnenbühl for waterless printing on metallic papers and on a multi-

tude of plastic materials, with the possibility of UV inline finishing. Herrmann cannot remember having had any good experiences with combi-rollers: "Combi-rollers swell and shrink unevenly; as a result the print output is sub-par, since uniform management of water and ink is consequently no longer possible." Helmut Herrmann is convinced that one to two years experience are needed before one can print successfully in this field. During UV-printing, he allows his Printmaster GTO 52 five-color machines to run a maximum of 5,000 sheets an hour. "Unfortunately, owing to the design of the Printmaster GTO 52, it isn't possible to simply adjust the diagonal register at the press of a button, such as you find, for example, on the Printmaster PM 74," Helmut Herrmann says. ■

**Facts & Figures**

- [www.baldwin.com](http://www.baldwin.com)
- [www.hdruck.com](http://www.hdruck.com)
- [www.laco.com](http://www.laco.com)
- [www.uv-technology.de](http://www.uv-technology.de)
- [www.heidelberg.com/hd/PM52](http://www.heidelberg.com/hd/PM52)
- [www.heidelberg.com/hd/SM52](http://www.heidelberg.com/hd/SM52)
- [www.heidelberg.com/hd/PMGTO52](http://www.heidelberg.com/hd/PMGTO52)



## SUCCESSION IN FAMILY BUSINESSES

# Heir apparent sought

Only every third family enterprise in the USA and Great Britain masters a generational transition successfully. The situation does not look much better in Germany, nor in other industrial countries. Whoever starts thinking too late, or has no plans whatsoever regarding the hand-over to a successor, risks losing his life-work; it is not unusual that a fundamentally sound enterprise is ruined because the business handover was inadequately planned – and this is not only true of the print industry.

**P**oor Queen Elisabeth of England. At 79 years old, well past the legal retirement age, she must continue to run the family enterprise “Royal” single-handedly. To be sure, heirs to the throne from her own family stand waiting in the wings, but the offspring are not yet ready to receive the scepter: either they are too young, too unloved by the “workforce” (the people) or, they haven’t yet finished their schooling, and are unavailable to take over leading the “family business” securely into the future. So, now into the 52nd year of her reign, the British monarch will have to continue swinging the scepter all by herself.

Family run businesses throughout the world find themselves faced with very similar problems. In Germany alone, just under 71,000 mid-sized firms with annual sales of more than 50,000 euros (60,875 U.S. dollars) are looking for a successor. 678,000 employees are directly impacted. The business directors or owners have reached retirement age, but often the relevant parties have pushed the question aside – in the printing industry also. In the USA, for example: “only around ten percent of American printers are developing their businesses with a view to the long-term by setting up a transition plan. The majority of enterprises, on the contrary, are so focused on the details of running their daily operations – above all, because of current trends towards market consolidation – that they are neglecting to grapple with this issue. Yet, a successful hand-over demands well-structured preparation,” explains John Hyde, Managing Director for Consulting Services of the American trade association National Association of

Printing Leadership (NAPL). NAPL Consulting Services advises businesses in the printing industry on strategy, financing, reorganisation, process optimisation, and questions of succession.

Bernd Schopp, Director of the Print Media Academy (PMA) in Heidelberg, Germany agrees: “Succession should be planned exhaustively and, above all, in a timely fashion. Whoever waits too long to do this, risks the continuity of the enterprise.” In answer to this, the German Print Media Academy offers printing firms the chance to participate in the seminar series “Succession in the Family Business”. The target groups are the children of current owners, who intend to take over direction of the firm in the future, as much as they are the daughters and sons, who have already taken over the business, and want to improve their management skills with the appropriate qualifications. The seminars are also directed at executives outside the family, who want to prepare themselves for the hand-over of a printing company.

**The Perils of Succession.** More than anything, older businessmen find letting go difficult. They relinquish their life’s work to other hands only reluctantly. They suppress the subject of succession, involve themselves in the ongoing business after their “official” retirement or, in the worst case, their excessive expectations may even drive their successors to flee. Tensions also rise quickly, when the retirement benefits of the preceding generation are coupled too closely with the current success of the business. Schopp: “The senior generation has more difficulty letting go, when their pensions hang on ▶

*Leadership must be learned. Delegating, supervising and setting limits did not come easily to Andrea Goerz at first. She forms a well-rehearsed team with her father Horst.*





Practicing for the take over. Ivonne Richter-Wimmer is already preparing herself with her father, Artur Richter, for succession in 2008.

the well-being of the business. And for the juniors, their parent's demands restrict their room to maneuver, since the money is set aside for their parent's pension, and is not used for investment."

Difficulties during succession occasionally have fatal consequences. As the American organisation Small Business Notes reports, generational transitions succeed in just under a third of family businesses in the USA, and barely 15 percent of businesses manage to pass on their company to the third generation. In Great Britain, according to a study by Bibby Financial Services, the numbers are just as discouraging: only 24 percent of family businesses survive into the second generation and 14 percent into the third. Given demographic trends, this problem will become even more acute in industrialized nations in the coming years. When the baby boom generation retires and leaves the workforce, there will be a deficit of younger workers to replace them. While the number of old people is increasing, young people are not rising up to take their place. In 2006, around 54 percent of the population in the USA will be between 55 and 64 years old.

Even if the question of who takes over the enterprise has been clarified, the interested parties can still not breathe easy for some time to come. The hand-over of an enterprise frequently becomes something like a "mine field", since personal, family, and business spheres are often intermingled with each other. The generations may become "mute" to each other, preventing existing tensions from being openly discussed and resolved. "Owners often do not distinguish between someone as son or a daughter and as a future business director. In business arguments, differences may erupt over issues that have been simmering in the family for a long. Not infrequently, this can lead to injured feelings and frustration," says NAPL advisor Hyde. In view of this, he suggests that the interested parties preemptively establish rules that are binding on all sides. Additionally, to build transparent relationships, open discussions are needed. But what sorts of game rules in fact facilitate a generational turnover?

In Germany, the seminar series run by PMA, for example, can answer this question, whereas the NAPL in the USA, and printing associations in other countries offer locally relevant advice on this subject. Successors who take part in the PMA seminar ready themselves for an orderly take over of the business through participation in six modules, distributed over 15 months. Participants meet in Heidelberg, devoting three to four days to each module, for a total of 20 days.

**Practice Test Passed.** Alexandra Goerz first had to make herself clear on her own role as business director: how do I behave towards my family, the customers, and the employees? What are the requirements? The 37-year-old is the business director of two companies,

Goerz Gravurtechnik (GRT) and Goerz Lasertechnik (GLT), in the Westphalian Werl, Germany. Goerz thinks managing her employees was the most difficult part of the job at first: "I really fell on my face for the first time by adopting a "buddy" approach. Many people don't know how to handle this." She first needed to learn how to define her role clearly and then bring this into her day-to-day business behavior. "Today, I communicate my expectations precisely to my employees. When I make assignments, I always set deadlines, then check to see that they are met," she explains. In the beginning, this did not come easily to her, nor did resisting the impulse to join in tackling every problem. In the end, the latter fostered a mind-set as in slogan: "don't worry; the boss will see that everything is fixed".

The skilled typesetter took over the laser and gravure business in January 2004, when her father wanted to go into retirement. Employing machinery from Think Laboratory and Hell, 29 employees finish around 50 gravure cylinders a day for customers such as the chocolate manufacturer Lindt/Ghiradelli, the tobacco corporation Philipp Morris, as well as for printshops worldwide. One thing became clear to Alexandra Goerz from early on: if she was to take over her father's business, then not as his daughter. This clear separation of roles was important to her, as much in her interactions with her father, as in earning the respect of the work force on her own account. Today, Goerz Senior and his daughter are a well-rehearsed team.

**Eyes on the Prize.** Currently, Ivonne Richter-Wimmer is in the middle of preparing for succession, and stands moments before her leap to the "boss's floor". The 30-year-old is Junior Director of Richter Druck & Mediacenter in Elkenroth, Germany. She expects to take over the job-printing printshop of her parents in 2008. Around 40 employees work in a two-shift enterprise on five Heidelberg machines with a total of 24 printing units. The company's latest acquisition is a five-color Speedmaster CD 74 with coating unit. Four machines are connected to the image control. The company largely produces brochures, labels, and folders for around 500 predominantly mid-sized customers such as agencies, hotel chains, and the automotive industry.

