

Heidelberg

News

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SECOND SPRING

Christoph Deutsch is adding new highlights
at SDV in Dresden, Germany

FROM TWO, MAKE ONE

Prinect Digital Print Manager links
offset with digital printing

LOOKING FOR CUSTOMERS IN CYBERSPACE

Test lab for future business:
the online platform "Second Life"

HEIDELBERG



Dear Reader,

The rapid spread of digital media is causing serious changes in how people consume information. The result is stiff competition for users' "time budgets," something that affects all forms of media. For this reason, it's necessary to play off the strengths of print more consciously than ever before. For print shops, this means having to align their expertise in print media with the changing territory of the media industry.

Here, we'll show you which strategies some print shops are pursuing. We'll take you to Dresden, Germany, for a look at the company SDV, for example. "Revived from ruins," the eastern German business developed into a media service provider that uses information technology for Web-supported print product production as well as direct marketing and shipping, among other things. The consolidated companies associated with Franz Kuthal GmbH & Co. KG in Mainaschaff, Germany, also profit financially from the combination of "print, logistics and IT." Joker Grafisk in Oslo demonstrates how a digital Prinect workflow can help you win a lot of customers in sparsely populated Norway. By taking a look at the Austrian company Grasl Druck & Neue Medien, you'll be able to see how Prinect Digital Print Manager connects the offset realm with digital printing. We'll give you an idea of which real business opportunities are to be found in the virtual world of "Second Life" and talk with the trend scout Peter Wippermann on the future of print media. I hope you'll once again find something of interest to you!

Yours sincerely,

Bernhard Schreier
Chairman Heidelberger Druckmaschinen AG

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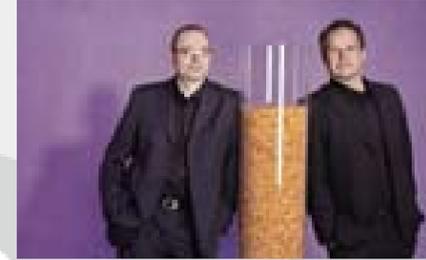
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ACADEMY PRESS INC., USA

MOUNT OLYMPUS IN SEATTLE

Terry Karis is an American with Greek roots:

his print shop brings to mind the artistic spirit in ancient Athens and his competitive spirit could almost be described

as a near godly pleasure. Terry's aim is to climb Mount Olympus near Seattle with Academy Press.



Company head and hobby gourmet: Terry Karis (75) loves the port of Seattle. There you can find the best fish soup around.



The fish soup is out of this world. You simply have to try it," says the 73-year-old Terry Karis. He won't take no for an answer. But none of his guests are planning to refuse anyhow. They all call him 'Terry' and trust his recommendation. He's a gourmet after all, and this is his favorite restaurant along Seattle's harbor. The fish soup is indeed a real treat. Terry calls out further menu tips full of energy and with animated gestures. In so doing, he almost appears as a Greek Olympian nobly competing for the laurel wreath in printing.

To New York at 15. Terry owns Academy Press and is also a patriotic American, although he was born in the Greek city of Tripoli in 1934 as Sotiros Nicolas Kanakaris. The name is much too complicated for American standards, so it was shortened. No problem for Terry, who can look back today on a life fulfilled. While he still holds the reins at Academy Press, his two sons, Nick (45) and Tony (41), are eager to fill their father's shoes. The printer and machine operator, Georgis, is also an important player for the 23-person strong team. Terry brought him over to Academy Press from Greece. He did so because he wanted an experienced professional for his printing press – and this kind of qualified personnel is hard to find in Seattle. Georgis even speculates that his impressive collection of the Heidelberg News has also boosted the international transfer of personnel – though there is a clear wink to be seen in the eyes of the rest of the leadership squad for a comment of such mythic Greek proportions.

Terry's story in the "New World" begins in 1949 in New York City at the young age of 15. After just one year on the East Coast, life pulled him to his father's cousin, clear across the country, to Seattle, Washington. He can still remember the five-day train journey across the vast land as if it were yesterday. In his cousin's print shop, he started out at 35 cents an hour. While this was not the most exciting work, with time, his love for printing grew. Since his cousin had no children and wanted to retire, Terry bought the company – including a windmill and a two-color printing press, as well as the rights to the name – for 80,000 U.S. dollars in 1975. The name is important to him because it reminds him of his homeland Greece: "Academy" stands for the "Academy of Arts" in Athens and thus the print shop's high standard of quality for their products.

When Terry acquired the operation, four people were essentially printing business cards and envelopes. But at the start of his tenure as the new boss, he not only ran the press and ensured that orders came in, but he also personally delivered the products to his customers. The dedication paid off and sales kept increasing. Today, sales are around 7.1 million U.S. dollars (5 million euros). By 1982, they needed to move to a new building, which, in the meantime, is now bursting at the seams as well. But another move is out of the question for the time being, with the astronomical prices for real estate in Seattle. Instead, Terry is far more interested in buying the adjacent building to continue expanding. Then he would have room for another Speedmaster CD 74. While Terry's first Speedmaster CD 74 has only been in operation for 36 months, it has already completed more than 60 million prints. "The press is a reliable workhorse," ▶

Motivated employees, modern equipment and clever management – the success of Academy Press has many facets. (left)

“MULTI-COLOR INK APPLICATIONS WITH COATING HAVE BECOME A REAL HIT.”



Terry Karis (top left) has long reached the summit of success. Soon he will pass the baton for good to his sons Tony (41) and Nick (45) (from left).

says Terry. “It has to run 24 hours a day in three shifts, because the multi-color ink applications with coating, which we process very well, have become a real hit.”

Corporate groups such as Nordstrom and Macy’s, the basketball team The Seattle SuperSonics and companies from the tourism industry, including cruise organizers, rank among their main customers. “As long as the quality of the delivered print products is right, we have secure orders. We rely on using the newest technology so that it is clear to our customers that we only produce the best products,” emphasizes Terry.

Brochures, posters and calendars account for the bulk of the business at Academy Press. For Terry, “normal” jobs can range up to 100,000 sheets, even if the average order number is between 500 and 1,000 sheets. Located in the pressroom alongside the large Speedmaster CD 74 is a small two-color Speedmaster SM 52. This press also runs constantly at full capacity and urgently needs to be replaced with a faster multicolor press. Both Nick and his father are considering a second Speedmaster CD 74 with perfecting device, since this increases the machine’s productivity even more. Prinance is also on the Academy Press list of investments. “We need more transparency to see which jobs we earn a lot of money on and where we possibly lose money,” says Nick.

From immigrant son to millionaire in sales. Terry is proud of his life’s work and the United States. “If you follow the laws and are hard-working, you can fulfill every dream here,” he says. In so doing, he recalls the Olympic spirit which shapes his personality and production. When it comes to his outlook on competition, it is very sportsmanlike: “May the best one win.” A sense of self-confidence can be found resonating in this statement, which is thoroughly justified because not only does Academy Press have high-performance technology, but also good employees and leaders. Terry therefore does not have to worry about his future. In the meantime, his sons are leading the company as successfully as their father. And the next generation has also descended from Mount Olympus: Terry now has seven grandchildren. ■

“IF YOU FOLLOW THE LAWS AND WORK HARD, YOU CAN FULFILL YOUR DREAMS HERE.”

Facts & Figures

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Christoph Deutsch (38) studied biotechnology. He took over the business from his father, Klaus, at the beginning of 2004.

SDV – DIE MEDIEN AG, GERMANY

THE SUN RISES IN THE EAST

In the fall of 1989, the wall which divided Berlin for almost four decades fell. Shortly thereafter, the country was reunited. A political economist from Munich, Klaus Deutsch, sought and found his fortune in the former East Germany, or GDR: In Dresden he started his new future and began with a one-color GTO. His son, Christoph (38), has been successfully at the helm of his father's company for about three years.

An old GDR anthem recalled the country's revival from ruins after the destruction of World War II. When this "revived" state was also carried to its grave in 1990, there were few people with tears in their eyes: In many of the country's cities, including Dresden, the scars from the war were by no means healed yet because of the socialistic economy of scarcity. Still, East Germany had many opportunities to offer after reunification, which people like Klaus Deutsch and later his son hoped to take advantage of.

Klaus saw his chance in the vestiges of the "Volkseigenen Betriebes VEB Kombinat Robotron." During GDR times, the name still stood for high-tech solutions in a socialist world. This Dresden operation, the GDR's most modern state-owned enterprise, manufactured computers and typewriters. After the fall of the wall, the company changed hands and became part of the Munich Siemens group. In 1990, Klaus took over the company's print shop, which printed primarily instruction manuals. He exchanged all of the old machines for a GTO from Heidelberg and opened his print shop not far from ▶

WHERE WILL MY CUSTOMERS BE TOMORROW,
WHAT WILL THEY BE DOING, AND
HOW CAN I HELP THEM TO DO SO?

the ruins of the world famous Frauenkirche. In the meantime, the Frauenkirche once again shines in its new glamour, and the former company print shop is now a joint stock corporation called SDV, Sächsische Druck- und Verlags AG. The business, with 210 employees and a sales volume of 44 million U.S. dollars (30 million euros), considers itself a media company. At its core is the concept of offering services based on diverse forms of media. This includes printing high run mailings in endless rotations, individualized digital print items, direct marketing software, as well as – above all else – offset products and postpress services. The five companies that make up the group thus fulfill a broad spectrum of customer wishes and even manage complex projects together.

Modern media service provider. Klaus passed direction of the business on to his son Christoph in 2004 and switched to the board of directors. His son leads the group of companies with the same

pep as his father, but he brings new ideas and a new style with him. He focuses more intensely on continually aligning business and company strategies with the future. “Where will my clients be tomorrow, what will they be doing in the future and how can I help them? These are the questions that drive me,” he explains self-confidently and adds, “I consider myself to be a media service provider because I link printing with service in a contemporary, modern way that delights my customers.”

Enter or sell. Progressive thinking and the willingness to try new things – these traits most likely stem from Christoph’s early experience abroad: He completed his degree in biotechnology during a two-year stay in the United States. Afterwards, he worked for a large British-Swedish pharmaceutical corporation. But then he got a call from his father: Enter the business or I will sell. Those were the options. He decided to try it out for a year to get a taste of things. ▶



Overview of German History

Following World War II, in 1949, Germany was divided. In the western part, a free democratic constitutional structure and a social market economy emerged. These were the prerequisites for the economic and political success of the Federal Republic of Germany (FRG). The eastern part became the German Democratic Republic (GDR) and was strongly influenced by what was then the Soviet Union. The GDR was a one-party system with a socialist economic system. The people there suffered under drastic restrictions on travel, among other things. The wall put up through the middle of Berlin – and surrounding all of West Berlin – as well as a border fence along the entire inland German border, prevented GDR citizens from leaving the country for the west. The lack of freedom to travel led to the mass demonstrations in 1989, following which the GDR leaders relaxed travel restrictions. Nevertheless, the country spun increasingly out of control in the months after. Tens of thousands left the GDR. While the Soviet Union remained quiet, the GDR government eventually gave up. The wall fell on November 9, 1989, resulting in the long yearned for reunification of the country on October 3, 1990.

The SDV team advises their boss on machine investments: Martin Hirsch (bottom left), Andreas Trautwein (top left), Anja Brack (top), Stephan Heller (right) and Annett Göllner (right).





IN THE MEANTIME, WE HAVE WON CUSTOMERS ALL ACROSS GERMANY.

That's now more than three years ago. The fascination of the industry and its possibilities got the better of him. While Christoph Deutsch doesn't necessarily dream of printing presses, he is that much more enthusiastic about the ideas that will secure the future of his business for generations to come.

New ideas while jogging. The 38 year old doesn't distinguish himself only with his unconventional dreams. He doesn't want to fit the common image of a member of a corporation's board of directors either. The ardent marathon runner doesn't shy away from using breaks for a jog around Dresden to clear his head and make room for new ideas, for example. Architecture is another of Christoph's hobbies. That's because the company buildings, parts of which were already 125 years old, had to be renovated and expanded. During the design phase, the company boss looked to innovative approaches, as he does for technological equipment and his business strategy as

well. His "new architecture" is in the meantime so well-known in Dresden, that the city's taxi drivers – even if they don't know the SDV as a company – immediately know what's meant when someone asks them for the company with the "slanted hall."

