

# Heidelberg

## News

The customer magazine  
Since 1930 • Issue 251 • 2004

### THE ART OF SURFACE FINISHING

Solutions to suit every printer

### WHEN DISASTER STRIKES

Insurance under the microscope

### LENTICULAR PRINTING PERFECTED

Klenke-Druck in Dissen, Germany



HEIDELBERG



Bernhard Schreier

**Dear Reader,**

The edition of Heidelberg News you are now holding represents a living piece of Heidelberg tradition. Since its first edition in 1930, our customer magazine pledged to provide its readers with “suggestions and advice for progressive printers.”

After a break of several years, we now want to continue this tradition in the form of the new, redesigned Heidelberg News. The latest edition, Issue 251, comes to you in a new layout and format, but with the same commitment to deliver valuable information to you, our partners from the print media industry. Information that is useful in your day-to-day operations, information about new technologies, and information which may even help you to improve your business model.

Our aim is to provide you with tips and tricks for everyday practice, acquaint you with innovative products and solutions from Heidelberg and highlight exemplary operations within our industry.

Happy reading!

With best wishes,

B. Schreier

Bernhard Schreier  
CEO, Heidelberger Druckmaschinen AG

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CONCEPT PRESS

# The melting pot of New York City

When customers of Concept Press Inc. of New York City, USA, simply found production times too long, the company was prompted to upgrade from a four-color to an eight-color Speedmaster SM 74 with sheet reversal and coating unit. Since then a growing reputation for high quality and rapid delivery times has helped attract new customers.

Over twelve million residents from every corner of the earth make New York perhaps the world's most multicultural city. Founded in 1994, printing company Concept Press is almost a microcosm of New York. The company is located on Long Island. Its founder and managing director, Jimmy Lin, is Chinese. Of around 75 full- and part-time staff, native English speakers are in a minority, and the same is true of Jimmy Lin's customer base. "Only 20 percent of our print jobs are in English, the majority of orders are printed for ethnic minorities in and around New York City, in Spanish, Japanese, Chinese, Italian, Hebrew, Arabic and Korean, to name just a few languages," Lin reports. Around 80 percent of entrepreneur Lin's 20 million U.S. Dollars annual sales come from web offset printing, the remainder coming from commercial printing with his Speedmaster SM 74.

In addition to a Japanese daily newspaper for the USA's east coast, the web offset printer mainly prints magazines, and since January has been using an eight-color Speedmaster SM 74 to produce covers and high-quality pressruns. "Customers found delivery times of almost a week for a magazine with, say, 112 pages and 10,000 copies too long. This caused us to lose orders in recent months. That's why it was important for us to reap both the time and quality benefits of ▶





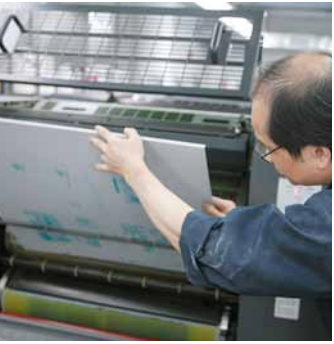


A New York success story: Jimmy Lin, Managing Director of Concept Press Inc.

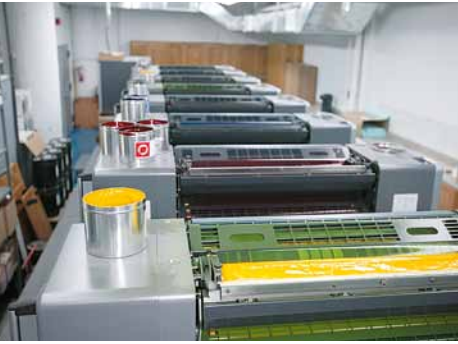
formed on the Prinect CP2000 Center include format matching of the lateral pile stops, the pull lay, the double sheet detector integrated in the pull lay, and the speed-compensated blast air at the suction head. For Jim Guner, production manager at Concept Press, who is of Turkish descent, the Alcolor continuous dampening system, which is fitted as standard, delivers further improvements in quality: “It applies a thin, even film of dampening solution onto the printing plate, enhancing the brilliance of the images.”