The trained business economist returned to Elkenroth in 2004, after working in London and Düsseldorf for a cosmetics corporation. It took her father's plans to retire in 2008 to make her begin sorting out her thoughts on the question of succession. Her participation in the PMA seminar has helped her to do this: "I had to become more conscious of both my strengths and weaknesses, and in the process I learned to distinguish myself more clearly from my parents." Although she will only be taking over the enterprise in 2008, she is already confident today that she is well-equipped: "I have achieved a

## Checklist for business succession

Keep the following points in mind when considering succession to business leadership:

- Active and professional planning and design of the succession process
- Legal and tax aspects
- Financial standing and security of retirement benefits for the departing generation
- Takeover of the management function vs. takeover of shares in the company
- Development of the successor/business director (in both entrepreneurial and personal senses)
- Future perspectives and strategies
- Marketing and distribution, introduction to customers and suppliers
- Future roles, also in the family, in particular the role of the elder owner

degree of certainty that I will be able to fulfill the role of a business director." Until then, she and her family continue to prepare themselves thoroughly for the takeover.

In the view of NAPL advisor John Hyde, this sort of long-term preparation is the precondition for a successful hand-over: "While the process of succession can be pushed through in a matter of only a few months, experience shows that success comes only after continuous fine-tuning." The successor's development, as much personally as professionally, is an important part of this process. Hyde recommends running through a variety of different stations one by one, on a trial basis, as well as setting up a binding timetable for the hand-over. Reluctant successors are just as unhelpful as offspring who are fighting over succession. The example of the Queen shows where that can end. ■

### Facts & Figures

- Tel.: +49-(0)-62 21-92-50 11
- Fax: +49-(0)-62 21-92-49 29
- E-mail: pma-seminare@heidelberg.com
- www.print-media-academy.com



DIRECT MAILINGS

# Printed exactly on target: Direct Mail

Direct mail is experiencing a veritable boom – world-wide. Depending on the country, differences in perception, impact, and preferences concerning design are highly diverse.

In their publication “Direktmarketing Monitor International”, the Deutsche Post Global Mail surveyed consumers in 17 European countries and the United States to discover what they find most relevant in a direct mailing campaign. Internationally, mailings capture second place on the consumer preference scale – on average, only print advertising is more popular. Dialogue Marketing is especially effective in Eastern and Southern Europe. In addition, in nearly all European countries, women are more

open to advertising by mail than are men. But now, as before, the pioneer in direct marketing is the USA. Despite an outright flood of advertising, nearly every second American remains interested in mail ads, responds to them, or makes a buying decision based on a mailing. As to creative design, not only in the United States does a clever presentation count as an important quality in mail advertising – most Europeans appreciate this just as much – with exceptions: Hungarians, for example, are not at all moved by humor, they

respond more to an elegant approach in direct mail. The Dutch and the French, in turn, particularly enjoy when the message is conveyed in a colorful format. All are clear indicators that even in Europe, design preferences are very specific to each country.

“International benchmarks also indicate that the frequency of direct ad exposure in the USA is substantially higher than in Europe. This means the European market is clearly still open to growth,” says Thomas Nollen-

berger, director of the marketing head office for system partners of the Deutsche Post AG. Indeed, given the amount of direct marketing activity locally, an American end-user is already much more demanding than the average European. “At this point, Americans only want to be addressed relevantly and selectively,” explains Michael Stickel, who through the network of the Wunderman Agency is also able to keep an eye on the international market. This publicity expert is General Manager of the Service Team at Wunderman, Germany’s leading agency for Dialogue Marketing, and part of the global Wunderman network of 78 agencies in 35 countries. In Germany, the agency achieves around 50 percent of its sales through direct mailings. Among others, Citibank, DHL, Diners Club, Ford, Jaguar, Lufthansa, Land Rover, Mazda, Microsoft, Procter & Gamble, and Rolls-Royce are its German customers. “This is where direct mailing in Europe is also headed in the future,” he forecasts.

While traditional advertising media in Germany are still suffering from a recession in advertising, the trend towards targeted, personally addressed advertising letters continues to hold. Annually, German businesses in-

vest around 10.7 billion euros (13.1 billion U.S. dollars) in soliciting customer dialogue through direct mail. This type of direct advertising is also well received by consumers. “For most end-users, it remains as important as ever to really hold reliable information in their hands,” Michael Stickel stresses, going on to say, “the edge this gives advertising distributors is that they can convey substantially more than text and picture. This ranges from feel and optic, to addressing other senses through perfumes, varnishes, and other finishes.” These sensual experiences ensure the customer addressed will retain a qualitatively better memory. Moreover, the perception of the importance of the message increases. Take, for example, tests of attraction. “Not only does our mailing for Ford Ranger look like an expander, but it actually allows itself to be pulled apart – with the proper muscle power,” Stickel says, explaining the creative concept. One after another, the customer teases open the product’s advantageous attributes. As a reward, at the very end a discount on the purchase of a new Ford Ranger beckons, with all of its manifold improvements – including an increased traction force of 2.8 tons. This mailing not only enjoyed positive feedback from Ford, as well as the approximately 2,300

customers it addressed, but the Jury of the German Dialogue Marketing Prize awarded it with the silver medal in the automotive industry category.

**Boom in German direct marketing.** From 1997 to 2003, the annual revenue in direct advertising climbed continuously to more than 30 billion euros (36.5 billion U.S. dollars), nearly doubling in the process. More than a third of this revenue was invested in personally addressed mail advertising making, so-called direct mail by far the largest single expenditure among all media in direct marketing. All advertising efforts that address the customer personally count as examples of direct marketing: from telephone to E-mail, or cell-phone marketing to targeted advertising letters. For all of these combined, customer feedback – the answer – is known as the “response” in the language of advertising.

“We start from the belief that the market for direct mailing will continue to grow,” says Thomas Nollenberger. His marketing colleagues personally advise technical enterprises, who – in contract with Deutsche Post customers, produce and deliver mailings. These include printshops, bookbinders, letter

“First of all, what I expect from a printshop is solid advice and the highest quality in and of itself.” Michael Stickel



International production with printing in Israel and Germany: expander mailing for Ford. (left to right)



shops, and data processing centers. “After all, hardly any of our customers produce their direct mailings themselves. Nearly always, the path leads through an ad agency to the printshop and from there to be finished in a so-called letter shop,” explains Nollenberger, who has himself been occupied for more than 25 years in various positions in the field of direct mailing. In a letter shop, the elements of a direct mailing are assembled, addressed, placed in envelopes, and sorted according to delivery guidelines. “A direct mailing is a process: the offer, the address, the design, and the technical transfer must all fit together if the advertising letter is to make it past the hurdles of the mail box, and the trash basket, into the residence, and then still be opened,” the marketing director explains. In other words, the offer must suit the selected target groups, and the creative team must design it in such a way that the target group becomes interested. “The right time,

the right message, addressed to the right customer,” the advertising expert Stickel says, driving his point home.

**A wealth of ideas and creativity sought in bookbinding.**

“Print quality also decisively influences success,” says Nollenberger. “And for this reason, an agency needs fully integrated print specialists at their side, by whom they will be completely understood. Timing, costs, quality, and also engagement are the relevant criteria,” Stickel explains. “Precise deadlines are the crucial factor determining the success of a given campaign. Many things need to come together. Direct mailings are, namely, complex undertakings. This can also be their disadvantage when compared to other advertising media – should one lose one’s grip on this complexity.” In the case of the expander mailing for Ford, everything did come together for Wunderman: the mailing was printed by the printshop B.Moss Production and Marketing Ltd. in Tel Aviv, Israel, on a four-color Heidelberg Speedmaster CD 74 (YOM 2000) and subsequently pressed. Heining + Müller GmbH in Mülheim on the Ruhr printed the two other portions of the content (folder and response card) in Germany. Haehn Wunderman in Cologne then personalized the response card. Afterwards, both elements were shipped by airfreight to Tel Aviv, where they were assembled. The manually assembled expander, fitted with elastic bands, was then flown back to Frankfurt. From there, it was sent along further by di-

rect courier to the Wunderman Lettershop in Cologne (UW Service GmbH), where it was unpacked and mailed out according to postal instructions as “Infopost large”.