Sales volume nearly double. One of the most successful print shops in Dresden resides in this "slanted hall." One milestone in SDV's more recent history was the takeover of the DirectMail business division of Winter AG, with 75 employees in Weidenberg bei Bayreuth in north Bavaria. This step nearly doubled SDV's total sales volume. "On top of that, we've also won additional clients throughout Germany," says Christoph. This supra-regional acquisition is both a business strategy and also results from historical facts: Many companies – and thus potential print shop customers – emigrated from Dresden during the socialization of GDR businesses in the 1950s. Thus today's German corporate headquarters are usually in

David Miedthank, Matthias Lieber and Oliver Voigt ensure excellent print quality (picture left, from left). Veronika Raschke's expertise is irreplaceable during exact stitching (picture right).

other federal states – and with them the large print orders. But Dresden is proceeding to find its way back to its heyday: Thanks to the state-of-the-art factory belonging to the American chip manufacturer AMD and the good work of Dresden University, the location is developing into the "German Silicon Valley." Following in the foot-

steps of Robotron, high-tech solutions are once again developed and finished here. They had a bit of luck as well: Not far from SDV an international trans-shipment hub belonging to DHL group was opened. The logistics center makes it possible for SDV to deliver print products quickly and flexibly. ▶

One Hundred Year Flood

In 2002, a natural catastrophe set in that was previously considered impossible in such a magnitude. After heavy rainfalls, the Elbe River reached the highest levels in all of Dresden's 1,800-year-old history. During this hundred year flood – really a "thousand year flood" – SDV, situated near the river, was hit particularly hard. The pressroom was entirely flooded. But help from Heidelberg came fast. In the middle of the sludge and dirt, a used printing press was delivered so that production could keep running. "Without this fast help from Heidelberg, SDV would no longer exist," emphasizes Christoph. In the following months, SDV cleaned up and installed new equipment. It took a good year before all the damage was finally repaired and all the machines were replaced.



The modern machines and Steffen Leonhardt's experience are an unbeatable combination.



Sebastian Werner in postpress.



Print creations from SDV ready for show (picture right).
 Ria Holfert, Bettina Kramer, Gabriele Krause and Marion Sowade are responsible for fast shipping (picture left, from left).



BE COURAGEOUS AND TRY A LOT OF THINGS OUT.
 BUT WHEN YOU REALIZE IT'S THE WRONG DIRECTION,
 REACT QUICKLY AND APPROPRIATELY.

New opportunities with high-performance technology. Those who nevertheless have to look for customers primarily from afar – regardless of whether this has historical or other causes – need modern technology. At SDV, the company relies on two Speedmaster CD102s from Heidelberg, both with coating unit and one with UV configuration. Other machines in use are, for example, a Speedmaster SM 102 with perfection after the third printing unit as well as a Speedmaster CD 74 with perfection and coating unit. On top of that, a Speedmaster SM 74 with perfecting and coating unit is also being used. A POLAR-Mohr 92 XT and a 115 ED fulfill their cutting needs. In postpress, there is also a saddlestitcher Stitchmaster ST 400 with seven folded sheet feeders, a Plano envelope feeder, three product sample dispensers and an inkjet address printer.

Christoph sets the course when acquiring new equipment. Depending on client demands, he works with SDV specialists to define what a machine should be capable of. Because of his ability to think

from the customer's perspective and with new business opportunities in mind, Christoph recognized the possibilities of digital printing and the Internet early on and came to the right conclusions. The concentration on personalized print items supplementary to classical offset printing has become one of SDV's secrets to success – with increasing volumes in both categories.

Own software for personalized photos. Written in large letters throughout SDV's self-marketing campaign is "Welcome to the above average!" The slogan isn't full of empty words. Instead, it serves as a constant driving motivation. An example: The SDV Group's software company has won customers in the United States as well. DirecType, for instance, a program for creating personalized photos, was presented at the Graph Expo in Chicago. Using the program, customers can write their names in the form of clouds in the blue sky or draw mussels on the white sand beach with fonts

developed and designed by SDV. The "work of art" can then be ordered online, as a calendar for example. Shortly thereafter, it lands in the customer's mailbox, printed nicely.

Failure wanted. Not every idea is as successful on the first try the way Christoph would want, of course. Some projects are therefore ended early on when there's no promise of long-term success. In this case, he has a fitting motto ready, "Fail often, but fail quickly!" He interprets it in this way: "Be courageous and try a lot of things out. But when you realize it's the wrong direction, react quickly and appropriately. That also means that you have to admit mistakes and end a favorite project before the costs start to become painful." So that's where the Dresden fan gets his affection for experimenting with business. And you have to admit, in the end, he's achieved a lot with this attitude. The company's sales and earnings have more than tripled since he took office. ■

Facts & Figures

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JOKER GRAFISK, NORWAY

JOKER WITH CHARM

You only need to see the twinkle in Kjetil Sjøengs' eyes to know why his Oslo print shop carries a jester's hat as its logo: The boss of Joker Grafisk just can't help smiling. The likeable jester has used his enthusiasm for printing and dedication to his customers to start a print shop that grew from six to 14 employees in just one year.



A listener once reported that he saw a man playing the trumpet behind the steering wheel of his car on a beloved Norwegian radio show about everyday oddities. "They must have been talking about me when I was really late for a performance once!" Kjetil Sjøeng admits with a smirk. Indeed, the 36 year old has been active in a brass band since he was 7. And today he sets the tone in a print shop whose jester-hat logo fits him like a glove. But for all that, the success of Joker Grafisk is rooted in entrepreneurship, willingness to take risks, dedication and perseverance.

Flashback: Kjetil was 16 years old when his father, Steinar Hjell, sets him up in a print shop. "I actually didn't really know where I wanted to be professionally," he says. Nevertheless, Kjetil completed his training as a printer without further ado, learned the trade from scratch and impressed his colleagues early on with his own ideas. Kjetil constantly questioned the existing ways of doing things. In ad-

dition, the cheeky little devil always stood out in a crowd with his strong initiative and his aspiration for more. After completing his training as a printer, he gathered experience in prepress, which he then took with him to his first sales job at the age of 24.

Working around the clock. There, Kjetil's creativity was particularly in demand. His job was to identify and seek out additional business for the flourishing bookstore. The idea was to generate extra sales by printing brochures, flyers and other print items. "I was so successful that the owner of the print shop offered me a partnership and a share of 49 percent, with the option of later taking over the remaining shares as well," says Kjetil proudly. This prospect served as an adrenaline rush, and Kjetil began working practically around the clock. And, after just 17 months, the new segment belonged to him. Kjetil, only 25 years old, decided to go it on his own with commercial jobs, initially remaining in the existing shop. ▶

Hobby trumpeter Kjetil Sjøeng (36) sets the tone at Joker Grafisk. He often plays the Norwegian national anthem with his brass band during soccer games.

Technology freak Kjetil loves his work (above). The blond-headed Glenn Jensen embodies the typical Norwegian (below).



The entrepreneur

Kjetil Sjøeng is a person with goals who is also unswerving in seeing them reached. The 36 year old possesses more than 20 years of experience in all areas of the printing trade. He realized his dream of having his own business at the young age of 25. The success of his company, Joker Grafisk, also rests on his early realization that only by taking advantage of modern technology is it possible to guarantee sustained success in the industry. But despite the seriousness with which the passionate trumpet player carries out his profession, there is no shortage of fun in his business. For him it is a source of new ideas, which his logo – a joker’s hat – symbolizes as well.



Turbulent beginnings. In 1998, he moved to the current location, Martin Strandlis vei 10, at Ammerud in Oslo. He had a new Speedmaster SM 52 from Heidelberg to accompany him: “Heidelberg is the printing press manufacturer I grew up with,” the head of Joker Grafisk says with a grin. For him, there’s no alternative when it comes to realizing the vision of his own print shop. In the early years, Kjetil did everything himself – from acquisition to processing orders and issuing invoices. His first co-worker is a trainee, and four further employees were added by 2002.

However, the first years were hard – especially when they lost a key customer in what was generally considered a weak market environment. The young business on the Osloffjord hit turbulent times. But Kjetil did not give up. Together with Heidelberg’s Norwegian sales partner, Luth Gruppen, the ambitious technology freak played the ace hidden up his sleeve, which got his company going again. The ace was called ‘process integration’ and was laid down by Prinect. “Prinect optimized our data flow and practically created a new company,” he says, sketching out the importance of the influential decision. Behind it was the realization that “we can only process our

roughly 2,500 jobs per year successfully if we tighten our own internal processes considerably.” So Joker installed the management information system, Prinect Prinance, and automated the prepress workflow with Prinect Printready. In addition, the Computer-to-Plate system Suprasetter 74, the four-color Speedmaster SM 52 as well as a POLAR 78 XT cutter and the folding machine, Stahlfolder TH 56, were also networked.

New customers, new jobs. It all paid off for the businessman: Within a year, Kjetil realized he needed to more than double the number of employees from six to 14. And a big part of the reason why his print shop was buzzing again was because he could then process his “everyday orders” much faster and therefore much more profitably. Kjetil also took advantage of the opportunity to tap into new jobs and even novel customer circles. This is where his sales experience really helped him out: Kjetil convinced customers from the real estate sector to have very short runs presenting expensive homes made on his digital printing press. “On the side,” he naturally won additional offset orders from this clientele as well – such as when the



Joker Grafisk is made up of a well-orchestrated team: Thomas Sannes, Trine Lystad, Kjetil Sjøeng, Morten Johansen (top row, from left), Ole Thomas Schoyen, Glenn Jensen, Ranja Riso, Tor Arne Syvergaard (bottom row, from left).

Oslo – living and working well

Oslo, the capital of Norway and a city of 550,000, is not only a favorite destination for thousands of tourists and a paradise for art enthusiasts, but it is also a prosperous economic center as well. In 2006, it was recognized as the world's most expensive city. Its more than 1,000-year-old history confronts visitors at every turn. But rather than feeling stifling and old, it buzzes with life and connects tradition with the modern. The particular flair of the inner-fjord location and the huge forests covering half of the 4,876 square foot (453 sq. m.) area create a unique symbiosis between nature and city. It is one spot where you can live and work well.



Employees in all areas of the company work with deep concentration. In this way, quality is high and business is booming.

WHOEVER WANTS TO SUCCEED IN A PRICE-SENSITIVE MARKET NEEDS TO PROCESS ALL STEPS EFFICIENTLY.

real estate agent needed high-quality image brochures with 2,000 copies or more. Furthermore, the offset division tuned with Prinect kept Joker so busy that it had to run in two shifts again.

Latest technology as growth engine. Thus Kjetil has a hard time understanding many print shop owners' reservations about computers, software and the Internet. As a representative of a young generation of printers, he is convinced that long-term growth can only be achieved with the help of modern technology. Kjetil believes that sophisticated software for the integration of all processes in the print media production plays a decisive role. And, from his point of view, Prinect is also a truly unique selling point: "Even the manufacture of print creations is the sum of many individual steps. Those who want to sustain their position in a price-sensitive market have to be able to carry out all of these steps efficiently – from calculation and production planning to prepress, printing and postpress and up to delivery and billing." Future-oriented companies offer this complete chain of services and consider themselves to be comprehensive media service providers for their customers. Like Joker Grafisk with the slogan "one-stop service."

"Thanks to the investment in Prinect, our data flow has improved significantly," says Kjetil, noting that the integration of all steps increased productivity and created greater transparency across the entire chain of processes at Joker Grafisk. "We recognized and exhausted possibilities for improvement," he states, adding, "Our performance and profit margin on the various jobs have gone up with it."

Offset printing for small runs. Yet, the man with the jester hat and pronounced weakness for fooling around with technology is already putting out his feelers for something new. Maybe he will delve into work with the Digital Print Manager because then he could include

his digital printing division in the Prinect workflow. "Or perhaps I'll look into a Heidelberg with the new Anicolor technology soon, in order to transfer the strengths of offset printing to my shortest runs as well," says Kjetil with a twinkle in his eye. In the meantime, no matter what the likeable jester ends up deciding to do, Kjetil is well-known in the Oslo branch for his modern thinking. Thus he sets the tone beyond his own four walls as well. This is, of course, even truer when he plays Norway's anthem at the national soccer team's games. "But there I'm on the screen for a maximum of two seconds," he says with a smile, "and with Joker, I, of course, want to stay in the game for much longer!" he says. That is as long as his job – despite all the stress – continues to be as much fun for him as playing the trumpet. There's no real doubt that it will happen. ■

Facts & Figures

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News & Reports

Heidelberg “Down Under”: New Home

Australia. Heidelberg’s branch office for Australia and New Zealand (HAN) has found a new home: The “Aussies” moved into a futuristic looking residence in Notting Hill, a suburb east of Melbourne, at the end of last year. The building isn’t just advantageous for the employees, it benefits HAN customers as well. Alongside the offices, the building also houses the Australian Print Media Academy. The PMA space alone stretches across more than 10,764 square feet (1,000 sq. m.). A combined printing prepress and Prinect “suite,” an exhibition room for press and postpress machines, and several seminar rooms occupy the space. The new address is:

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New Home: Heidelberg’s branch office for Australia and New Zealand has moved into a futuristic looking building east of Melbourne.