upgrading from a four- to an eight-color Speedmaster,” says Lin. The new Speedmaster can process up to 15,000 sheets per hour, even when perfecting. This now enables Jimmy Lin to fulfil his orders in less than two days. The preset functions on the new Speedmaster 74 provide Lin with more of the time saving benefits he needs. The presets per-

**32 language versions on the CP2000 Center – including Chinese.** Jimmy Lin’s choice of the SM 74 was also dictated by the fact that the CP2000 Center includes 32 language versions, including Chinese. It was important that his printer Ho Ruo Li, who is Chinese, and for whom English is a foreign language, could perform all operations via



The perfect touch – printer Ho Ruo Li changes the plate on his Speedmaster SM 74.



Panorama view of the inking unit in the eight-color Speedmaster at Concept Press.



Ho Ruo Li carefully inserts the paper pile.

the CP2000 in his native language. This eliminates operational errors resulting from communication problems with the press. However, Lin did not want too much automation, as he did not want to dismiss any of his staff. At the same time, he recognized that his operational workflow would have to be further optimized in order to shorten makeready times and deliver more quickly. “I don’t think there’s any point investing in faster and faster presses if it takes too long to get the printing job onto the press in the first place,” says Jimmy Lin.

**New feeder boosts productivity.** Jim Guner is convinced of the quality of the new Speedmaster, pointing to the new feeder which further boosts the press’s already high productivity. “The new feeder features separate lifting and forwarding suckers and permanent monitoring of the front lays and pull lays by control elements, making sheet transport 100% reliable. Sheets are then transported by a central suction tape. This removes the need for transport rollers, eliminating the danger of markings,” explains Guner. Many functions on the new suction tape feeder have been automated, helping Guner and printer Ho to perform quick changeovers to other formats and grammag-

es. “The excellent accessibility to all the setting controls on the feeder makes our daily work much easier,” remarks Guner, who is also impressed with the new press’s Auto-Plate. “The printing plates are in the press in less than a minute per printing unit,” he says, “which further reduces makeready times.” However, the high-pile delivery also saves Concept Press time, reducing the number of pile changes in large print runs and featuring, like the feeder, excellent accessibility to all delivery components involved in sheet transport, stacking and drying. “The delivery’s key functions can be programmed centrally and easily on the CP2000 Center,” says Jim Guner. Supporting printing stock thickness of 0.03 to 0.6 mm (0.0012 to 0.024 in), a maximum sheet format of 530 x 740 mm (20.87 x 29.13 in) and a maximum print format of 510 x 740 mm (20.08 x 29.13 in), the SM 74 is ideally suited to its range of applications at Concept Press.

True to his visionary nature, Jimmy Lin’s thoughts are already turning to the future: “We are on the right track with the new Speedmaster 74, and will make further investments in future. Only printers who deploy state-of-the-art presses can provide the first-class quality at competitive prices need-

ed for long-term market survival.” Business is booming for the Long Island printer, who thanks to the new press has also been able to attract new customers. For the moment, though, the company has run out of room for further expansion. This is a problem that Jimmy Lin wants to solve in the near future to make sure he can continue to grow in the years ahead. ■

Further information on the company is available from: [www.conceptpress.net](http://www.conceptpress.net)

“Only printers who deploy state-of-the-art presses can provide first-class quality at competitive prices.” Jimmy Lin



FALLER

# All's well that ends well!

Founded in 1882, Waldkirch-based SMB Faller KG, which recorded annual sales of over Euro 70 million in the last fiscal year, developed from a printshop pure and simple into a system supplier for secondary board and paper packaging. Using Heidelberg machines, including four Speedmaster CD 74 presses and two Diana Pro units, 660 staff at three sites produce over a billion folding cartons, a billion packaging inserts and 500 million adhesive labels per year.