But a mailing does not always have to be so laboriously designed as the Ford Ranger mailing: for example, banks often only send out two-fisted offers in a so-called “White Mail”: “This consists of an envelope, the letter, and a response element – done, because an excellent credit-offer does not need to be over packaged,” Stickel observes. However, where mailings that are more complex are concerned, the bookbindery is decisive. At the same time, it is advantageous if the printer is at least able to offer this as a joint venture, or – even better – if they can offer this in-house: “This simply means one less interaction for us,” explains the agency manager Stickel. “A computer specialist who can work up the address data, and an imaginative and creative bookbinder who can skillfully convert a customer’s wishes – a printshop in the mailing business requires such people,” Stephan Dinner, Business Director for Dinner Druck GmbH also confirms. The Dinner printing house achieves around ten percent of its sales, amounting to one million euros

(1.2 million U.S. dollars), through direct mail. Where many mailings are involved, it becomes necessary to run a prior test of the production feasibility. Not everything developed by the creative talent is technically achievable. “As a rule it looks like this: we receive a draft of the planned action in order to test it, and if the mailing cannot be realized as desired, we submit possible alternatives to the customer,” Dinner explains. For more than eight years, he has been working to successively build up the bookbindery, and in the process has expanded the necessary equipment assemblies, including the Heidelberg Flexomailer.

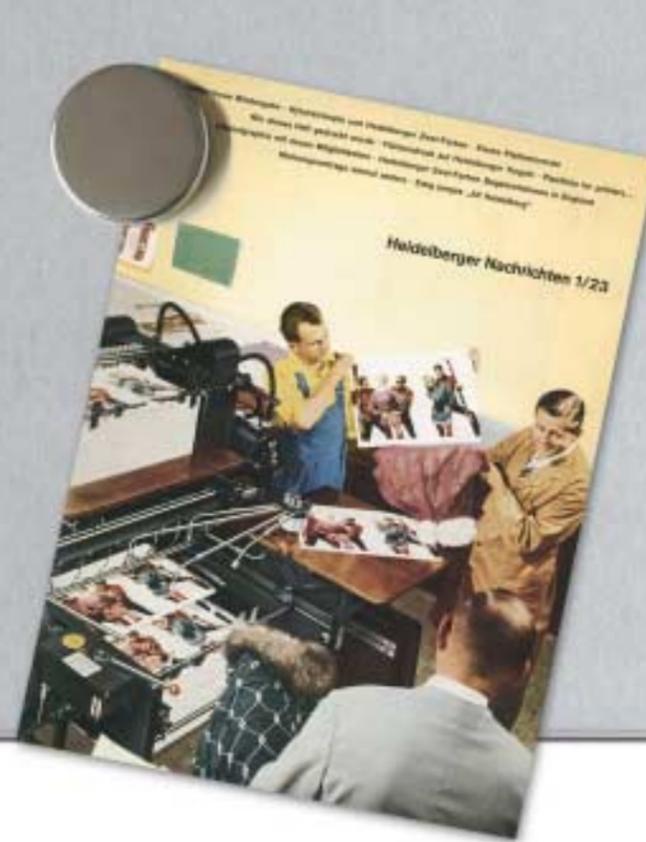
“As a customer, I first and foremost expect good advice from a printshop, and it goes without saying, a high level of quality control management,” Stickel explains. The quality control must be effective, and the interface with the next supplier also remains very important. A printshop does not have to be certified in order to accomplish this, but an agency does expect plausible quality management. An advertiser would like to see printshops strengthening themselves, so they can also involve themselves creatively. “After all, they are the ones who – day in day out – work with prepress, print, and postpress. For example, a new idea for a particular fold-machinery or the discovery of some extraordinary printable material would very much help us creatively,” says Michael Stickel. ■

**Ranking of Design Features**

	humor	elegance	color	paper quality
Poland	1	3	2	4
Slovakia	1	2	3	4
Czech Republic	2	1	3	4
Hungary	4	1	2	3
Belgium	3	1	2	3
Denmark	2	1	2	3
Germany	1	3	2	4
Finland	3	1	2	4
France	2	3	1	3
Great Britain	1	2	3	3
Italy	2	1	2	3
Netherlands	2	2	1	3
Norway	1	2	3	4
Austria	1	3	2	4
Sweden	1	3	2	4
Switzerland	1	2	3	4
Spain	3	1	2	4
USA	1	3	2	4

Source: Direktmarketing Monitor International, 2004, Deutsche Post Global Mail

The evaluation scale ranges between one and four. One stands for important, four – less important. Note: only Hungary does not think “humor” is at all significant.



SENIOR EXPERT SERVICE, GERMANY

# Globetrotting experts on matters

The knowledge and experience of a long professional life is indeed priceless. And in Germany, where more and more people are growing older and older, such resources exist in abundance. The Bonn Center of the Senior Expert Service (SES) puts this idled know-how to work in helping to encourage self-help – also in the print industry, and with the assistance of Heidelberg Druckmaschinen AG.

The idea of not throwing out the knowledge and experience of seniors, but rather using it in developing countries, had its origin in the United States: Nelson Rockefeller, the founder of the Peace Corps for young people, wanted to deploy older people in a similar fashion – so, the “Senior Expert Service” was born. In 1983, this excellent idea found its way to Germany. Based in Bonn, the German SES was founded with the assistance of the German Chamber of Industry and Commerce and the financial help from the Ministry for Development Aid. Since then, 25 senior organisations have sprung into existence throughout Europe, eventually uniting into a European-wide association known as the CESES (Confederation of European Senior Expert Services).

“In the end, one must be patient and willing to listen,” says Hans-Dieter Gauert, 67, master printer and for many years the product manager at Heidelberg. For roughly three years now, he has had a new job paying 15 euros (18 U.S. dollars) pocket money per day, sometimes for 14 days, at times for six weeks. His last assignment location: Phnom Pen, Cambodia. His assignment: training teachers in new skills at an instructional printshop in a technical school. Earlier, in Ghana, he carefully analyzed the management and production of a small, private printshop and instructed the personnel. Hans-Dieter Gauert is a retiree who delights in passing on his knowledge, while also having the requisite amount of wanderlust and curiosity. Any exceptions? Actually, none! Roughly, 6,700 Ger-

man restless retirees actively provide community service for the Senior Expert Service (SES) organization in 151 countries all around the globe. Their know-how spans 50 branches – 133 senior experts come from print and the graphic arts. For 22 years, they have been serving as advisors and development assistants in developing and threshold countries around the globe. The seniors, on average 64-years old, have largely been engaged in Asia, followed by Europe including the CIS.

Visit the German SES center in Bonn and you may well believe you’ve stepped into an old people’s home. In a Jugendstil villa with high ceilings, broad stairways, and many rooms, around 80 older (but also some younger) people are hard at work as volunteers, or as per-

# concerning print

manent staff. “What is most attractive for those who come to us after retiring from official careers, is their feeling that they have not been relegated to the junk heap, and are urgently needed,” explains Sonnhild Schretzmann, in charge of public relations at SES, as she beams across her desk. The shelves in her office, which reach the high ceilings, are practically bursting. Here one finds information and photographic materials in abundance, all carefully sorted, illustrating particularly thrilling senior assignments in all the nations of the world. “The motive is to travel the world as a retiree, get to know people through direct contacts, and help people in need,” explains senior expert Hans-Dieter Gauert, briskly and forcefully.

“But the desire to travel has always been in my blood,” says Gauert, who trained in his youth as a letterpress operator. Having reached his mid-twenties, and with a freshly awarded title of Letterpress Master Craftsman, he was finally ready to take his first job

at Heidelberg. Since customers from around the globe were showing a steady interest in the weekly training courses, Gauert expanded his already wide-ranging professional expertise by learning English. From a South-African course participant, Gauert learned that the Heidelberg representatives in Cape Town were wringing their hands, desperately searching for an instructor. He did not hesitate for a second, and over the next eleven years, in which he traveled and advised the entire southern part of the continent, he became the African “Mr. Heidelberg”. Eventually, by the end of the seventies, he was drawn back to his parent company in Heidelberg, where, as marketing representative for web offset machines and then at the very end as product manager for sheetfed offset, he traveled nearly the entire world. “An ideal resume for a senior expert,” says Sonnhild Schretzmann. It is clear that for a few, even after they have reached relatively old age, travel still holds a powerful allure. Still, an SES candidate should meet certain conditions, if

In the service of SES. Hans-Dieter Gauert in Ghana 2004 and in an issue of the Heidelberg News from the 1960’s. (left in photo) Visa for Cambodia. (left to right)

he wants to have a realistic chance at receiving an assignment. He or she must be healthy, entrepreneurial, and have a wealth of expertise. At this time, eight percent of senior experts are women – and the trend is increasing.