Qingpu: Inauguration of New Halls

China. Excitement in Shanghai: Towards the end of 2007, Heidelberg inaugurated the production halls II and III in the city district of Qingpu in front of 180 guests invited from the government, business and clientele. While Hall I is intended primarily for producing Stahlfolder KHC 78/66 folding machines, Hall II is for assembling printing units for the Printmaster series PM 52 and now also PM 74. The final installation of both series is completed in Hall III. As is true for all the other machines from the Qingpu factory, the PM 74 is also adjusted specifically for the needs of Chinese commercial printers. For the occasion of the official launch of the additional, all together roughly 118,403-square foot (11,000 sq. m.) production space, the head of Heidelberg China, Chan Seng Lee, presented Li Quanlin with a miniature edition of the PM 74. The manager of Chang Zhou Baorui Color Printing Co., Ltd., in Beijing will receive the first Printmaster PM 74 to leave the factory in Qingpu.



Crystalline Welcome: On the occasion of the inauguration of the new production halls in Qingpu, Chan Seng Lee, head of Heidelberg China, presented a model Printmaster PM 74 to Li Quanlin, manager of Chang Zhou Baorui Color Printing.

Wiesloch-Walldorf Factory: New Hall Opened



Curtains Up: Next to the prime minister of Baden-Wuerttemberg, Günther H. Oettinger, Heidelberg chairman, Bernhard Schreier, opened the new assembly hall 11 at the Wiesloch-Walldorf location.

Germany. Heidelberger Druckmaschinen AG opened the new assembly hall 11 at the Wiesloch-Walldorf location at the end of September 2007. Heidelberg invested roughly 64 million U.S. dollars (45 million euros) in the hall. With 376,737 square feet (35,000 sq. m.), it is about as big as five soccer fields. The 853-foot (260 m) long, 443-foot (135 m) wide and 56-foot (17 m) high building now serves as the birthplace for the new very large-format machines, the Speedmasters XL 145 and XL 162. The opening of the hall, which itself looks like a huge printing press, simultaneously also marked the 50th anniversary of the entire location. The factory in Wiesloch-Walldorf began service in 1957. “We’re continuing the growth story of the world’s largest and most modern printing press factory with our newest assembly hall,” emphasized Heidelberg chairman Bernhard Schreier during the festivities.

Sixpack: Business Report Distinguished Once Again

Germany. At Europe’s most renowned competition for business reports ranked by the German economic journal, manager magazine, Heidelberg once again won the M-DAX competition. The company’s annual report 2006/2007 is thus already its sixth to receive this honor. In the overall evaluation of all 200 entered business reports from DAX, M-DAX, S-DAX, Tec-DAX and Stoxx 50, Heidelberg’s “Company Business Card” achieved second place. “These accomplishments are a clear indication of the continuous quality of our year-end accounts report,” says Heidelberg’s chief financial officer, Dirk Kaliebe, at the awards ceremony. Those interested in the distinguished business report can request it in German or English at www.Heidelberg.com in the section “Investor Relations”/Services and Contact/Order Form.



Distinguished Business Report: Chief financial officer, Dirk Kaliebe, presents Heidelberg’s sixth winning certificate in the M-DAX competition, a renowned business report ranking carried out by the German manager magazin.

Printing Presses that can Call: eCall for Remote Services



Direct Connection to the Print Press: If desired, users can have their printing press “call” the responsible service employee at Heidelberg using eCall.

Heidelberg presented the module “eCall” for the Web-supported Remote Services for the first time ever at the Graph Expo in Chicago. If a machine equipped with the module detects a failure, it can relay the appropriate error message directly to the responsible service staff at Heidelberg – as long as the user wants it to, of course. Within a minute after confirming on the touch screen of the Prinect CP 2000 Center, the necessary data (including an electronic pre-diagnosis!) reaches Heidelberg staff. They can then come up with remedies to the problem in lightning speed and relay these to the user via telephone. The user himself thus saves calling the Call Center, doesn’t have to explain the problem himself anymore and cuts back time needed by about half. Printing presses able to “call Heidelberg” thanks to the expanded service program of systemservice 36plus, will first be delivered to pilot markets in the United States and Germany at the beginning of the year. Starting at drupa 2008, the e-Call function will be introduced to the worldwide market.

Service Parts: Hong Kong Completes the Supply Quartet



Heidelberg's Logistics Quartet Completed in April: Alongside its counterparts in Germany, the United States and Japan, the hub for replacement parts in Hong Kong ensures worldwide availability of parts.

China. Heidelberg will be completing its worldwide network for service parts with the festive inauguration of the Hong Kong Logistics Center (HLC) in April: Alongside the logistics locations in Germany, the United States and Japan, the hub for replacement parts in the heart of Asia will contribute to provide print shops all over the world with service parts as fast as possible – and in so doing reduce machine standstills to a minimum. The HLC, which will begin operation soon, is located in a 31-story high building. There, Heidelberg has roughly 10,000 various parts ready for Asian consumption on around 9,688 square feet (900 sq. m.) of storage space on two floors. An order coming into the HLC from Hong Kong will be able to be filled within the day. Print shops or service technicians elsewhere should generally receive the ordered parts the next day; Australian and New Zealand operations can expect delivery of needed parts to arrive two days after ordering. Should the HLC ever be missing a needed part, things have already been cared for: Either the colleagues in the Japanese logistics center will jump in or an express delivery from Germany will fill the gap. In either case, the systemservice network helps Heidelberg customers achieve more stable production or better planned down times. Print shops in the entire Asia-Pacific realm will soon be able to profit from the availability of original Heidelberg parts.

CIPPI Awards: BVD and Yamazen Distinguished

Japan. At the CIPPI Awards, in which the CIP4 organization nominates outstanding implementations of process automation, two Heidelberg customers from Liechtenstein and Japan performed excellently. BVD Druck + Verlag AG from Schaan won the competition in the category “Highest Efficiency Increase and Improvement of Sales Approach,” while Yamazen Communications Co., Ltd., Utsunomiya-shi from Tokyo claimed second place in the category “Best Cost-Benefit Ratio.” Yamazen calculated the cost-benefit ratio on the investment in a custom-tailored Prinect solution at 1,584 percent; BVD calculated a return on investment of around 760 percent with their specific constellation. The CIP4 organization honored the achievement of such savings potentials with awards presented within the framework of the Japanese printing trade fair, IGAS.



Efficient Team: CIP4 representative, Stefan Daun, BVD manager Peter Göppel, assisting head of the government of Liechtenstein, Klaus Tütscher, and Heidelberg's executive board member for engineering and marketing, Jürgen Rautert, at the presentation of the CIPPI-Awards. (from left)

Further information: www.cip4.org or www.heidelberg.com/hd/prinect

Iran Rotative: Comprehensive Consumer Information



Consumer information at work: Heidelberg's Iranian sales partner, Iran Rotative, lured numerous participants from across the country at to Print Training and Exhibition Center for an informational event on consumables.

Iran. Heidelberg's sales partner, Iran Rotative Co. Ltd., hit the nail on the head with an informational event on consumables: Numerous representatives from print shops, postpress specialists, organizations, and even print shop customers from all over the country swarmed into Iran Rotative's Print Training and Exhibition Center to gather valuable information first-hand. And Iran Rotative made sure they wouldn't be disappointed: They invited experts from ink manufacturers, printing plate producers, blanket companies and chemical deliverers, among others, to answer all of consumers' questions extensively and competently. The event was rounded off with lectures on workflow solutions and print prepress devices from Heidelberg as well as explanations on standardization in offset printing. In this way, participants also received insights into the interplay of diverse factors within the “printing process chain.”

PrintSells: Heidelberg Supports Print Media Campaigns

Belgium/Germany/USA. Print products are present everywhere. Often they are so taken for granted, that some marketing managers are hardly aware of the effectiveness of print media anymore. To sharpen awareness, the European Association of Fine Paper Manufacturers (CEPIFINE) created the Europe-wide campaign called “PrintSells.” The program, which is also supported by Heidelberg, informs the public about the unique effects modern print creations can have on their target group. To this end, CEPIFINE and partners provided a breadth of information from research on the effect of media and illustrated it with concrete case studies from the areas of direct mail, magazines, catalogues/brochures and company publications. Those interested in the effectiveness of print and tips on the effective implementation of print products can find comprehensive information at www.printsells.org. Heidelberg USA is also supporting a similar initiative in North America. The program, called “The Print Council,” is supported by several industry companies, suppliers, print shops, media, organizations and even well-known universities in the United States and Canada.

Further Information: www.theprintcouncil.org

Speedmaster SM 52-10-P: Now also with Anicolor

At the IGAS which took place in Tokyo, Japan, at the end of September, Heidelberg presented the ten-color Speedmaster SM 52 with perfecting device and Anicolor for the first time to the broader public. In this configuration, the machine uniquely picks up the pace: It unifies the enormous “start-up speed” of the short inking unit with the high “end speed” from the simultaneous printing of front and back sides. The result: Depending on the print subject, the machine is finished with set-up after only 40 sheets; all following sheets have a convincing top quality and constant coloring. This reduces start-up waste by up to 90 percent. Thanks to these characteristics, the machine is also ideal for operations which produce short runs with frequent job changes. In short, it offers enormous start-up speed with high end speed.

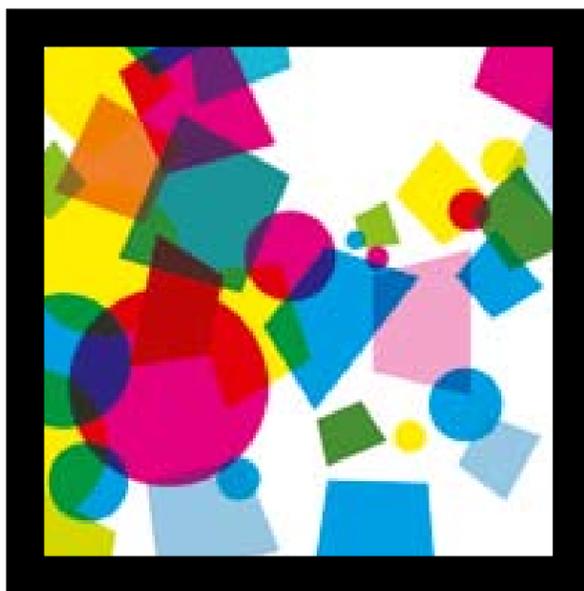


Lightning start: Thanks to the Anicolor short inking unit, the Speedmaster SM 52-10 combines an enormous start-up speed with the high end speed of perfecting in one pass.

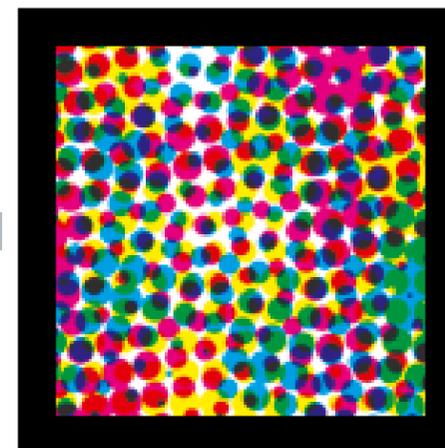
Further Information: www.heidelberg.com/hd/SM52 or www.heidelberg.com/hd/Anicolor

PRINECT DIGITAL PRINT MANAGER

FROM TWO, MAKE ONE



PRINECT



OFFSET



DIGITAL



Those who offer digital printing in addition to offset expand their range of services and increase flexibility on deadlines. Now, both printing processes can be controlled via a single prepress workflow. The Prinect Digital Print Manager integrates digital printing systems from Xerox, HP Indigo and Kodak NexPress into the Prinect workflow.

Everything from one source, with one responsibility and from one print shop – that’s the company motto at the Austrian Grasl Druck & Neue Medien GmbH located in Bad Vöslau near Vienna. The full-service family business has an accordingly large product portfolio: Books, brochures, catalogues, newspapers, magazines, advertising material, Web design and much more. In order to also be able to offer its customers digital printing, the long-time Heidelberg customer expanded its range of offset machines in mid 2005 to include a digital printing system, an HP Indigo 3050. The disadvantage: two parallel prepress workflows. The digital print system was controlled using a Helios workflow, the offset press ran with the Prinect Printready System. “So we needed different software systems, which then increased the time and costs needed for operation and maintenance. Additionally, we also had to decide whether a job would be printed with offset or digitally already when

generating the order,” manager Walter Grasl remembers. The business with 120 employees introduced the Prinect Digital Manager in May 2006 to unify the workflows.