Television viewers are continually bombarded with information about epidemics and infectious diseases. Images of terror and misery usually require little comment. However, thanks to modern medicine these epidemics can usually be combated in a swift manner. The latest example of this was the bird flu that recently raged in Asia. This illness is primarily combated using medication, but no supplies of this were kept in stock for use in the event of such an epidemic. When an emergency of this kind occurs, not only must the medicines be produced as quickly as possible, so must their packaging. The folding cartons in this case were printed and delivered in a run of 250,000 within just five working days in Waldkirch. This job was unplanned but Faller was still able to deliver 'just in time'! This shows how important optimized organization and a state-of-the-art machinery can be for a printshop.

**Market share of 27 percent.** Faller is increasing its globalization through cooperation with the COPACO/COPAPHARM Europe alliances, which together form the third largest supplier of secondary packaging in Europe. By extending its service portfolio, August Faller KG has managed to catapult itself to second place on the German market for pharmaceutical folding cartons with a market share of 27 percent in this segment. This success was made possible by optimized strategic planning, reorganization into "PharmaServiceCenters" and the deployment of state-of-the-art machinery. The two PharmaServiceCenters in Waldkirch and Binzen produce folding cartons and packaging inserts for the pharmaceutical industry. The third site in Schopfheim, the Faller LabelCenter, specializes in adhesive labels. Over 92 percent of Faller's production is destined for the pharmaceutical and healthcare sector.

The customer roster boasts around 150 names spanning a broad spectrum of company sizes ranging from very large corporations to small and midsize pharmaceutical companies. With customers in France, Austria, Benelux and Switzerland, just under 20 percent of Faller's business is export. Faller also creates customer-specific packaging solutions in its own development center. Almost half of its products consist of packaging for prescription drugs that are subject

*Peter Ganter,  
Production Manager at Faller.  
The company specializes in  
packaging for medicines.*



to laws relating to the manufacture and distribution of medicines and have a simple graphic design. The other half are over-the-counter products which have exacting graphic design requirements. "Our output of this type of product is set to rise steadily," predicts Nikolaus Reichenbach, Branch Manager of Faller in Waldkirch, "in view of the new laws introduced as part of the health reform in Germany."

**Partnership and service pay handsome dividends.** As a qualified supplier, Faller is committed to its integrated pharmaceutical concept and in the future would like to offer a complete production line consisting of folding cartons, packaging inserts and labels. Impressive results have already been achieved in this context with one pilot customer. "Just-in-time delivery" meant that this customer no longer needed to construct a high-bay storage system and was thus able to make significant cost savings. "We currently provide only 60 percent of our customers with folding cartons and packaging inserts at the same time", explains Reichenbach. "We would like to extend this in future and thereby provide our customers with even better service", he continues. Considerable savings can be made here since, according to Reichenbach, around ten percent of packaging is discarded in the pharmaceutical industry. A systematic purchasing and ordering policy would prevent this. This is a process which requires considerable organizational changes within companies and this takes time. However, such strategic planning ensures that customers establish a lasting relationship with Faller. The company aims to keep pace with its customers' growing expectations, especially when it comes to product quality. Faller has been using two Speedmaster



*The Diana Pro features a highly versatile folding station and supports various different fold sequences.*



CD 74 presses, one six- and one four-color, for about a year. An additional Speedmaster CD 74-4+L joined the collection a few weeks ago, and another Speedmaster CD 74-6+L has just been installed.

The high expectations which Faller satisfies in relation to its customers must also be met by its own suppliers. When Faller was investing in new presses for the Waldkirch plant, it issued a request for proposal with comprehensive specifications including various print tests. No less than five printing press manufacturers submitted proposals. In the end the order was won by Heidelberg. “We quickly established that Heidelberg was on our same wavelength,” recalls Reichenbach, “Just like us, Heidelberg sees itself as a solution provider which places great value on issues such as sustainability, environmental protection and efficient service.”