**Know-how in the print industry is welcomed world-wide.** “Basic knowledge of English is required for foreign assignments,” Schretzmann explains. Whoever also knows some Spanish, French, or Russian will not have long to wait for their first assignment. At present, a printer is being sought for Nicaragua. But SES is also on the lookout for a bookbinder to send to Moscow and a sheetfed offset printer to send to Indonesia. In fact, experts from the printing industry are sought after in nearly all countries in the world. The interest is almost always in training employees on the machines as to their various applications and uses, as well as their maintenance, and repair, and resolving problems with the homogeneity and quality of printing inks, which are dependent on the



International SES missions to Mongolia and Slovenia in 2004. (left to right)

respective climatic conditions. Despite the need for help in training, there is also great demand for management expertise in the printing trade.

“However, whoever applies to us, should understand clearly, that he will rarely be dealing with Western standards – whether in accommodations or in the enterprise,” says Schretzmann. “The social contrasts are also sometimes so vast they are painful. One must know how to handle them. But that doesn’t mean that one can deal with them condescendingly,” says Gauert emphatically, who has already completed five assignments successfully since 2002.

Gauert’s last assignment for the SES, in Cambodia, in particular required an ability to improvise. He was asked to train instructors in the printshop at the Don Bosco Technical School – something like a trade school for disadvantaged youth. The problem was that they only spoke rudimentary English – when at all. “Naturally, under these circumstances the excellent instructional materials from the Print Media Academy didn’t get us very far. This left no other option than rolling up my sleeves and showing how things are done directly on the machines,” Gauert recounts. Practical handling – getting your hands dirty

– has in any event been a challenge that faces every Heidelberg Senior Expert on every assignment. Typically, used machinery is bought and operated in developing countries – without the help of an instructional manual. “Generally, I am initially shocked at the condition of the machinery, and then first have to undertake service repairs, before I can begin my instruction.” These are not always Heidelberg machines, though throughout his entire life Gauert has yet to come across a printshop without a Heidelberg. He receives a variety of assistance from his former colleagues and not only when he is dealing with machines from an earlier time: by acquiring their directions for use and locating replacement part catalogues and the necessary instructional material. Already in the run-up to an assignment, Gauert gathers information about the assigned enterprise by contacting the local Heidelberg branch and, when possible, also working together with the local branch. For good measure, his former employer paid for one of his most important work tools – his laptop.

Among the Don Bosco priests, globally engaged in development assistance, the dedication of the “old Heidelberger” Gauert was so well received, that he will be flying to Cambodia again this autumn. This is a fol-

low-up assignment, to offer the students better opportunities as they begin their professional lives, and to implement many of his own recommendations for improvement. Gauert has packed something more into his luggage: “I’m bringing along a water-cooling system for the offset-printing press from my Heidelberg colleagues that was headed for the scrap heap – with an instruction manual, naturally!” ■

#### Facts & Figures

- Association of the 25 European SES Confederation of European Senior Expert Services (CESES)  
Rue du Commerce 31  
1000 Bruxelles, Belgium  
Tel.: +32-2-219 73 18  
Fax: +32-2-219 70 78  
E-mail: [info@ceses.net](mailto:info@ceses.net)
- Senior Experten Service (SES)  
Stiftung der Deutschen Wirtschaft für internationale Zusammenarbeit GmbH  
Buschstraße 2  
53113 Bonn, Germany  
Tel.: +49-(0)-2 28-26 09 00  
Fax: +49-(0)-2 28-26 09 077  
E-mail: [ses@ses-bonn.de](mailto:ses@ses-bonn.de)  
[www.ses.de](http://www.ses.de)



FUTURE PRINTING CENTER, FINLAND

## Research in the wilderness

In Finland’s Raisio – under tight security – the Future Printing Center (FPC) began operations a few months ago. The center is dedicated to researching the interplay of all the combined production steps involved in the printing process. Heidelberg News was given a first, exclusive look behind the scenes into FPC’s secrets.

In Finland, life takes place in the big cities. Nearly a million of the 5.2 million Finns live in the capital city Helsinki and its environs. The country is one of the most sparsely inhabited states in Europe, with an average population of 17 inhabitants per square kilometer (40 inhabitants per square mile) – if you are looking for peace and quiet, hiking, boat trips, or cultural treasures, you will be well provided for in Finland. Around 80,000 islands in the Baltic Sea dot Finland’s east coast, and on land there are another

188,000 lakes, representing a good ten percent of Finland’s surface area. Another 10,000 more islands are scattered on these lakes. The Finns truly do not suffer from a shortage of islands and water, and as if that were not enough, their Scandinavian winters are marked by heavy snowfall. Especially striking: is that due to a geological condition that continuously pushes its ground up, Finland is expanding by around seven square kilometers (2.7 square miles) a year. Oh, yes – forests – Finland is abundant in these, too. More than

70 percent of the country is covered in forests, making it the most forest-rich country in Europe – this has helped Finland to blossom into one of the leading paper manufacturers in the world – and also explains why the FPC chose to locate precisely here.

Whoever thinks Finland – once belonging to Sweden, then to Russia, becoming independent in 1917 – is only a cold and snow-covered country, is gravely mistaken. The economy is booming; ultra-modern industries have

emerged in recent decades, among them Nokia – the global leviathan and cellular telephone maker, headquartered in the small, Finnish city of the same name. Member of the European Union since 1995, Finland is economically a model pupil – for this it can also thank its natural resources, extensive forests and successful industries.

**Solid Business models.** In the industrial region of Raisio, the Future Printing Center (FPC) building immediately catches the eye. It is quite large – larger than all the surrounding buildings, due in part to its sharing the premises with the Coating Technology Center (CTC). The CTC is a special paper-testing facility – where they work with large paper finishing machines. Not infrequently, the tests overlap and the two facilities work together for a common customer. The CTC has been in existence since 1990. The FPC was founded in 2003, but first, an annex needed to be built onto the CTC, which the FPC moved into in 2004. This is why the research facilities were only officially opened last year. Several companies share ownership of the FPC, all of them experts in their specific areas in the printing industry. The companies include the largest printing plant in Finland, Hansaprint; the paper machine manufacturer Metso Paper Oy; the printing ink manufacturer Flint-Schmidt; the color-pigment producer Omya; as well as the chemical concern Ciba Specialty Chemicals Oy. This is also why the FPC works with Heidelberg presses: “In the FPC, the largest enterprises in the printing industry are cooperating with each other, so it only made sense to base operations on the world’s largest printing press manufacturer,” says Päivi Miettinen, CTC Manager and FPC Managing Director, explaining the choice to adopt Heidelberg technology. From prepress to pressroom and onwards during any additional processing – only Heidelberg presses are used. A five-color Web 8 in the format 50×63 stands in the pressroom, it came with Hansaprint. The Speedmaster CD 74-4



Paper-testing facility of the CTC.

with coating unit, UV-optional equipment, and IR dryer with long delivery was installed in January. Given the addition of a new Speedmaster CD 74 UV, sheetfed offset and UV drying can now be included as part of an analysis. “Special print jobs are made available, with color-bars and themes, which secure the optimum monitoring and control of test-runs. All the machines are linked up with PCs, so test-runs can be properly supervised including, for example, taking exact temperature measurements during test-runs in the machine,” Päivi Miettinen reports.

**Proving Grounds for Printing & Paper.**

The FPC has taken on the assignment of strengthening print media’s competitiveness. This will be achieved by closely examining every production step in the printing field, from paper manufacture to printing through to the finished product. Which paper best tolerates which printing inks or varnishes? How to optimise a particular type of paper to make it ideal for sheetfed offset printing, for example? These are the sorts of questions which, given exact analysis and testing protocols, can be answered. The entire spectrum of the production process is open to investigation. Alternatively, more highly specified, individual production steps may be targeted and examined. What is specific to FPC is that it is the only institution of its kind in the world where the entire production chain – from raw paper to finished product – can be tested. The reciprocal influence that every respective production step and methodology can have on each other may also be tested, or the FPC can determine what influence these interactions may have on the final results. The entire interplay of paper, inks, and varnishes can be investigated here, with results analyzed in their own labs. “This is especially important, before you bring new inks or new papers to market. One should know in advance, how they handle themselves under real conditions in the pressroom, and how they react to a printing



The FPC in Finland’s Raisio, Mika Anttila, Research and Development Manager for FPC, and Päivi Miettinen, FPC Managing Director. (left to right)

press,” says Mika Anttila, Research and Development Manager for FPC. Additionally, it is also important to note, for example, if the same paper, sourced from different production sites of a paper manufacturer, and exhibiting – under the circumstances – variable consistency in the compilation, also responds variably during printing.