NEARLY IDENTICAL WORKFLOW

Like Grasl Druck & Neue Medien GmbH, numerous Heidelberg customers have purchased digital print systems in the last years, in order to be able to offer personalized mailings or print on demand, for example. “This trend will continue. That’s why it’s important to make the advantages of a Prinect workflow available for digital printing as well,” says Peter Leu, vice president of Prinect Preprint. “Particularly when the needed data base in offset and digital printing is up to 90 percent identical. With Prinect Digital Manager, we fill an important gap on the way to a fully integrated print shop,” Leu says. The Prinect Digital Print Manager was introduced at Ipex 2006.

INTEGRATION THANKS TO STANDARD FORMAT

The goal is to integrate as many digital print systems as possible from leading manufactures like Xerox, HP Indigo or Kodak NexPress. For this reason, Prinect Digital Print Manager communicates with these manufacturers’ digital printing presses using Job Definition Format (JDF) and Job Messaging Format (JMF). Starting at drupa 2008, digital print systems by Canon will also be integrated. Prinect Digital Print Manager makes it possible to integrate digital print systems by different manufacturers at the same time. A prerequisite for using Prinect Digital Print Manager is the Prinect Printready System.

CENTRALLY ADJUSTABLE JOB SPECIFICATIONS

With Prinect Digital Print Manager, comprehensive information on a print job can be looked at, configured in more detail and sent out as an order to the offset or digital print systems on the screen – the

so-called Prinect Cockpit. Job parameters which can be preset in Prinect include number of print runs, choice of printing stock, single or double-sided printing, type of delivery and the kind of inline finishings, if that’s part of the target press, for example. The digital job parameters can be saved in processing sequences and thus enable the automatic transfer of the print job. “The increased automation of prepress processes, alongside the greater transparency in tracking an order, is a decisive advantage for us,” says Grasl.

REPORTING TO PRINECT COCKPIT

In the same way, with help from the Prinect Digital Print Manager, various production data from the digital print system also flows back to the Prinect Cockpit. Thus the user can look at the screen and read if and when a digital print job is completed. That lets you set any following work steps in postpress in time, for example. Together ▶

PRINECT DIGITAL PRINT MANAGER ...

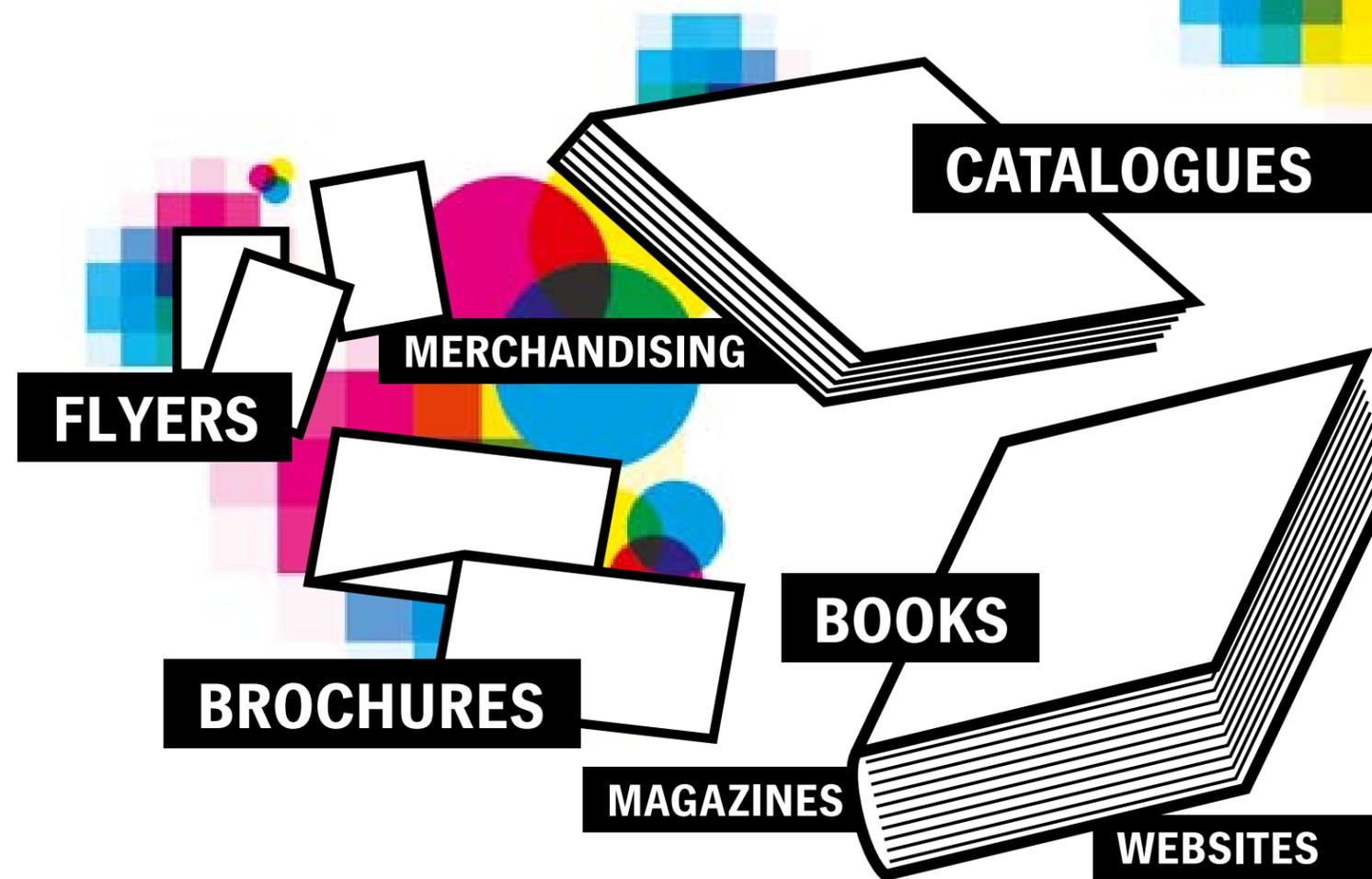
... channels the parallel workflows for offset and digital printing into one single one and thus lowers operation and maintenance time and costs.

... uses the open Job Definition Format (JDF) and Job Messaging Format (JMF) to integrate the digital print systems by Xerox, HP Indigo, Kodak NexPress and, in the future, Canon.

... reports current production data from the digital printing presses back to Prinect and thus makes fast finishing possible.

... enables individual jobs to be split between offset and digital printing presses.

... increases flexibility in production and amortizes after two years at the latest.



with all the digital print partners, Heidelberg is working on enabling the production data from the digital print systems to flow back into the Management Information System (MIS), for example to Prinect Prinance. While this is already partly achieved for Kodak NexPress in the current version of Digital Print Manager, beginning at drupa 2008, all digital print systems by all manufacturers will report production data back to the MIS. "In this way, post calculation of jobs is significantly easier and accelerated," explains Leu.

FLEXIBLE PRINTING

But orders don't have to be printed using only offset or digital printing machines. Jobs can also be split up and sent to both printing processes, which can make sense. "When we print a business report for a customer, for example, we can produce the actual print run in offset. At the same time, we're also able to produce digital copies for the customer's management in advance and at short notice," explains

Grasl. The reverse case is also imaginable: If a catalogue produced using offset printing and with a very short run and defined quality needs to be reprinted, this can be done quickly and cheaply using digital printing. Last but not least, it simplifies the individualization of print items like catalogues. The catalogue cover, which is always the same, can be produced in large numbers using offset printing. The inner pages, whose contents vary depending on the end customer, can be printed digitally.

FAST RETURN ON INVESTMENT

The flexibility in production pays off particularly fast with short runs or print-on-demand jobs. "The Prinect Digital Print Manager amortizes already after two years at the latest, and in many cases much earlier. For Prinect users with digital print systems, it's therefore a worthwhile investment in every respect," says Leu. Grasl can also testify to this assessment, even though his print shop prints 15

to 20 percent of its digital print jobs with variable data and the Prinect Digital Print Manager has only processed "static" data up until now, "The Prinect Digital Print Manager certainly pays off for us. In prepress we only work with one system for offset and digital printing now. This workflow standardization saves us a lot of time and money and we're much more flexible in production," explains Grasl. The production managers can now decide at the last minute whether imposed sheets should be printed out on one of the two Suprasetter 105s or as individual pages or DIN-A3 sheets on the HP Indigo 3050. Grasl Druck & Neue Medien GmbH doesn't just offer "everything from one source" anymore, it also fulfills customers' wishes faster than before. ■

Facts & Figures

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POLAR-MOHR

A Sharp Family

When you hear “POLAR-Mohr,” you automatically think of cutting machines. But members of the POLAR-Mohr product family can do much more, such as jogging, die-cutting and turning. Postpress can easily keep up with the increasing productivity. We’ll show you what POLAR has in store, including innovations for drupa 2008, with our family portrait.



The standard POLAR cutting system for formats around 27.6 × 39.4 inches (70 × 100 cm) with exact preparation of cutting material, manual loading and automatic depositing of the cut items on the pallet.

From a manufacturer of sanders and planers to a worldwide market leader in high-speed cutters for the graphics industry, a mid-sized business from Hofheim developed remarkably. Michael Neugart, manager at POLAR, looks puzzled when asked about the greatest challenge in the company’s now 100-year history. He furrows his brow, thinks a minute and then answers, “It was deciding on the right partners and helping to set quality standards for the branch over such a long time period. We’ve sold over 125,000 high-speed cutters since 1946 – of which about 60,000 are still cutting away.”

High quality and innovation have been POLAR’s trademark since the company’s founding by Adolf Mohr in 1906. The business which initially specialized in machine construction for the timber industry was the first manufacturer to use ball-bearings in its planers, for example. This enabled the cutting blocks to rotate without overheating, because the blocks’ two “poles,” the bearings, remained cool – as cold as the earth’s poles. “That was at least the idea behind the name POLAR, which rapidly won international renown with the new, patented knife fixture,” Neugart tells. Today products are very high-tech, of course. Already the basic configuration of the current generation of high-speed cutters enables a 30% increase in productivity compared to machines made 25 years ago.

Flagship cutting systems. The PACE automated cutting systems are indisputably the stars of the POLAR family. PACE stands for “POLAR Automation for Cutting Efficiency.” The term is a play on the word “PACemaker,” or in other words, pace setters who set the tempo in races, for example. With 90 seconds for an automatic full cut-out, the name is justified.

In the past years, POLAR-Mohr has continuously furthered automation of its cutting systems. They have repeatedly added new functions and components. “At the highest level of automation, ▶

“At the highest level of automation, there are no longer any operators necessary.”

there's no longer any need for operators, because loading and unloading, as well as the cutting process, for example, take place automatically," Neugart remarks. He goes over to an automated cutting system in the customer center and explains, "This equipment achieves with one operator the productivity of two on a normal system. Both the cutting process and the loading of the machine's rear table are carried out automatically. The operator has to jog the cutting material and push the cut items onto the Transomat, which then places them automatically exactly on a prepared pallet. Systems like this allow us to fulfill the demands of many customer operations which are under enormous cost pressure and therefore need increasingly more economic systems." According to Neugart, an operator using such equipment works roughly 40 percent more productively than with conventional cutting systems, "This is the only way to work off the higher capacities of the increasingly more productive printing presses and cut down on expensive extra shifts." Such modern systems, Neugart qualifies, achieve the highest return on investment in print shops with high workloads, running in two - or ideally even - three shifts. For businesses with smaller and average amounts of sheets to be cut, POLAR offers less automated cutting systems. "In terms of size and equipment, our products are flexible and geared towards the respective target group and its job structure."

Jogging, turning, die-cutting, etc. Alongside cutting machines are a whole row of other POLAR product family members: In preparation for cutting, the cutting material is first automatically jogged into position by "Autojog." The gripper transport system, "Autotrans," then pulls it onto the rear table where it is cut. After each cut, the pile is turned 90 degrees by the turning gripper, "Autoturn," until all four sides are cut. "Autotrim" disposes of the trimmings. It is all a bit reminiscent of science fiction - watching all the machines or systems at work without any people operating them, like the pile turner or the automatic label system. As Neugart

admits, ever more print shops need to streamline their processes to be able to compete, in particular in countries with high labor costs. "We therefore connect increasingly heterogeneous work steps with completely automatically controlled processes. Our "LabelSystem," for example, links supply, buffering, cutting, die-cutting and banding for the inline production of cut or die-cut labels," reports Neugart.