**The finishing bottleneck – no longer a problem!** For full-service printshops like Faller, finishing is the key issue for the end product. After all, everything printed by the high-speed presses has to pass through this bottleneck. This makes it crucial to ensure that the bottleneck never gets clogged up, i.e. that the machines can meet all the demands placed upon them and downtime is restricted to regular servicing. To this end, a total of twelve Diana folder gluers, including two Diana Pro models, at Faller’s Waldkirch and Binzen sites keep makeready times to a minimum and help maintain high versatility, productivity and reliability. “The two Diana Pro machines enable us to process a virtually unlimited range of folding cartons. The modular design enables us to use the machines exactly how we need them, whether it’s processing cardboard for folding cartons or corrugated board,” says Nikolaus Reichenbach. The Diana Pro machine can be easily set using DigiSet. At Faller, the two Diana Pro machines are only used for gluing special designs. “The blank squaring module following the feeder is a great help to us in achieving precise gluing,”



*All’s well that ends well. The finished product leaves the company packaged to perfection.*

“The two Diana Pro machines enable us to process a virtually unlimited range of folding cartons.” Nikolaus Reichenbach

explains Reichenbach.

Where needed, the Diana Pro machines used at Faller can also be fitted with an add-on module which lengthens the folding path by 1,500 millimeters (59.06 inches), the Japack Pro case packer and the Jagfeed prefeeder for blanks. The Diana Pro is then capable of attaining speeds of up to 650 meters per minute (711.1 yards per minute) processing straightline glued cartons. This means that up to 200,000 folding cartons an hour can be produced. The machine processes board of between 200 and 900 gsm and N, F, E and B corrugated board. The range of folding cartons which can be processed on the Diana Pro is virtually unlimited: Straightline and conical folding cartons, miniature cartons, lockbottom cartons with or without pre-folding of creaselines 1 and 3, double-wall cartons with single and double folding, partition cartons, record sleeves, CD covers, envelopes, 4- and 6-corner collapsible boxes and many other specialty cartons.

In addition, the Diana Pro now has video monitoring of the transfer station fitted as standard. The monitor screen is positioned at the feeder so that the operator can keep an eye on the machine while loading blanks. “Machines like these allow us to respond quickly when needed, as in the case of the bird flu. This provides both ourselves and our customers with a measure of added reliability,” explains Reichenbach happily. ■

Further information on the company is available from:  
[www.august-faller.de](http://www.august-faller.de)



SPRINT COPY

# Quality and speed ...

... are the key factors in the success of Sprint Copy S.L. The printshop, which was founded by Rosa Anna Borrás Fontanills and is located in the center of Barcelona, Spain, discovered that an avantgarde image, smart ideas and good-value, high-quality printed products make satisfied customers. One of the secrets of the company's success is its four-color Speedmaster SM 52.



Company founder Rosa Anna Borrás Fontanills and her son Luis Martínez Borrás at their Speedmaster SM 52.

Rosa Anna Borrás Fontanills started out in 1975 with a simple 50 m<sup>2</sup> (59.8 square yards) copy shop. The company grew at a rapid pace under her management. Around five years later, it invested in its first offset press, followed by a GTOZ that it still uses. With a staff of 16 and 600 m<sup>2</sup> (717.6 square yards), around 80 percent of the company's annual sales of some Euro 1.5 million (approx. 1.8 million U.S. Dollars) come from offset printing and the rest from the copy shop.

But growth brings its own problems in a city like Barcelona where both commercial and residential rents have risen meteorically over the last few years. The company is therefore divided into three parts. The three sites are housed in shops with small entrances, as is the norm in Spain. Only when you go inside do you realize their size. The headquarters with the copy shop is located in the same street opposite the printroom. A few meters from this are rooms housing the prepress department.