Depending on which facilities, labs, and services the FPC employs, or also, which capital inputs such as ink and paper needed to be provided, daily rates for utilising the FPC may range between 2,000 and 7,000 euros (2,400 and 8,500 U.S. dollars) per day. An ink manufacturer, for example, can pre-order specific types of paper at FPC or a paper manufacturer can pre-order selected varnishes for its test series, so that transport costs for the test materials do not become too expensive.

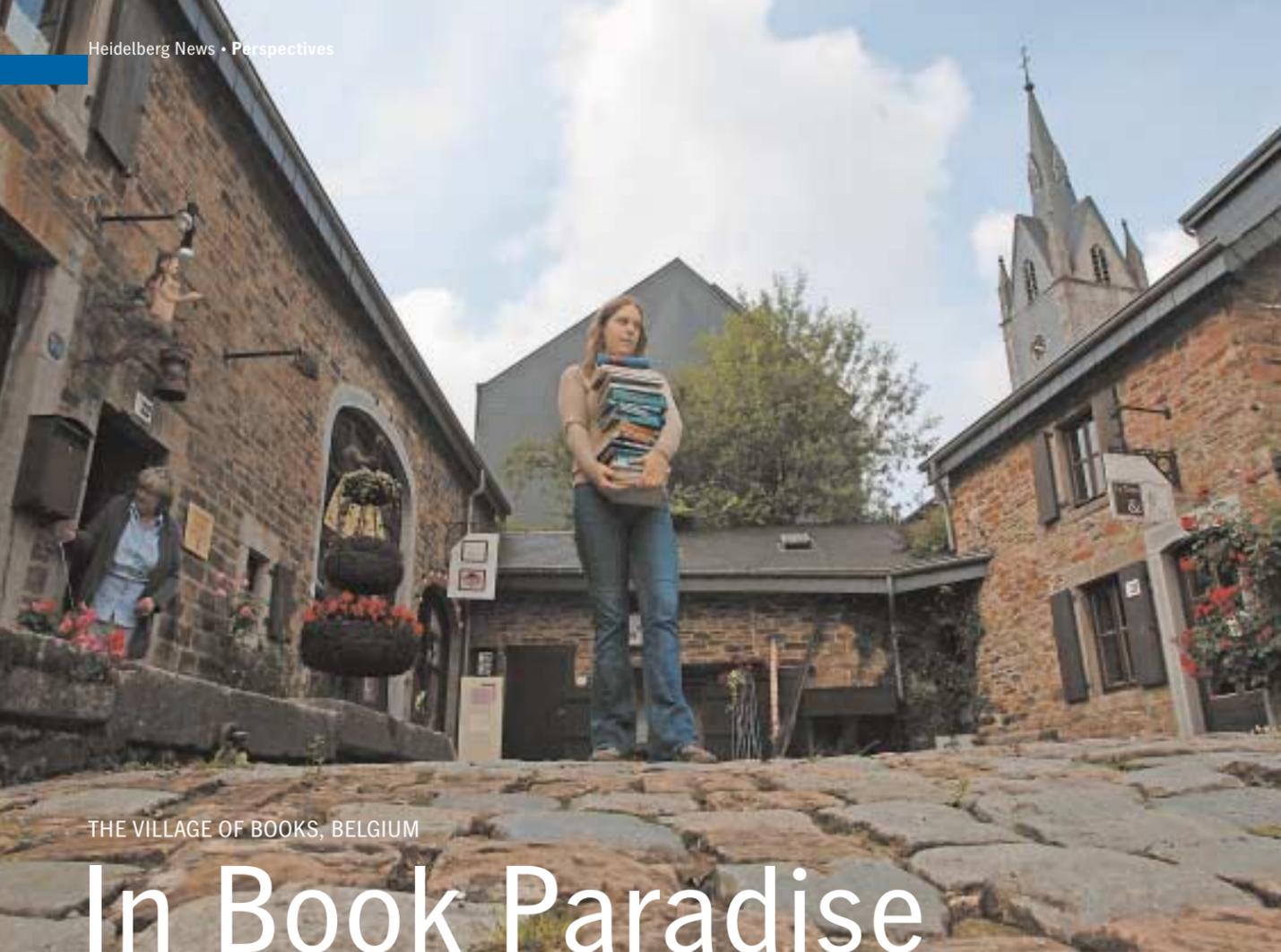
**Global customer structure & strict secrecy.**

FPC’s customer base, companies that frequently carry out test runs in the facilities throughout the year, lies at roughly 30 companies. Among the important customers are paper and ink manufacturers, printshops, as well as printing press manufacturers. Paper manufacturers account for around 50 percent of the total workload. Most of the customers reserve time for several test runs over the course of a year, for several days at a time. Consequently, the FPC is always booked-up several months in advance. Päivi Miettinen alone determines who will be allowed to carry out experimental runs. “This facility is in principle open to any company. The FPC guards the results from the test-runs like state secrets, and this is absolutely essential, so that we can earn the customer’s trust.

Among our customers are companies who compete with the owners of the information contained in the test results,” Päivi Miettinen notes. Most of the customers may come from Europe – around 80 percent – but some come from the USA, Canada, China, and Japan – “and we would be delighted to see more come to us from there,” says Päivi Miettinen. Despite Raisio’s rather idyllic and secluded location, it does offer a very good transportation connection. In nearby Turku, the fifth largest Finnish city, there are seaports and an airport only 15 kilometers (9 miles) away. This accessibility is important, if only because the FPC operates in the private sector, that is to say it must show a profit or at least finance itself. Päivi Miettinen extends a cordial invitation to visit Raisio, the country, the people, and of course the FPC – and to seek greater efficiency. ■

**Facts & Figures**

- Future Printing Center Oy
- Kerrolankatu 2
- 21200 Raisio
- Finland
- Tel.: +358-2-4 43 36 01
- Fax: +358-2-4 42 50 57
- www.futureprintingcenter.fi



THE VILLAGE OF BOOKS, BELGIUM

# In Book Paradise

Redu, in the south of Belgium is not like other villages: here, everything revolves around books. There are 20 bookshops, each one opening a new world to the visitor, inviting them to look around, to browse, to linger a while. Nearly 200,000 bibliophiles find their way to Redu each year on the hunt for something new to read as well as antique treasures.

Alternating lush, thickly overgrown forests and spacious meadows stretch themselves across the hilly landscape of the southern Belgian Ardennes in the Wallonia region. For the most part, the inhabitants in the surrounding small towns earn their daily bread through agriculture and forestry. This is also how things were in the tiny, inward looking village of Redu, nestled between the hills near the border with Luxembourg, until 1984 – when the history of Redu as a village of books was launched. Ever so slowly, the cows in the stalls and the hay in the barns gave way to countless numbers of books.

**A plan begins to take form.** The journalist and author Noël Anselot had the original idea to transform Redu into a book village. He was friends with Richard Booth, who founded the first book town in the world in Hay-on-Wye, in Wales. Joining forces with the artist Henri

Lambert, the mayor Leon Magin, and the radio journalist Gerard Valet, Anselot began an initiative to follow this example. The conditions promised success: a 450-inhabitant village, located in a much-loved recreational and hiking region, and with enough space for future bookshops, since many of the farmhouses and barns stood empty. The new E 411 freeway also ensured transport connections for visitors. So that they might reach as many potentially interested parties as possible, the four Belgian pioneers sent out invitations to all the cities and villages in the surrounding area. Their plan took off, and by the time of the first book fair – held at Easter, 1984 – there were already six book shops in Redu.

**Half a Million Books!** “In the meanwhile, Redu now proudly counts 24 book stores,” says Henriette Luyckx, president of the booksellers. Almost all the proprietors have arrived from the surrounding cities



During the summer break, Denis Didier, 19, and Kammie Cariuax, 16, help out in the “Book Hall”. In addition to working, they like to leaf through one of the countless books (left to right).



On the upper floor of his book store Paul Brandeleer offers maps covering Geography, Biology and History.