Close cooperation with Heidelberg. Networking also means maintaining their close partnership with Heidelberg, POLAR-Mohr says. Many products are therefore integrated into the Heidelberg machines using the Prinect workflow system. Compucut, for example, connects postpress with prepress, which minimizes make-ready times. POLAR also offers high-speed cutters and cutting systems in the right sizes for both of the new large-format machines by Heidelberg, the Speedmaster XL 145 and XL 162. This prevents a bottleneck in postpress even with very high cutting volumes. POLAR-Mohr also works with Heidelberg on tricky questions. "In the early stages of cold foil finishing with FoilStar, there were still problems in cutting. The foil sometimes stuck to the knife. We therefore developed a solution to avoid an electrostatic charging of the knife during cutting. Depending on the type of cutting material, customers can now choose the knife which will achieve the best results for them," explains Neugart.

Highlights at drupa. The manager sees one of POLAR-Mohr's main strengths to be their customer-oriented solutions which ease the workflow and ensure higher productivity (for example TwinClamp or AirKnife). The business will of course be presenting new innovations at the upcoming drupa again. "We will be presenting around 20 technical innovations in total." After hesitating briefly, Neugart reveals a few details. The "Autojog XT" will be brand new on the market at drupa. The jogging system prepares cutting material completely automatically - from partial separation of the raw pile to the jogging process up to the finished ream. "The Autojog XT processes up to 40,000 sheets (with a grammage of 80 gsm) ▶

“We link heterogeneous work steps with continuous processes.”



The POLAR cutting system for formats 19.7 × 27.6 inches (50 × 70 cm) with exact preparation of cutting material, manual loading and manual depositing of the cut items on the pallet.



The programmable top model POLAR 78 XT with 15" color display and operation via a touch screen for demanding cutting applications with formats around 19.7 × 27.6 inches (50x70 cm).

“We will be presenting around 20 innovations in total.”

Did you know that POLAR-Mohr ...

... was founded in 1906 as “Adolf Mohr, Maschinenfabrik” and the great grandfathers of the Mohr family worked as blacksmiths?

... has been a 100 percent a family business for more than 100 years?

... brought the first high-speed cutters onto the market in 1946 and has sold more than 125,000 machines in more than 170 countries, with a good half of them still in operation?

... exports 80 percent of machines, and the United States, is the largest market?

... produces around 2,000 high-speed cutters and 1,250 peripherals per year?

... has been manufacturing in China since 2006 and the biggest customer, with around 120 high-speed cutters, is also located there?

... has cut around 5 billion euro notes worth more than a half trillion U.S. dollars (0.5 billion euros) in Germany with POLAR cutting systems (TwinClamp) since 1999?



The programmable top model POLAR 115 XT with 15" color display and operation via a touch screen for demanding cutting applications with formats around 27.6 × 39.4 inches (70 × 100 cm).

per hour in format 19.7 × 27.6 inches (500 × 700 mm) to 29.5 × 41.3 inches (750 × 1050 mm) without difficulty. High output, combined with the exceedingly short make-ready times, will increase productivity in postpress even more,” Neugart is convinced.

New cutting system for large formats. In addition, POLAR-Mohr will also be presenting a cutting system in format 7 with new jogger for 7S, suitable for Heidelberg’s large-format machine, the Speedmaster XL 162. The L-R-176-T PACE processes reams up to formats of 48 × 64.6 inches (122 × 164 cm). Furthermore, the cutting system carries out a range of processes automatically. For example, it prepares the cutting material precisely, loads the high-speed cutter from the left, cuts the un-separated material and then deposits the cut material on the pallet. “With the cutting system L-R-176-T PACE, businesses can have their large-format cutting material processed by just one employee, too,” reports Neugart and adds, “We offer a total of more than 130 different PACE cutting machines.”

The only question left is: With so many models and options, are customers slowly losing the overview? “No, not at all. Our customers need the possibility to equip their system individually according to their needs,” Neugart comments. He then adds with a mischievous look, “Starting at the upcoming drupa, we will be providing a Web-based product configurator on our homepage. This will allow customers in the future to comfortably put together their desired system according to their production needs.” ■

Facts & Figures

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HEI PERFORMANCE

Experience Heidelberg's top performance class at drupa 2008: the Speedmaster XL models in halls 1 and 2.
From May 29th through June 11th in Dusseldorf. www.heidelberg.com

HEIDELBERG

SPEEDMASTER XL 145 AND XL 162, PART II

SUPER SIZE, SUPER PERFORMANCE

Premiere at drupa 2008: Heidelberg will present its new flagship model of the Speedmaster series – the XL 162. Its somewhat smaller sister, the XL 145, will also be seeing the light of day at that time. Packaging, commercial and publishing printers have long awaited the large-format machines made by Heidelberg.

Heidelberg took its time before entering the world of large-format sheet-fed offset printing – in formats 6 and 7b, meaning a sheet width of up to 63.8 inches (162 cm). Several factors spoke for entering at this point in time: Changes on the market (the branch’s consolidation process, for example), Heidelberg’s efforts to play a larger role in packaging printing and, last but not least, technical factors.

“It was only with the technological advances made in the past years that the time was really ripe for the large format at Heidelberg,” emphasizes Ralph Gumbel, director of product management for the Speedmasters XL 145 and XL 162. Gumbel lists the fully auto-

matic plate change and the automatic washup system for blankets, the computer-to-plate technology, advanced solutions in workflow as well as a simpler data handling, as examples. “The developments in prepress were especially decisive,” he adds. In addition, the market has also reached an “interesting size.”

Worldwide, there are currently around 3,000 printing presses in these format classes in operation in the field of offset. About a half of capacity is dedicated to printing packaging. Large machines, which allow for a lot of usage per sheet, are well-suited for this application, because the demand for folding boxes is enormous in some branches: Packaging for well-known detergent brands in Germany ▶



Cornflakes only begin to look delicious when they are packaged nicely, say product managers Ralph Gumbel and Olaf Reinecke (from left).

»THE XL 145 AND XL 162 BUILD ON ALREADY ESTABLISHED TECHNOLOGICAL CONCEPTS BY HEIDELBERG.«

and Europe, for example, are printed with runs in the two-digit million range. The manufacturers of cereals (cornflakes, bran flakes, rice puffs and muesli, etc.) even need significantly more than that. And the world's largest tobacco companies have umpteen million cigarette boxes printed each year.

Workhorse for magazines, catalogues and books. The large-format Heidelberg presses are also of interest to publishing and industrial commercial printers, for manufacturing high-quality journals, magazines, catalogues or books with 48 pages or more for example. "The Heidelberg News would be a classical application," said Gumbel's colleague, Reinecke. It is a familiar example: A run of 130,000 copies in four languages with an issue breadth of roughly 64 pages – that makes more than 8 million pages per issue, all printed with the highest quality in offset; with four issues that's over 33 million pages per year. These types of jobs are most the rewarding for the largest Speedmaster models.

The Speedmaster XL 145 and Speedmaster XL 162 are a logical further development for Heidelberg: Heidelberg pioneers new territory without reinventing the wheel in the process. The Speedmaster CD 74 and particularly the Speedmaster XL 105 presented at the last drupa, as well as a row of further detailed innovations, formed the foundation for the new Speedmaster generation. "The XL 145 and XL 162 build off Heidelberg's tried-and-true technological concepts," Gumbel underscores. Much of what accounts for the unusual productivity of both the large models has already been proving itself in the Speedmaster series for years. This creates the security that even the very first machines in summer 2008 will come onto the market already fully perfected. The first sales agreements were signed as early as the spring of 2006 at the IPEX in Birmingham, and now there are already a score of orders.

In terms of cars, if you switch to the larger size class from the same manufacturer, you'll be able to orient yourself quickly. This is true of Heidelberg machines as well. Those who know how to operate the Speedmaster CD 74 or XL 105 will have a particularly easy time of switching to the XL 145 or XL 162. Even printers who need to retrain themselves on a Speedmaster shouldn't encounter any trouble. That's because the comprehensive operating concept at the bottom of all control components is designed to be user-friendly. All elements are built in the same way, follow a unified logic and make operating the machine that much easier for users.

Ergonomic operating concept for short paths. Particular emphasis was placed on easy handling and ideal ergonomic in their design. Despite the impressive dimensions of the new format classes, Heidelberg created printing presses with "short-cuts," so to speak. In the case of other machines of this size, people poking fun at them have said that the printer often runs more than the machine itself. But that doesn't apply to the XL 145 and the XL 162. In our case, the printer can operate the machine from a central control panel. However, if he should nevertheless be on the go with his Speedmaster, he can operate the machine at other points as well. "Generally, we've placed a lot of value on full automation with our largest models, too, of course," emphasizes Gumbel, "so that the widest range of functions, from feeder to delivery, can be carried out with the push of a button."

The ergonomic operating concept is no coincidence: Already before designing the press, the printer's most common paths and activities were carefully analyzed. With the help of these insights, the press was conceptualized in such a way as to make these paths and the needed handling necessary as seldom as possible and as simple as possible. The inking form rollers, for example, can be set from one

Ralph Gumbel is excited about magazines in Heidelberg quality.

»WE'RE HAPPY TO BE ABLE TO PRESENT OUR CUSTOMERS WITH A NEW PERFORMANCE CLASS WITH THESE MACHINES.«

side, meaning the printer doesn't have to constantly run around the printing unit anymore. "There will be a whole series of such innovations that ease operation. But we don't want to give away too much just yet – after all, we wouldn't want to ruin the fun for our visitors at drupa!" Reinecke adds with a wink.

Seamless workflow integration. But one thing's for sure – the XL 145 and XL 162 also possess all the functions beyond printing which already distinguish other Heidelberg machines. So it goes without saying that they can be integrated into the Prinect workflow system, too, which increases the productivity and quality of printing processes even more. That's equally true for the Prinect Color Solutions, Production Solutions, Management Solutions, etc. Similar to the XL 105, for example, the new large-format Speedmaster presses can also be serviced remotely via Web-based Remote Services.

Naturally, the fitting plate imagesetters as well as postpress machines are also part of a perfect workflow. In prepress, the use of new laser technology has already contributed to the creation of the Suprasetter family, which is why Heidelberg immediately transferred this technology from the smaller formats into the large-format classes: The thermal plate imagesetter and the large printing presses were drafted together. As a result, Heidelberg is also proud to be presenting the CtP imagesetter Suprasetter 145/162/190 at drupa. In postpress, Heidelberg already has the folding machines Stahlfolder TD/KD 94, TD 112 and TD 142 Topline ready, which can

be modified on request to fit the formats 38, 44.5, and 57 inches (96.5 cm, 113 cm and 145 cm). On top of that is the die cutter Dymatrix in format 6. In addition, Heidelberg's partner, POLAR-Mohr, will also be contributing the highly automated cutting system L-R-176-T PACE for formats up to 7s.

Equally high availability and productivity. The Speedmasters XL 145 and XL 162 are a great success for Heidelberg, similar to that of the XL 105, most recently. They're a success which will mean an enduring change on the market - and that's not just the convinced opinion of product manager Ralph Gumbel. As the leading complete provider in sheet-fed offset world-wide, the company is taking its product portfolio to the next level with the large-format machines. "We're thrilled to be able to offer our customers a new performance class with these machines - with presses integrated into Heidelberg's infra-structure with Remote Service, perfect replacement part logistics and – in case things should ever jam – extremely fast service. Because particularly in this industrial segment, availability counts almost more than productivity – we have both," executive board member Jürgen Rautert is convinced. ■

(Part I appeared in the Heidelberg News No. 262.)

Olaf Reinecke knows large machines best.



BUSINESS MODELS, PART 2

Good Alone. Better together

In times of intense competition, it's growing more and more important to offer customers an individual added value. Two case studies show what that could look like: Franz Kuthal GmbH & Co. KG from Germany relies on a combination of full-service print shop, logistics, shipping and IT services. Tecnografica S.A. from Italy, on the other hand, is going strong with its sense of family, which customers love.



Business Model: Full Service Provider Kuthal, Mainaschaff, Germany

PERFECT LOGISTICS

There are a lot of good print shops. But there are only a few which take over demanding logistic tasks for their customers themselves," Helmut Kraft, managing partner of the companies Kuthal, RMD and e.ms in Mainaschaff, Germany, says of the reasons for creating their unique business model. From the idea to delivery, three separate businesses – a print shop, logistics and fulfillment and IT services – complement each other, depending on the customer's demands.