Sprint Copy's customers include high-profile companies, some of them internationally active. "We are very successful with high-quality print products in medium runs, particularly with short production times," says Luis Martínez Borrás (35), Managing Director and son of the company's founder Rosa Anna Borrás Fontanills.

**Stable business relationship.** There is no storage area, mainly because of the lack of space. When a print job is finished, it is dispatched immediately, so customers don't have to wait. Most of Sprint Copy's customers have been with the company for many years, some even since the company was founded. The company is very proud of this, and deservedly so. "However, such stable customer relationships are only possible when you regularly invest in state-of-the-art equipment and can offer customers the very latest quality. That's why we decided on a Speedmaster SM 52," explains Luis Martínez Borrás. It is the only A3 format press that is also available as an eight-color press and it can also boast the highest global market share in the 35 x 50 cm (13.78 x 19.69 in) format range.

The four-color Speedmaster 52 is ideally suited to Sprint Copy's needs, featuring a user-friendly press control system and an optimized connection to the prepress department. "The feeder ensures effortless format and material changes, from lightweight paper right through to light cardboard. The side lays and printing stock thicknesses can be con- ▶



Quintessential Barcelona – the small entrances belie the actual space within, housing the wider perspectives of the printing hall. (Top)

Carlos Garcia operates the forwarding sucker on the feeder of the Speedmaster SM 52 – "Up to 15,000 sheets per hour can be reliably processed." (Middle)



Sprint Copy operates without a warehouse. Carlos Gonzalez Osete explains – "All orders are delivered as soon as they are ready."





“High-quality printed products produced in mid-size runs, and, crucially, short production times, have proven very successful for us.” Luis Martínez Borrás

trolled at the touch of a button, which saves a lot of time,” says Luis Martínez Borrás. The feeder on the SM 52 is equipped with combined lifting and forwarding suckers which reliably separate the sheets, even when the press is running at top speed. Electronic eyes continuously monitor when the sheet arrives at the front lays and the orientation of the sheet in travel direction. Any deviations are signaled to the operator immediately. The feeder and delivery can be set quickly and without the need for tools. The side lays and the shaft on which the six front lays are mounted can be remotely set via the control console. “The formats of the SM 52, ranging from 105 x 145 mm (4.13 x 5.71 in) to 370 x 520 mm (14.57 x 20.47 in), and the maximum speed of 15,000 sheets per hour are ideal for the kind of work we do,” says Luis Martínez Borrás.

Sprint Copy produces flyers, catalogs, covers, annual reports and books in the required

quality on the Speedmaster 52. The company also has a state-of-the-art prepress department, offers product design in its own layout department and still runs its original copy shop. Luis Martínez Borrás has plans to expand in the near future, “Over the next few years we might move to an industrial zone on the city outskirts, because here in the center of Barcelona there’s simply not enough affordable space for larger machines.” ■

Further information on the company is available from: [www.sprintcopy.com](http://www.sprintcopy.com)



*The four-color version of the Speedmaster SM 52 at Sprint Copy. The high-quality results keep customers coming back.*

AUMÜLLER

# Happy 50<sup>th</sup> ...

... new printing unit. Being a jack of all trades but master of none is just not good enough for Aumüller Druck KG in Regensburg, Germany. While other printshops are busy expanding their service portfolios from prepress to finishing and embarking on adventures like founding publishing houses and agencies, in Regensburg they’re focussing on sheetfed offset in 70 x 100 format. The company is able to supply customers with high-quality printing using Heidelberg Speedmaster models. A new eight-color Speedmaster SM 102 with sheet reversal unit is its most recent investment.



Brothers Christian (44) and Stefan Aumüller (45) have been working as Managing Partners of the family firm since 1987. “The company goes back to 1888 and we enjoyed considerable growth in the 1990s. Today the firm has a total of 90 staff. Annual sales are around Euro 18 million (approx. 22 million U.S. Dollars), and important customers include BMW, Audi, Adidas and various fine art publishers. We typically produce prospectuses, catalogs, art books and brochures in runs of 300 to 300,000 copies,” reports Christian Aumüller.