– Brussels, Luttich, or Charleroi – in order to open shop here. “If one were to add up all of the books being offered in the village together, that would certainly come to half a million books,” Henriette estimates. “Sometimes we imagine the books are multiplying by themselves!” she laughs. Around 200,000 visitors come every year to Redu – according to Marijke de Coster from Halle, in the Flemish part of Belgium, who has already come to Redu four times. “It’s so practical, to be able to find every genre in one spot. And the atmosphere is simply incomparable!” she exclaims.

Most shops in Redu offer whatever the heart desires, as in the “Book Hall” (“Halle aux Livres”), for example. From children’s books and novels of all eras, to art, music, automobile, architecture, and history books and also including calendars, road maps, and magazines – you will find more in this transformed barn than one person could read in a lifetime. When the wooden shelves threaten to crack under the weight of books, new additions land for the time being in orange crates. An alphabetical index guides you through the rows and rows of French language books. On the other hand, the visitor will have to blaze their own trail through the tiny foreign language section, and may find Gottfried Keller’s “Clothes Make the Man” next to a “Textbook of Surgery”.

Other book dealers concentrate their offerings in specialized areas. When Henriette Luyckx decided 18 years ago to come to the book village, she gave up her profession as physiotherapist. In her “marine” bookshop on Rue de la Prairie N° 38 (“Librairie Marine”), she has managed to combine her love of books with her passion for the sea. At her place you will find everything having to do with the sea and ships. “People who work with and on ships come to me, but modelers do, too,” explains Henriette. Many authors also find their way to her, to search through her wide-ranging selection for technical documentation on ships, or model construction. Once a year, one of them presents his work in Henriette’s bookshop.

**Sometimes there are real surprises.** 90-95 percent of all the books in Redu are in French. Not at Miep van Duin’s place. In the upper floor of her bookshop, the former teacher offers a large selection of Dutch, German, and English language literature. “I am delighted to see people simply reading books for pleasure,” she says, adding, “it is completely different in school, where the students often experience reading as a chore.” As soon as she could, Miep cashed in her early pension, and came to Redu 13 years ago to open her book shop “The Wild Rose Bush & the Crazy Castle” (“De Eglantier & Crazy Castle”). The bookseller is very attentive to the buying habits of her customers ▶

“If one were to add up all of the books offered in the village it would certainly come to half a million books.” Henriette Luyckx



Miep van Duin and Henriette Luyckx: The two have much to say on the subject of books and their village (left to right).



"The Village of Books", Redu in the Ardennes, offers book lovers many diversions.

so that she can always be sure to have the right mixture on her shelves. In the beginning, she mainly offered literature from the 18<sup>th</sup> and 19<sup>th</sup> centuries, which she also happened to prefer the most. Science fiction and fantasy books in the English language were much more in demand – so she began including these in her range of offerings. Now she sells reading materials of the most various kinds and at times is herself astonished when someone buys a title from among her 8,000-work selection that she wouldn't have thought was there. Just like many other booksellers in Redu, Miep doesn't always know which books line the shelves of her shop.

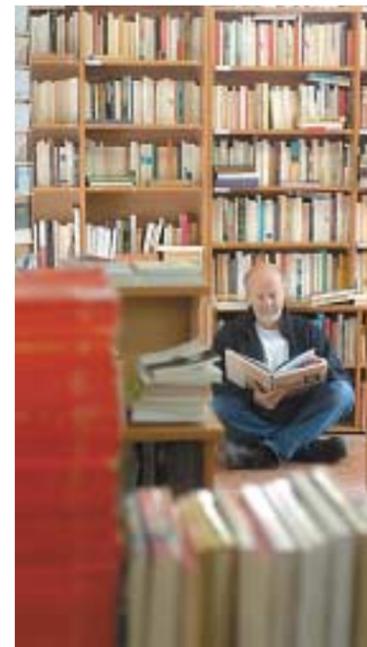
Where do all these books come from? The store operators either go to auctions, or the suppliers themselves come directly to Redu, their automobiles fully loaded. "The sales of private libraries are the most fruitful," explains Henriette. "We also help each other out a lot. When I stumble across a supplier offering literature on ships, I let Henriette know, and vice-versa," says Miep.

**Heidelberg in Redu.** When she opened the "Ardennes Bookshop" ("Librairie Ardennaise") on the Rue de Saint-Hubert 21 years ago, Marie-Rose Bauvir, wife of Paul Brandeleer, was one of the first booksellers in Redu. If you walk across the former cow stall, past titles on nearly every subject, you will find yourself in Redu's printing museum. "It is the museum's goal to provide information on the history of printing," Paul explains. He took over the printing press, cutting machines, and hot type workshop from the previous printshop owner and installed them – true to the original – in an annex to his bookstore. "He unloaded everything in front of my shop and offered me all the equipment for 100 euros (120 U.S. dollars)," Paul remembers. Even an old Heidelberg platen is part of the display. The machine may already be 55 years old, but she runs flawlessly," says Paul. "I will definitely never sell the Heidelberg," Paul takes care of cleaning and maintaining the museum himself, while the Heidelberg regularly performs its duties in workshops.

Not only is the printing museum in the best of hands in Paul's care. He is also custodian of myriad antique book treasures until they find a new owner. "The pages of this book were printed on old Chinese paper," he says and gingerly opens the cover of "Notae in Evangelica" from 1593. When a university or a monastery library closes, he always selects a few works from the estate. In the meantime, his selection counts a good 2,000 old and valuable copies, largely involving travel and ethnology.

**Individualists, who stick together.** "Many book sellers in Redu have a hard time sustaining themselves from bookselling alone," says Henriette. In order to profit from people's desire to read in the slower winter months the merchants use the internet to bring their reading

Philippe Evrard in his book shop "Bouquinerie de l'Escargon".



material to bookworms. In this way, the book village is also becoming better known to the public at large. The four yearly festivals also help in this. As the president of all of Redu's booksellers, Henriette Luyckx takes care of the organization. But this is not her only assignment: "Henriette has exactly the right temperament to hold 24 individualists together," says Miep van Duin. Henriette laughs: "I could not imagine a more attractive assignment for myself!" ■

**Facts & Figures**

- Redu, Village du Livre
- Place de l'Esro 63
- 6890 Redu
- Belgium
- Tel.: +32-(0)-61-65 66 99
- Fax: +32-(0)-61-65 65 16
- E-mail: info@redu.info
- www.redu.info

**Around the globe:**

Richard Booth founded the first book town in 1961 in Hay-on-Wye, in Wales. Worldwide, more than 20 additional book towns have followed – in Europe, the USA, in Malaysia and Japan. Representatives from ten European book towns have united to form the "International Organisation of Book Towns" – Bredevoort, Netherlands; Fjærland and Tvedestrand, Norway; Hay-on-Wye, Wales; Montereaggio, Italy; Montmorillon, France; Saint-Pierre-de-Clages, Switzerland; Sysmä, Finland; Wigtown, Scotland and of course Redu, Belgium. They all offer their wares over the Internet, where they promote the idea and concept of book towns.

For more information: [www.booktown.net](http://www.booktown.net)



**Redu celebrates books throughout the entire year:**

**Easter:** Book convention in Redu for booksellers from all of Europe.

**May:** Workshops and exhibits about the manufacture of books.

**First Saturday in August:** "Night of Books" in Redu – bookstores open the entire night.

**First Weekend in October:** Everything revolves around books covering the history of the region.

# Tips & Tricks

## Scratches on Folding Box Packaging

### Outline and impact of problem

Printing products must exhibit a certain amount of resilience against the mechanical forces of the printing process, finishing work, and transport. Printing stock surfaces, the printing ink used, and the in-line coating applied all play roles. When transporting printed materials for further print processing or to the end-customer, it is important that they be sufficiently protected so that no damage comes to the print stock surface, the printing ink, or the coating layer.

### Challenge and solution

A coating that is not optimally applied can result in damage to surfaces during handling or transport. This is why it is important to choose the correct varnish, and to adopt appropriate controls during the printing process. Test coatings should be performed in doubtful cases when starting on a new order.

### Case Study

The contents of a pharmaceutical product were poured into 0.2 l glass bottles (6.75 ounce) and sealed. After being transported by truck, the recipient refused delivery citing pronounced scratch marks on the folding boxes. FOGRA was sent the rejected packaging, unprinted cutouts from different production runs, printing ink, and varnish samples to investigate.