More than others. What's behind all of it? The roots of the business stretch back to 1910, when Franz Kuthal founded his print shop, "Kunst- und Handelsdruckerei," in Aschaffenburg. Because he had no successor, he sold his business to Oskar Glaab and Vinzenz Kraft in 1959. And that was actually the birth of today's business, because both owners got to work trying to breathe new life into the print shop with five employees – and with success. Kuthal moved to a larger production building in Mainaschaff in 1967. There, in 1978, the era of offset printing also began. Even at that time their strategy was to offer "more than others," and that's why the direction of the business didn't just invest in the "usual" four-color machines, but rather in five and six-color machines as well in the ensuing years.

Fully developed logistics. When Helmut Kraft took over management of the company in 1984, he initiated an additional growth step: In 1989, new construction created the desperately needed free space in the old building, which was in the meantime bursting at the seams. At the same time, the former pressrooms became home to the new Drupack GmbH – the company's own logistics service provider. "We wanted to offer our customers full-scale logistics, and so we founded an additional foothold with the logistics company," Helmut Kraft adds and then elaborates, "The idea of investing in further prepress services was also thrown around, of course, but then we would have still been comparable to others, because our prepress was already very industrial and efficient. We therefore asked ourselves, what comes after printing, and how can we offer our customers additional services in that area. In this way, the concept of establishing our own company for shipping, logistics and service was developed."

The idea was so well received by customers, that Drupack was renamed to RMD (Rhein-Main-Distribution) just one year after its founding. In that time, the small logistics service providers had developed into a modern fulfillment provider not just responsible for shipping the company's own print products but also for storage, administration, finishing and shipping for advertisements, print media and trade goods for customers. Today, customers trust RMD with their possessions and see the business as a strategic partner for the

smooth processing of connected logistic issues. The customers thus profit from the outsourcing of flexible fulfillment services, while simultaneously saving on their own IT, staff and space capacities.

From advertising material to trade-fair stand. Today, RMD has more than 30,000 storage spaces for palettes and 60,000 compartments for other items. (The business is also currently building a fourth hall with around 10,000 storage spaces for palettes). There, customers don't just store printed products from Kuthal, but also everything else – from advertising material to trade-fair stands. In 2006 alone, more than a million packages were sent – and that worldwide, with all the customs duties and other shipping specialties. According to Helmut Kraft, "Even Swiss companies adorn our storehouse with large lot sizes which we then prepare from Germany and ship to all EU countries. In this way, the companies save a ton of formalities, time and expenses."

The whole thing is secured with a modern inventory control system which provides all analyses and information to customers. RMD is also able to connect to customers' SAP environment and, by doing so, take over certain processes. Helmut Kraft says, "A lot of companies want to offer their customers logistics services as well, but for larger, professional solutions, you need a correspondingly greater amount of technical and organizational work and personnel. We've acquired a lot of expertise in this area in the last years and thus won customers who even use our logistics services exclusively."

State-of-the-art printing technology. Despite the dynamic development in the area of logistics, Kraft places a lot of value on not neglecting the print shop – far from it! State-of-the-art technology from prepress up to postpress dominates at Kuthal. In 1997, a 10-color Speedmaster with perfecting device was acquired; in 1998, another 10-color followed with the simultaneous introduction of computer-to-plate technology; in 2003, Kuthal installed a six-color Speedmaster with dispersion coating. From 2005 to 2007, the business invested in three Speedmaster XL 105s as well. On top of it, a fourth four-color Speedmaster XL 105 with coating will be installed in 2008. Kuthal in Mainaschaff now produces top quality print products with over 100 employees on a total of 35 offset printing units.

"We want to take on top positions in all areas," Kraft says about the investment offensive. "The three new machines allow us to increase capacity, print quality and ease of operation," explains Kraft. Flexibility was very important for him in all of his investments. "We prefer to invest in one printing unit too many and keep the options open for our customers. This is particularly important to our industry customers, who often use one or two special colors for their products," says Kraft. ▶

Information and security. The complete range of possible services is rounded out by the third company in the network: E.ms GmbH & Co. KG, an affiliated company of Kuthal and RMD, is a full-service IT outsourcing partner. Customers from all three companies benefit from the important synergetic effects resulting from this, which provide both time and economic advantages. E.ms plans, builds and operates highly developed IT infrastructure for critical business processes and applications. The data centers for RMD are also maintained here and are operated under the highest security conditions. Redundant servers, data centers in different buildings, and much more, all ensure the secure handling of customer information.

Goal top bracket. “We consider this comprehensive concept of ours to be the success factor for the future as well, and we will continue to follow this path,” concludes Kraft, “After all, we want to celebrate a big party in 2010. When we celebrate 100 years of Kuthal, 50 years takeover by the Glaab and Kraft families as well as 20 years of RMD, we want our business to be securely and reliably open to all of our customers’ wishes.”



Helmut Kraft, managing partner of the companies Kuthal, RMD and e.ms. In 2006, more than a million packages were shipped all over the world from Mainaschaff.

**Business Model: Cooperation
Tecnografica, Lomazzo, Italy**

PERFORMANCE WITH FAMILIAL TIES

The Italian print shop, Tecnografica, in Lomazzo near Milan is one of those companies that stand out right away. Here the customer is truly king, with an inviting atmosphere, open ambience and friendly staff. “We love our work,” says Antonio Nocco, one of four owners and managers. A look into his eyes reveals – he means it! And he immediately explains why: When Nocco founded the print shop in 1975, he began in the proverbial garage – with letterpress and hot type – and an enthusiasm that had to lead to success. Today, a mid-sized company has emerged from the one-man operation, employing 76 people and offering both sheet-fed and reel-fed offset printing.

Open and cordial. Even after more than 30 years, the enthusiasm is palpable. One reason is because there’s hardly any hierarchy at Tecnografica. The four managers stand in the middle of production or order processing. Every employee knows that he can go directly to the “boss” with any issues. The weekly meetings with the department heads deal not only with production, but also employees’ larger or smaller problems. Romano Sassi works in sales management and is also responsible for a lot of other tasks. “We work a lot and very flexibly. Our employees also come on Saturdays and sometimes stay a few hours longer. We’re like a big family where everyone knows they have a place and is an important part of the whole. That motivates and helps us all move forward together,” he says.

It’s possible that this familiar atmosphere is pivotal in Tecnografica’s successful business model. Because customers simply get everything there: From business cards to catalogues, digital printing to posters, letterheads up to magazines – and that printed in digital, sheet-fed or reel-fed offset printing. For this purpose, Tecnografica is based on five individual companies that operate independently outside but work under the same umbrella within. Thirty percent of customers are industrial or from the furniture branch. About 10 percent are smaller customers who place orders ranging from business cards to image brochures. In addition, Tecnografica also produces for other print shops – predominantly in partnerships that have stood the test of time for many years.

Individual and nevertheless together. The prepress company is called Keypress, and, with 18 employees, renders services from scanning to image editing, media handling, CD production and up to printing plate manufacture. They refrain from creative services since a lot of their customers are agencies. Keypress communicates with the Prinect workflow based on JDF and CIP4.

In prepress, a new Suprasetter 105 with Multi Cassette Loader ensures flexibility in computer-to-plate (CTP) production. At the same time, Keypress also runs a computer-to-film system, since some customers still base their work on film. In addition, the company produces printing plates on an older Topsetter 102 for their own offset

rotation as well. Paolo Nocco, the son and close co-worker of Antonio, says, “We can react very flexibly to all demands, thanks to our two CtP systems. Whether sheet-fed or reel-fed offset, small or large format, we can produce anything our own print shop or customers want.” With both systems, Tecnografica produces about 100 plates per day in order to deliver enough “food” to the production operation running in two shifts. “A good number of our orders are small orders,” explains Paolo, “there it’s important to be able to react flexibly. That’s no problem with the fast Suprasetter.”

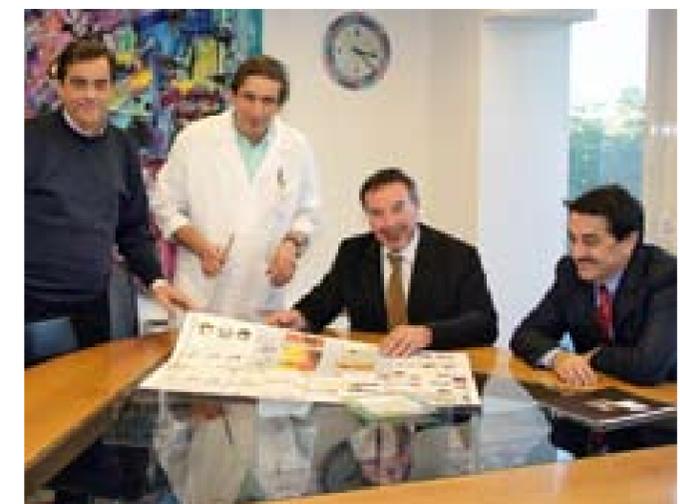
Sheet-fed and reel-fed offset. Two businesses then process the print orders simultaneously. Tecnografica covers sheet-fed offset, Tecnoweb reel-fed offset. At Tecnografica, around 50 employees operate numerous sheet-fed offset presses, platen presses and cylinders, installed in all formats. For each, a four and five-color Speedmaster SM 52, a four-color Speedmaster SM 72, four two-, four- and five-color Speedmaster SM 102s, two platen presses and two cylinders for embossing and die-cutting, offer the greatest degree of flexibility for sheet-fed offset orders. Next year, a 10-color Speedmaster SM 105 XL may very well be added to that, and will replace the older SM 72. At the reel-fed segment, Tecnoweb, nine employees working in two shifts produce primarily magazines and commercial products in higher runs. Most is print media for the furniture industry as well as trade journals. Because of the trade journals’ set publication dates, it’s important that products are done within three days. “This is a big advantage in the increasingly faster paced Italian print market,” says the manager.

Comprehensive finishing. Rilego is the Tecnografica group’s finishing business. Nine machines, including POLAR-Mohr cutting systems and Stahlfolder folding machines, process a diverse range of orders in postpress. Of the 15 employees in total, four are permanent at Rilego. Eleven others come from Tecnografica and can be flexibly assigned. That’s needed when the percentage of manual tasks is high – for example particularly small orders or stand-up displays. And the latter is one of the company’s specialties.

Alongside these businesses located directly in Lomazzo, the agency Jaguar Print was also founded in Amsterdam in 1999. The company with four employees serves the Benelux countries and works both independently and for Tecnografica, as well as for other print shops primarily in the Netherlands. Antonio says “The increasingly shorter deadlines and delivery times made it necessary for Jaguar Print to give around 40 percent of orders to various print shops there. But in the end it means we possess a capable ‘network of print shops’ with which we can serve this market.”

Enthusiasm and motivation. Tecnografica is thus a broadly based business whose modern and flexible technology, coupled with highly motivated employees and enthusiasm, ensure success. “Our business is like a big family, and this family is our strength,” Antonio sums things up and says that the direct contact to employees creates

a lot of trust among one another, team spirit and therefore also reliability for customers. He tells how some customers, who thought they could produce somewhere else because of the lower prices, have in the meantime come back and now value the enthusiasm, comprehensive service and high quality at Tecnografica. “We take over the responsibility for customers and are therefore a valuable partner. In many cases that has led to decade long business relationships. You can’t get more trust than that,” Antonio says. ■



A faithful team: The four managers (from left) Antonio Nocco, Giuseppe Corti, Lino Galli and Romano Sassi have been working together successfully for decades.

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THE VIRTUAL WORLD OF SECOND LIFE TOTALLY DIGITAL



"Content means organizing events". Andreas Mertens alias Patrick Wunderland.