### Visual Evaluation of the Rejected Folding Boxes

The folding boxes, protected by an aqueous coating, showed very clear scratch marks in various spots, as seen in illustration Nr. 1. Numerous furrows can be seen, which partly peel back the varnish and printing ink surface, as well as the coating on the cardboard. These observations indicate that the damage occurred either because the cardboard surface was too soft, or because of some aggressive contaminant.

### Abrasion Test on the Folding Boxes

An abrasion gauge was used to run a comparative abrasion test on samples from the rejected batch and on samples from earlier production runs. In every instance, the printing ink and varnish bonded sufficiently for an aqueous coated product. No differences could be established between the rejected production run and earlier productions.

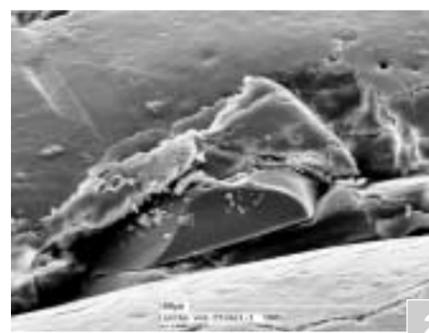


Damage to the cardboard surface from hard particles.

1

### Imaging with the Scanning Electron Microscope (SEM)

One of the glittering particles was imaged using SEM. Illustration Nr. 2 shows a hard and smooth-surfaced particle, still partially embedded in cardboard. The form of the embedded particle indicates that this could be a glass splinter from one of the filled bottles. In order to confirm this suspicion, glass splinters from one of the bottles in the delivery were imaged.



Glass particles embedded in the cardboard.

2

### Conclusion

The tests showed that the folding box prints for aqueous coating demonstrated a normal resistance to abrasion. Results were identical in both the earlier, acceptable delivery and in the rejected delivery. The hard particles observed in some cutouts, are embedded glass splinters apparently originating from the packaged bottles. The freedom of movement between individual packings plays a large role in cases where released particles can be dispersed.

## Expansion of the Book Block

### Outline and impact of problem

One speaks of expansion of the book block when the entire book block, beginning from the spine, shows strain that increases correspondingly up to the outer edge. This effect depends on the grain of the paper, the printing process, and the potential mixture of different papers in the book block and can become more pronounced when copies are stored in climatically unfavorable conditions. In this regard, the changes in paper dimensions in drier ambient air are very significant. This happens most frequently during the heating period of the colder season of the year.

### Challenge and solution

Papers are hygroscopic and consequently react to moisture. Their dimensions alter by a factor of 3 to 5 at a right angle to the grain compared to the length of the grain. In case of moisture absorption, this manifests itself as expansion; in case of moisture release, this manifests itself as shrinkage. If different papers were printed with various running directions and/or using different methods, strong warping may result, leading to a loss of flatness. In order to avoid warping in a product, the same paper, with the same running direction, and the same printing method should be used for the core. Protecting the product for as long as possible from climatic influences by using appropriate airtight packaging is another safeguard.

### Case Study

A product was printed in several different colors using the sheetfed offset printing method. In order to achieve a particular aesthetic effect, partially printed transparent paper was combined with likewise partially printed coated cardboard. The product had an oblong format of 28.5 cm x 15.0 cm. A visual evaluation of the rejected exemplar indicated pronounced warping that increased up to the outer edge. The product fanned out, and was baggy and swollen (see illustration). It emerged that the grain of the transparent paper within the book block was uneven. The printer had attempted to cut as many sheets as possible from a delivery of the sheet format to use in the printing. The resulting paper had different running directions. In the lab, measurements made on the dimensional stability of the paper indicated that the hygroexpansivity of the transparent paper compared to the cardboard was 3 times higher. In a further test, the rejected book block was stored in a warming cupboard set at 40°C (104°F). This made it clear what had caused the expansion in question:

- The book block was made from a mixture of different print stocks
- The grain of the transparent paper was uneven
- Compared to the cardboard, the transparent paper had a much higher hygroexpansivity.
- When the product dried during the winter months, the book block shrank in varying degrees.

### Facts & Figures

■ In cooperation with:  
FOGRA  
Forschungsgesellschaft Druck e.V.  
Georg Pantel  
Streitfeldstraße 19  
81673 Munich  
Germany  
Tel.: +49-(0)-89-4 31 82-1 31  
Fax: +49-(0)-89-4 31 82-1 00  
E-mail: pantel@fogra.org  
www.fogra.org (German and English)



Rejected book block with fanned out pages.

# Dates & Tradeshows

## ■ Asian dates

### China: Labelexpo China\*

The largest and most important tradeshow on the Asian market.

**Venue:** Shanghai, China

**Dates:** 7 – 9 December 2005

**Contact:** Cordelia Hime,  
Public Relations Labelexpo China

**Phone:** +44-(0)-20-88 46 27 31

**Fax:** +44-(0)-20-88 46 28 01

**E-mail:** chime@labelexpo.com

**Internet:** www.labelexpo-china.com



### Japan: Japan Graphic Arts Show (JGAS)\*

This year's Japan Graphic Arts Show is run under the slogan "Added Value through Innovation". The five-day event revolves around machines and products in the graphics industry.

**Venue:** Tokyo, Japan

**Dates:** 4 – 8 October 2005

**Contact:** Japan Graphic Arts Suppliers  
Committee/JGAS 2005 Office

**Phone:** +81-3-34 34-26 56

**Fax:** +81-3-34 34-03 01

**E-mail:** JGASmail@aol.com

**Internet:** www.jgas.jp

## ■ European dates

### Germany: IST Metz GmbH

Part of the UV Transfer Center, the UV Technology Center provides instructions in German, English, and French on everything to do with UV.

**Venue:** Nürtingen, Germany

**Dates:** 17 – 21 October 2005

14 – 18 November 2005

28 November – 2 December 2005

**Contact:** UV Transfer Center

**Fax:** +49-(0)-70 22-60 02-7 75

**E-mail:** uvtc@ist-uv.com

**Internet:** www.uvtransfercenter.com

### Finland: FINNGRAF 2005\*

The most important event for the graphics industry in Finland.

**Venue:** Jyväskylä, Finland

**Dates:** 6 – 8 October 2005

**Contact:** Ilari Tervakangas, Project Director

**Phone:** +3 58-14-3 34 00 21

**Fax:** +3 58-50-5 96 67 10

**E-mail:** ilari.tervakangas@jklmessut.fi

**Internet:** www.jklmessut.fi/finngraf2005

### Hungary: PrintExpo\*

The international trade fair for the printing industry.

**Venue:** Budapest, Hungary

**Dates:** 11 – 14 October 2005

**Contact:** Andrea Kovács, Marketing Manager

**Phone:** +36-1-2 63 65 23

**Fax:** +36-1-2 63 63 42

**E-mail:** kovacs.andrea@hungexpo.hu

**Internet:** www.printexpo.hu

### Russia: PolygraphInter\*

The international exhibit of machines, technologies, supplies, and services from the printing industry

**Venue:** Moscow, Russia

**Dates:** 10 – 17 October 2005

**Contact:** Marina N. Ivanova,  
Tradeshow Director

**Phone:** +7-(0)-95-105-34 17

**Fax:** +7-(0)-95-2 68-07 09

**E-mail:** imn@mvk.ru

**Internet:** www.polygraphinter.ru

## ■ Middle Eastern dates

### United Arab Emirates: Gulf Print\*

International exhibits for the entire graphics industry. More than 5,000 visitors from 81 countries are expected.

**Venue:** Dubai, United Arab Emirates

**Dates:** 11 – 14 December 2005

**Contact:** Lina Alousta,  
Project Director Gulf Print

**Phone:** +44-(0)-20-83 91 09 99

**Fax:** +44-(0)-20-83 91 02 20

**E-mail:** lina@fairs-exhibs.com

**Internet:** www.gulfprint.info

\* Tradeshows and events where Heidelberg is participating.

## Winners of the Reader's Survey – HN 253

### 1<sup>st</sup> Prize: Trip to Heidelberg

Roman Thürig, ABC Pre Press AG, Lucerne, Switzerland

### 2<sup>nd</sup> to 5<sup>th</sup> Prize: iPod

Luis-Miguel Ferrera, TRAA-DRUCK GmbH, Owingen near Überlingen, Germany

Visay M. Gandhi, M-Tech Innovations Ltd., Pune, India

Ana María Gómez, Inducarton Ltda., Bogotá, Columbia

Martina Šeremet, Tiskara Reprint Printing House, Zagreb, Croatia

### 6<sup>th</sup> to 10<sup>th</sup> Prize: XL 105 model

Marc Bodmer, C. Maurer Druck und Verlag, Geislingen/Steige, Germany

Hugo Fernández Moya, Télex Impresores S.R.L., La Paz, Bolivia

Robert V. Roeber, Intermountain Press, Sandy, Utah, USA

Oscar Vahimana, Provincial Press, Honiara, Solomon Islands

Radhakrishnan Velmurugan, Oman Printers, Muscat, Oman

# HN Voices:

**Marco van den Eede, Kontich, Belgium:** "A very beautiful magazine presenting a good mix of international stories with a dash of humor."

**Pavraj Dhanjal, Nairobi, Kenya:** "The magazine is the TIMES of the printing industry. It is very informative and helpful. The design, the layout, and the print are truly outstanding. I award five stars."

**Moshe Maggid, Jerusalem, Israel:** "I truly enjoy reading your magazine. However, I'd be very happy if you'd report more about the history of printing and bookbinding, and about software used in graphics and printing."

**Constant Chiew, Singapore:** "Both the printing quality and the content of your magazine have deeply impressed me. Keep it up; I am always happy to see the Heidelberg News."

**Soheil Chehrehei, Teheran, Iran:** "The reading is always entertaining, but I would like to learn more about the presses used in printing labels. I wish I could find more examples involving the printing of labels, and generally oriented articles in the Heidelberg News."

**Mark Connors, Valparaiso, Indiana, USA:** "The entire magazine is awesome, but what I like most is the Perspectives section. Here we're shown how people and companies are confronting present and the future problems, and are keeping the tradition of the printing craft alive."

**Mónica Sara Bauer, Lima, Perú:** "The periodical is very good; it shows the progress of technology through the example of such an important company as Heidelberg."

**Metin Toprak, Darmstadt, Germany:** "I find the magazine to be multifaceted and informative. I'm an avid reader! Keep it up!"

**Reece Keener, Elko, Nevada, USA:** "I particularly enjoy the company portraits of small commercial printshops, although the descriptions of other international printshops is also great."

## IMPRINT

© Heidelberger Druckmaschinen AG,  
Issue 254, 2005

### Publisher

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

### Project team, Heidelberger Druckmaschinen AG

E-mail: Heidelberg.News@heidelberg.com

Matthias Tritsch, Project Management  
Tel.: +49-(0)-62 21-92-45 70  
Fax: +49-(0)-62 21-92-49 49  
E-mail: Matthias.Tritsch@heidelberg.com

Dietmar Seidel, Editorial Management  
E-mail: Dietmar.Seidel@heidelberg.com

Stefanie Woytowitz, Solutions & Innovations Department  
E-mail: Stefanie.Woytowitz@heidelberg.com

### Editorial advisory board, Heidelberger Druckmaschinen AG

Daniela Bethonico (Latin America), Dominique Bouffard (France), Christopher Curran (USA), Manuela Deufel (Germany / Switzerland), Irene Duffy (UK), Brian Ellis (Canada), Jasmine Ho (Asia / Pacific), Karl Kowalczyk (Applications), Andreas Lang (Product Line Management), Henriette Larsen (Nordic), Rainer Manderbach (Eastern Europe / Asia), Hans-Dieter Siegfried (Communications), Elke Steinbach (Service), Volker Trapmann (Western Europe / Middle East / Africa)

### Editorial office

SIGNUM public relations GmbH, Mannheim, Germany  
www.signum-web.de  
Jürgen Ströbele, Editor-in-Chief  
E-mail: Stroebele@signum-web.de

### Design and production

SIGNUM communication GmbH, Mannheim, Germany  
www.signum-web.de  
Christian Westenhöfer, Project Management  
E-mail: Christian.Westenhoefel@signum-web.de

### Printing

Printed in Germany

### Production

Platemaking: CtP  
Printing: Speedmaster SM 102  
Finishing: Stahlfolder  
Fonts: Heidelberg Gothic, Heidelberg Antiqua

### Circulation

130,000 copies

### Area of circulation

81 countries

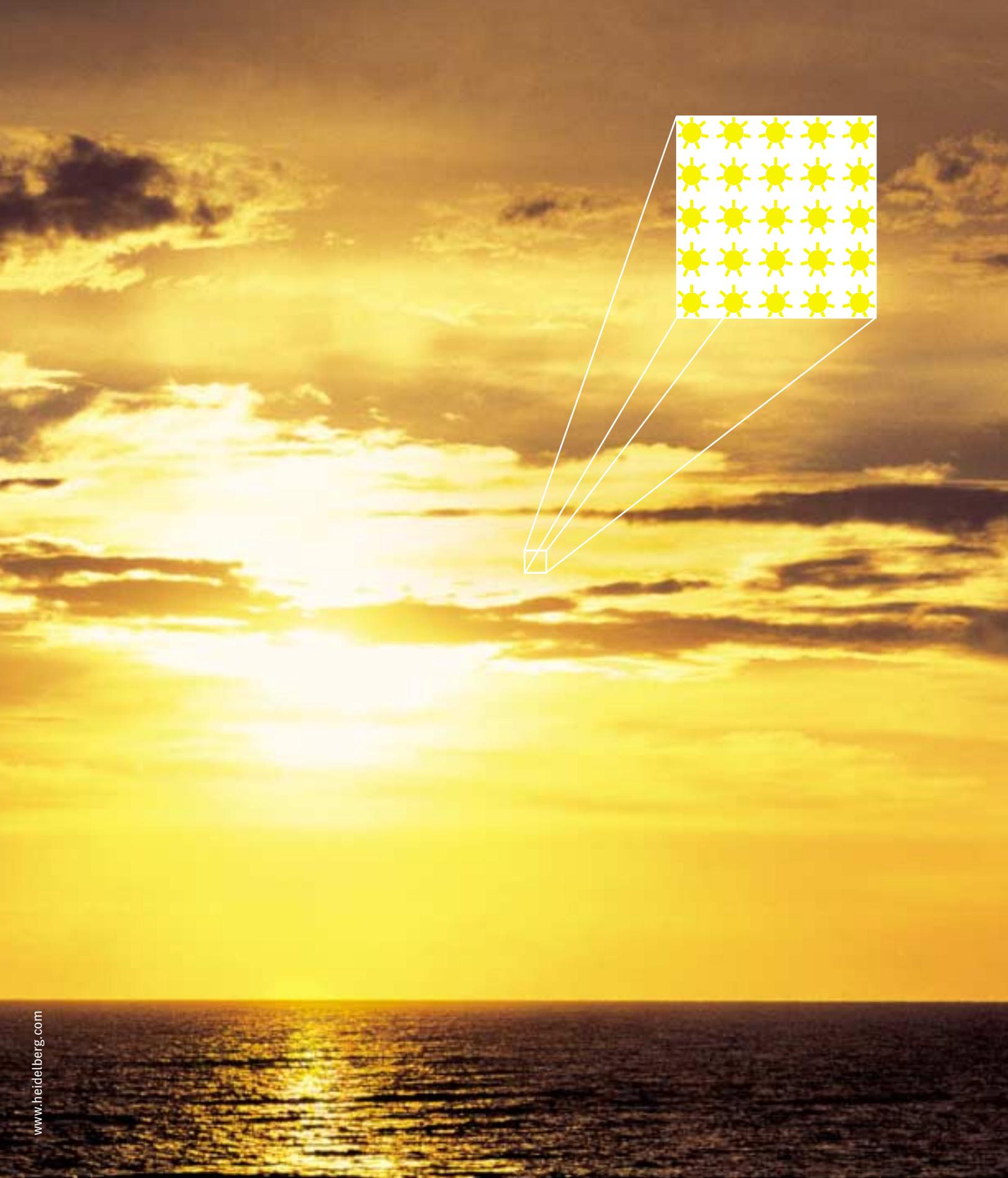
### Languages

Danish, English, Finnish, French, German,  
Hungarian, Spanish, Swedish,

### Cover photo

Issay Kitagawa, Graph Co. Ltd., Japan

The articles' content does not necessarily express the opinions of the publisher. All rights reserved. Copying or electronic distribution with the publisher's permission only.



www.heidelberg.com

Printing: the art of bringing desires to paper. **Passion for Print.**

**HEIDELBERG**