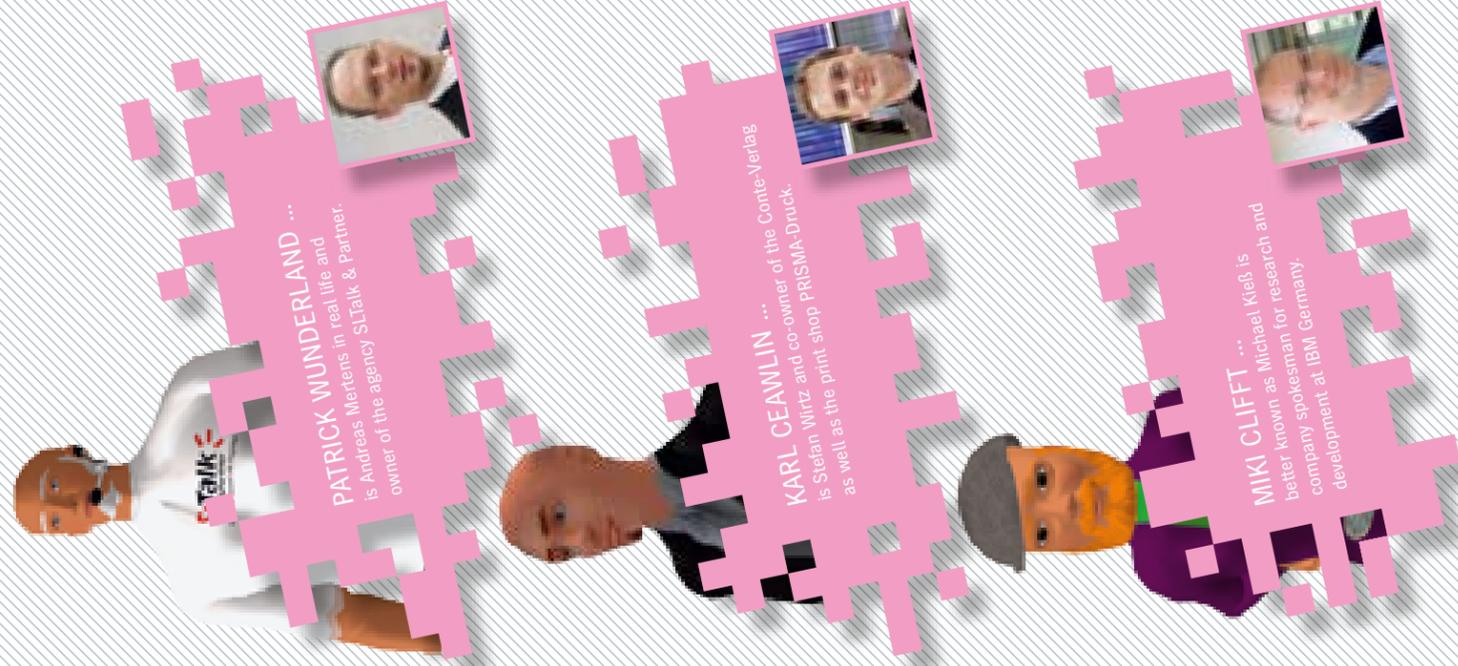
For some, Second Life is just an online game. For others, it's about the future of the Internet. The interactive 3D world is now used by businesses from the print and media industries as well – not just as a marketing instrument, but also as a test lab for future business.

The daunting size of the Cologne Cathedral's Gothic architecture is impressive in Second Life (SL), too. Waiting under the colorful cathedral windows reminiscent of digital pixels, designed by German artist Gerhard Richter, is Patrick Wunderland. He is a slender but strong man in his prime, and though bald, he confidently sports snow-white sideburns and a small chinbeard. Patrick Wunderland isn't real – he's an avatar, the representative figure of a real person. In this case, it's the computer scientist, cyberneticist and business consultant, Andreas Mertens. He's bringing out the first printed business magazine for Second Life, SLTalk, and is owner of the agency SLTalk & Partner, one of the first German agencies to specialize in bringing companies like the Deutsche Post (mail service) into virtual worlds. "With the magazine, I want to give decision-makers an understanding of the concrete value added of virtual meetings compared to telephone or video conferences, for example," Mertens' avatar explains during a virtual walk around the cathedral's Gothic spires.

But isn't the hype about SL not exaggerated, since some business have obviously already bid farewell? "That's only true to a certain extent," Mertens explains. Naturally, it's not enough to simply transfer company brochures or Internet presence into SL though. While content is professionally edited and published in high quality in the two-dimensional Internet and print medi-

um, the term content in the virtual worlds has a completely other meaning. "It means creating a program quite literally – organizing events, which doesn't work at all on a Website," Mertens further clarifies. "Only then does real contact take place – closeness, emotion." Experts call this phenomenon immersion, which describes the extent to which a person delves into an artificial world. If the degree of immersion in the movie theater is still considered passive, it reaches a much greater intensity in virtual worlds due to the interaction. "Potential customers can be reached in such a high quality that the masses aren't even needed any more," Mertens is convinced. "While the classical forms of media overwhelm people and only a small percentage of information sticks, virtual worlds offer the possibility to deal with the individual customers very intensively."

You're your own creator. Publisher and print shop owner Stefan Wirtz also delved into the world of SL. The 38-year-old mechanical engineer owns the publishing company Conte-Verlag and the print shop PRISMA-Druck in Saarbrücken, Germany, together with his partner Roland Buhles. Without further ado, he entered the parallel world using the free software from the SL inventor and operator Linden Lab at the beginning of 2007. Wirtz transformed into Karl Ceawlin – not without a bit of trouble and fantasy, however, because in SL everyone can design their own avatar. The inhabitants of the 3D world are simultaneously also its creators. Not just of



PATRICK WUNDERLAND ...
is Andreas Mertens in real life and owner of the agency SLTalk & Partner.

KARL CEAWLIN ...
is Stefan Wirtz and co-owner of the Conte-Verlag as well as the print shop PRISMA-Druck.

MIKI CLIFT ...
better known as Michael Kieß is company spokesman for research and development at IBM Germany.

VIRTUAL WORLDS
OFFER THE POSSIBILITY
TO DEAL WITH
INDIVIDUAL CUSTOMERS
INTENSELY.

*Conferences don't just exist in real life,
they exist in Second Life, too.*



one's own avatar – the physical form of the environment is also completely dependent on the imagination of users and their skill in wielding the provided tools.

Platform for new print jobs. For two months, Wirtz acquainted himself with SL, familiarized himself with the technology and eventually landed on Book Island – quite literally, since flying is a common means of transportation in Second Life, where life takes place on islands. Book Island is operated by the British publishing house Vision and offers other publishers virtual business spaces. “I met the owner of the island already during my first visit. After a longer conversation, I decided to present my publishing house there,” Wirtz reports. Book Island is the right place for him because a book fair with readings, discussions, and live music takes place there twice a year. Hardly any expenses are associated with it because the boss himself designs Conte Verlag's appearance. “If I don't count the time which was predominantly recreational, I've invested maybe about 220 U.S. dollars (150 euros) in Second Life up until now,” explains Wirtz. A worthwhile investment for his businesses: “I made a lot of contacts with other publishers from which authorization deals have also emerged,” says Wirtz. And Wirtz can even acquire jobs for his real print shop with four Quickmaster machines.

Interaction in Real-time. It's no coincidence that you make contacts quickly in SL. Because inhabitants' strongest motivation in entering SL is the chance to communicate in real-time. What makes virtual interaction interesting, is primarily that the medium significantly reduces inhibition thresholds. Everyone can remain anonymous (initially) with its avatar. “We use this discretion in our Virtual Recruiting Center to talk with applicants much more freely than in real life,” explains Michael Kieß, company spokesman for research and development at IBM Germany. The international IT corporate group has already transferred significant internal communications processes into virtual life. International team work, meetings, conferences, training and product presentations take place here. Over 5,000 IBM employees operate regularly in SL. Companies without a virtual branch can also retreat to the virtual world for their meetings. The hotel chain Crowne Plaza, for example, offers its own spaces with complete conference technology on the “Place to Meet” island.

Businesswoman Christel Glass was seeking an avenue for brand communication when she opened a virtual branch office on SL. “Books are a rare species in Second Life,” says the 42-year-old owner and manager of the online bookshop Aha-Buch, whose entrance in SL has ranked it among the pioneers of the book branch. This is exactly the image that Glass wanted to build up. “My company is a startup which distinguishes

itself through flexibility and innovation and that's what I wanted to communicate,” she explains. Launched with a total revenue of 1,469,510 dollar (1,000,000 euros) in its founding year, she wants to at least double the sales volume in 2007 and rank among the largest in the branch in five years. “To achieve that, we have to go with the spirit of the times and align ourselves clearly with media and entertainment. Second Life combines these aspects,” says Glass. She not only offers books, audio books and DVDs there, but also a bar where people can discuss the newest bestsellers.

Virtual European Soccer Championships. In the meantime, more than 2,000 visitors with an average stay of nine minutes take advantage of this offering. “That's really long for an online platform,” says Glass. But it should go up even more – much more. In addition to the bookstore, the bookseller also had a soccer stadium made. “For brand establishment in SL you definitely need an event, and ours will be a competition in the Aha-Buch arena in light of the European soccer championships,” says Glass. Contact with advertising partners as well as German and foreign soccer teams has already been made. An Aha-Book tournament with a large prize is planned.

The future of e-business. IBM is convinced that the future of e-business could look similar. “Even if not everything, the majority of

*Starts up conversations with customers very quickly online:
Miki Clift, Michael Kiess' avatar.*



Facts & Figures

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the Internet will change to a three-dimensional network and bring a new quality of e-business with it," says IBM spokesman Kieß. Virtual, walk-in stores instead of endless lists with boring two-dimensional product photos. And a universal avatar which can cross borders and enter the most diverse worlds: For service providers and manufacturers of branded goods, the third dimension online could become a billion-dollar business. IBM is working at full speed on the necessary technology for such a sales channel – and since October also in cooperation with the SL operator Linden Lab. "If you want to stay on top of things with this fast-paced development, you should definitely get your own impression of the virtual world," recommends Mertens, alias Patrick Wunderland at the end of our walk through the virtual Cologne Cathedral. He then adds quickly with a wink of his eye, "And maybe read SLTalk." ■

POTENTIAL CUSTOMERS CAN BE REACHED IN SUCH AN EFFECTIVE MANNER THAT THE MASSES AREN'T EVEN NEEDED ANYMORE.

Second Life by Linden Lab: a world without physical or communication boundaries



INTERVIEW WITH PETER WIPPERMANN, TREND SCOUT

Print media needs to reposition itself

Digital media is changing the reality of media, trend scout Peter Wippermann says. The trained typesetter and professor of communications design sees this as a challenge and an opportunity.

The end of classical media has been prophesized already since the emergence of the Internet. Has this time come, in light of virtual 3D worlds like Second Life?

Wippermann: The perception of media will definitely change completely. Print media, radio, televisions and film were closed worlds developed by media corporations and creators. But the Internet, with its ever-growing possibilities for networked interaction, the so-called Web 2.0, is the infrastructure of the 21st century. More and more users are communicating in virtual communities and becoming players in the world of media with self-designed content. This new user behavior affects both the range of media as well as consumption. Communication and market structures, as well as the media business, are undergoing a huge process of change. The Internet is still underestimated.

What's going to happen in that realm?

Wippermann: The current 3D worlds can be compared to the technological jump from black and white to color television, but they'll be the norm in 10 years. What's really new is the increasingly more effective networking of contents the Semantic Web. The things which interest individual consumers will be connected to computers which don't just read these contents, but can also further process them. Information will be available in a level of clarity and speed unknown before now. Not only will the consciously entered data change our lives but also the switch from barcode to radio-frequency labels (RFID), for example. This will coordinate self-scan registers and production belts and position each individual product online because data packets will simply automatically interact. And this is quite simply another kind of media reality.

What chances do analog forms of media like print products have in such a world?

Wippermann: One medium never replaces another. But an existing medium has to reposition itself due to the new forms of media. Right now, we are in the middle of this process of structural change. Time will tell what print media achieves. Huge sales volumes are still made with books, a very traditional media product. Or take packaging – it is becoming ever more important as part of marketing strategy. They'll therefore become more sensual in the future, in order to achieve emotional closeness and thus accelerate decision processes. The trend towards designing packaging as a part of the product and its quality will continue to increase. Newspapers, journals and magazines, whether on paper or online, shouldn't continue to act like commercial businesses for wine editions and laptops. Instead, they should seriously consider what type of information format is so interesting, enriching, and nevertheless entertaining – and above all else reliable – that people will also spend money on it in the future. What will people buy in the end? Always get a head start on information – and ultimately it comes down to editorial preparation. ■

Facts & Figures

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Skilled work for going wages: Residents and employees at WBZ (left). Trained printer, Urs Kleiner (58), fills up the ink ducts (right).

PRINTING DESPITE DISABILITY

No Restriction on Quality

Can a commercial print shop in an institution for people with disabilities operate successfully? The Center for Living and Working for the Physically Disabled (WBZ) in Reinach, Switzerland, demonstrates that it can.

At first glance, the pressroom isn't any different from that of a typical print shop. It's bright, clean and orderly. On a five-color Speedmaster SM 52, an organization's periodical with a run of 70,000 copies is being processed; a 40-year-old platen press is printing one-color, black Christmas cookie labels with prices and quantities for a large Swiss business group.

Skilled jobs not a token. Urs Kleiner started work here just a few weeks ago. Beforehand, the printer had been unemployed for four years – somewhat seldom in a country like Switzerland with a nearly full employment rate. The reason? Even though you can hardly tell by looking at him, Kleiner is disabled. Serious back trouble threw him off the professional track. That, although the 58 year old always

wanted to work rather than sitting around at home idly. But who hires someone close to retirement age and physically not in the best condition to boot?

Thanks to the Center for Living and Working for the Physically Disabled (WBZ) in Reinach near Basel, he's now standing at a printing press again. The center, started as a foundation a good 30 years ago by people with physical disabilities, doesn't define itself as a typical facility for the handicapped. "Most of the employees here aren't here for occupational therapy and therefore given token jobs," emphasizes manager Stephan Zahn. "Instead, we support and call for skilled jobs for skilled employees with a physical disability. For people like Kleiner, for example. Earlier, he worked for private print shops with large formats where he often had to lift heavy leads and developed

the problems with his back. The print shop in WBZ works exclusively in format 13.8 by 19.7 inches (35 × 50 cm), so everything is smaller and can be better wielded.

The center offers jobs to a total of 120 people with disabilities, and roughly 70 also live there. The employees are paid going rates, and their services are also subjected to the law of supply and demand on the free market. WBZ employees with physical disabilities administer data bases and prepare addresses for mailing campaigns, they carry out bookkeeping and do the taxes, they manage a public restaurant on the WBZ campus as well as a party service, and they print.

Print shop as job machine. Thirty seven people work in the graphic service center, not all of whom are disabled. "You won't find the classical paraplegic in a wheelchair at a printing press," print shop director Bruno Planer says. "It's not possible either, alone for work safety reasons." While Planer would like to employ more physically disabled printers in his center, candidates with the appropriate qualifications are rare in Switzerland, "It's difficult here to find a disabled person with training as a printer."

Kleiner is therefore the only disabled person at the printing presses at the moment. In addition to him are two non-disabled employees and a temp. "We do generate jobs for disabled people both in prepress as well as in postpress in the print shop," Planer clarifies. Five disabled colleagues earn their livelihood in prepress and in postpress it's even almost 20.

“We promote skilled jobs for skilled employees with a physical disability.”

Whether in plate imaging, in the pressroom, or at the cutting and folding machines, all of the components at WBZ stem from Heidelberg. "That has always been the case here," Planer looks back. There are cheaper machines, of course, "but fortunately the foundation board has approved the financial means for us to acquire these very ▶



Left: Thomas Nüesch, Daniel Haltinner and Veronica Gredig in postpress (top, from left) as well as Enrico Viele. (bottom)
 Right: Manager Stephan Zahn and print shop director Bruno Planer enjoying a relaxing footbath (from left).

high quality machines time and again.” In the pressroom is an already somewhat older, two-color GTO ZP 52 bought used alongside a two-color Speedmaster SM 52, and, as of a year, also the same model with five colors. On top of that is also the almost historic platen from 1965 for letterpress printing. In prepress, they installed a Prosetter 52 plate imagesetter, among other things, and in postpress a folding machine Stahlfolder Ki55/6 KTL-Fi Pro Line.

No compromises on quality. The Center for Living and Working for the Physically Disabled prints the entire spectrum of a medium-sized print shop – business cards, calendars, brochures, periodicals and books. Their clients are predominantly smaller and mid-sized businesses, organizations and municipalities from northwestern Switzerland, but also from other regions of the small country. “Naturally, we also live from people’s empathy in commissioning,” print shop boss Plater is aware. “Why shouldn’t a customer simultaneously do something good when he can get an equally good service for the same money as at another print shop.” In spite of the likeability bonus, they couldn’t afford to deliver a substandard quality. “The bonus wouldn’t last for very long, those things disappear quickly.”

Planer is of course aware of the somewhat divided opinion that some primarily local competitors have towards the WBZ print shop. Whenever the center acquired a new machine, he repeatedly heard murmurs: “They can only afford to do that because of their subsidies.”

They are, of course, subsidized by the state. Planer doesn’t avoid the topic. They receive roughly 8.8 million U.S. dollars (6 million euros) for the entire WBZ per year.

“But with that we also have to make the workplaces handicap accessible,” he explains. Furthermore, the productivity of employees with disabilities is not as high as that of their non-disabled colleagues. And some begrudgers forget that such support is also the only possibility for young disabled people to have a chance at a skilled job. After all, the WBZ also offers training for people with physical disabilities – as a printer, for example. ■

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Tips & Tricks

Avoiding Ghosting in Sheet-Fed Offset Printing

Ghosting in sheet-fed offset printing refers to the phenomenon in which glossy darker areas are visible on the back of otherwise evenly colored surfaces with high ink concentration. The image on the front side reappears in the ghosting area. Ghosting effects are particularly malicious, since they can only be identified after the completed printing process. Also called matt/gloss effects, they occur through contact between the front and back of consecutively printed sheets in the pile. According to a Fogra research report (No. 50.035), this contact image impression comes from the different drying speeds of the inks on different spots. In order to salvage a print run affected by ghosting, a dispersion coating needs to be applied. This can eliminate the perception of the matt/gloss occurrence, but requires additional time and money.

Paper/ink combination factor

It’s therefore best to avoid ghosting in advance by choosing the right combination of paper and ink. Since certain interactions between inks and papers encourage ghosting, it’s advisable to run a lab test before using the materials. During the test, two press proofs are produced on a test printing device. Afterwards, they are stored in a pile of papers like sandwiches so that the front and back once again follow consecutively. One of the two press proofs is given an image with more than one edge, for example two stripes next to each other, and the other is printed full-surface. In this example, the visual perceptibility of the double stripes on the full surface is evaluated according to a comparison scale with eleven levels. This can also be catered to specific details of the print job, for example the length of time between printing and perfecting or perfecting and finishing.

Time interval factor

These time intervals play a decisive role in the emergence of matt/gloss effects. That, in turn, means that ghosting can be reduced with the appropriate time interval! The time interval between printing and perfecting is crucial in determining if and how the byproducts of oxidative drying of the ink on the printing side acts on the still unprinted perfecting side. Since the chemical bonds involved are volatile (aldehydes), preconditioning decreases with increasing length of the perfecting interval, the same as the extent and prob-

ability of ghosting effects. Immediate perfecting is more practical, however, in order to rule out an influence on the surface of the perfecting side of the paper in advance. In addition, the time interval between perfecting and finishing should be as short as possible, because the longer the storage time, the more apparent are the ghosting effects. In order to avoid ghosting effects, it’s nevertheless necessary to allow enough time for the inks to dry.

Lab test ensures reliability

While these methods for avoiding matt/gloss effects can help to remedy the situation during the printing process, they are not entirely reliable. The tried-and-true method of airing the pile, for example, only helps reduce ghosting when it is done directly following perfecting. Airing the pile after the contact impression has already formed may even strengthen the image and is not a suitable measure then. The best protection against ghosting is the appropriate choice of printing ink and paper combination. A lab test is the only measure which can ensure that ghosting doesn’t occur later in the printing process. The results from the Fogra research report demonstrated a high congruence between lab tests and actual printing. The test can be carried out at Fogra as an award. ■

Facts & Figures

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SPOTLIGHT

Sweet Dreams

Chocolate is a divine indulgence available in an enormous breadth of varieties. Your taste buds and senses explode quietly as it slowly melts in your mouth, letting you savor each sublime moment.

Despite all prophecies of doom, chocolate, or more specifically its main ingredient cocoa, is not the epitome of all devilishly fattening foods. As a matter of fact, chocolate stimulates a sense of well-being. Experts are still questioning if it's the connection with sugar which is responsible for the copious release of serotonin, a hormone having to do with happiness and mood. But does it really matter? Whoever is permitted to enjoy the rich, chocolaty treat is happy. With more than 400 flavors, chocolate also offers enough variety to prevent you from getting bored and it even promotes good health. One of the valuable substances in cocoa beans is theobromine, which alleviates coughing, for example. In facial and other beauty-care products, cocoa oil has also become irreplaceable because of its "healing effect."

In Central America, the cocoa bean enjoyed cult status already among the native Maya population. They called cocoa "xocoatl," the food of the gods. Because this was too difficult for Europeans to pronounce, it eventually developed into chocolate. The originally very bitter and unsweetened preparation of cocoa didn't interest the palates of the rest of civilization at all though. What then helped the sometimes terrible smelling Maya drink to its worldwide breakthrough? Milk, honey and sugar. When mixed well with cocoa, these ingredients formed a liquid chocolate, which was then drunk by the high-society ladies in Europe at parties of the rich and noble. In our great-great-grandmother's time, liquid chocolate was about as precious as French champagne.

Why? Roasting removes superfluous water from the bean and gives it its special flavor. When ground coarsely, the bean releases its cocoa butter. Through the special process of conching – which refers

to the mixing of the cocoa mass and can take many hours depending on the desired quality – as well as the addition of sugar, milk or cream, the world's finest temptation is created, found in its highest form as filled chocolate truffles. Conching was also the prerequisite for solid chocolate to be able to be manufactured – and that was only a good two hundred years ago.

Boring blocks of cooking chocolate, bulk goods or over-shipped chocolate bars – the time of such mundane sensual pleasures is over. The trend is clearly heading in the direction of gourmet consumption. When browsing the supermarket shelves and specialty stores, you may easily be overwhelmed by the abundance of exquisite chocolates. Making a selection among the in part very unusual combinations is difficult. Whether fine truffles or chocolate bars, flavors range from mild cream to fiery chili or colorful pepper and up to delicate vanilla. Some master chocolatiers even combine their chocolate with bacon brittle or offer a daring combination with cheese. Specialists also traditionally recommend a piece of dark chocolate with an evening glass of red wine to round out the taste experience.

Chocolate is clearly trendy. Anyone who can serve a vintage chocolate or bar with serially numbered labels at a party reaps the admiring recognition of his fellow indulgers. The name Hot Chicken Ensemble does not do the delicacy its due? That's the finest egg liqueur in a white chocolate cream spiced with a touch of chili and covered in scrumptious milk chocolate. Have you gotten an appetite for the delicious, silky, melting piece of heaven? Then experience it now: Print works – even without pictures! ■

Winner of the Reader's Survey – HN 262

1st Prize: Trip to Heidelberg

Miguel Echenique, Echea Industria Grafica, Elizondo, Spain

2nd to 5th Prize: iPod

John Okelo, Twiga Stationers and Printers Ltd., Nairobi, Kenya

Timothy A. Pray, Tap Printing Inc., Warren, USA

Juan Pablo Figuera Rubio, Editorial Ciem, Santiago, Chile

Doria Paslaru, Intensity Media, Temeswar, Romania

6th to 10th Prize: XL 105 model

Kishore Ramchandran, TBWA, Dubai, United Arab Emirates

Erik Jiménez Matamoros, Masterlitho Prensas,

Cervantes, Costa Rica

Mirzaei Arash, Printech GmbH, Cologne, Germany

Laurent Luget, Eticolle, Sierre, Switzerland

Antonio Diego Borsellino, Borsellino Impresos,

Rosario, Argentina

HN Voices

 *Anita De Bona, Weinfelden, Switzerland:* Your customer magazine is always a refreshing experience. The layout is great, and the diverse topics are also very interesting. My colleagues from the marketing department really value the Heidelberg News, too.

 *Christian Tornyezuka, Accra, Ghana:* Keep up the good work! I'd like to see more articles in the section "Tips & Tricks." The articles have helped us solve sudden problems in our print shop in next to no time. Your magazine should also include more articles about print shops in Africa.

 *Carlos Andrés García, Madrid, Spain:* It's truly amazing how much energy can be saved with the Star peripherals. Many thanks for the wonderful articles about Ireland and its treasures – your magazine is really a jewel.

 *René Castro, San Salvador, El Salvador:* Please include more articles about Central America. There are many excellent print shops in Costa Rica, El Salvador and Guatemala which use exclusively Heidelberg machines.

 *Stefan Glaab, Mainaschaff, Germany:* A thoroughly successful magazine with authentic company profiles. What more could you want?

 *Marciana Fortunato, Cascavel, Brazil:* The magazine is perfectly made and the print quality is excellent! I found the article "Pitfalls in Paradise" particularly motivating and exemplary for many other print shops.

 *Ben Vercaemmen, Antwerp, Belgium:* By far the best magazine of its kind. I'm already looking forward to the next issue. P.S. My personal favorites are the articles in the "Profiles" section.

 *Miguel Ángel Arcucci, Buenos Aires, Argentina:* Thoroughly interesting topics in an immaculate package!

 *Urs Schmeh, Jona, Switzerland:* Excellently made magazine – hats off for the design. In your next issue, perhaps you could include something on print prepress as well as the networking of in-house work processes up to the finished print product.

 *Severin Much, Munich, Germany:* Kudos for the article "A Lot Faster in Color" – short and to the point, with all the information you need.

IMPRINT

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