The company is strongly positioned with 40 printing units at the Regensburg site, and none of the presses in use is more than two-and-a-half years old. A Speedmaster SM 102 was installed just a few

weeks ago. “We have two ten-color presses, two eight-color and one four-color in Regensburg. We work in three shifts,” says Stefan Aumüller. The Regensburg site has been printing with 40 printing units for a good five years, and one press is replaced every year. “Of course, we don’t just replace the presses with similar models. We’re always looking to use the latest models,” explains Christian Aumüller.

Few printshops have matched Aumüller’s degree of investment in recent years. “This is an integral part of our strategy, whereby we aim to focus on, and offer the very highest quality in, sheetfed offset in 70 x 100 format. This means working with cutting-edge equipment. We do not consider ourselves a media service provider, but a high-performance printer,” explains Stefan Aumüller. This message ►





Michael Trauner at the Prinect CP2000 Center of the Speedmaster SM 102.



The commercial department also plays a key role in the success of Aumüller Druck KG in Regensburg.



High-quality print products ready for dispatch in the warehouse.

is underlined in the company’s customer communications and most customers appreciate this type of dedication. “This strategy means that we can offer our customers very high capacity and enables us to realize rush jobs and very high print volumes. Using the latest presses means we can provide consistency of quality. In addition, deploying two ten-color and two eight-color models makes for reliable production. We can always change machines when processing an order, and nobody will be able to discern any difference. An added factor is the extreme speed of the new presses from makeready to printing,” continues Christian Aumüller. The company’s wealth of experience with the large Speedmaster series serves it well in its dealings with customers. The company had the world’s first ten-color SM 102, which was installed at Aumüller in 1996.

**Good corporate strategy = success.** The company’s strategy is also reflected in its headcount, with a low number of staff per printing unit. “We do not do prepress work, and only perform selected finishing operations – cutting, folding and saddlestitching. Normally a printshop would have around 25 printing units, since the majority of workers are office staff, or work in finishing and prepress. But our strategy is tailored to our location at Regensburg, a peripheral region. Our customers are based in Munich, Nuremberg, Stuttgart and even further afield, i.e. customers come to us because they see a

distinct benefit in using our services. Outperforming the competition in our niche is our greatest advantage,” explains Christian Aumüller.

Many customers visit the company to approve final printing and are impressed by the new presses. “Customers only have to see our new Speedmaster presses to know that we are a professional, cutting-edge service provider,” says Christian Aumüller. A further major benefit the company gains from having a continually updated machine park is constantly improving productivity, which in turn has a significant effect on the cost structure. “The most recent developments from Heidelberg in particular have had a very strong impact on productivity. Cost issues restricted us to large orders. Thanks to short setup times and CtP, that has changed. The sum of continuous improvements to the Speedmaster models has done a lot to boost our competitiveness,” he says. ImageControl, the measuring and control system to which all four long perfecting presses are connected, has also contributed to this. This system, which ensures consistent inking over the entire print run, is particularly useful for print jobs requiring premium quality.

**Preset Plus feeder and modified sheet-reversal unit.** The modified reversal unit on the newly-installed Speedmaster includes a full cylinder with a modified contour, which both improves the transfer register, especially with thin, static materials, and produces higher printing quality when perfecting. The next generation of the PerfectJacket Plus impression cylinder jacket, which exhibits an even finer layer structure, also enables significant jumps in quality when

perfecting. “Since in perfecting the freshly-printed front page is transported through the entire press so that the reverse can be printed, the impression cylinders, or rather their surfaces, have a major impact on the quality of the print product,” explains Mr. Aumüller. TransferJacket Plus, which is available for transfer cylinders 1 and 3 and can be retrofitted on all Speedmaster models, features a surface coated with an extremely ink-repellent coating, which minimizes contact with the ink and cuts cleaning times. The TransferJacket Plus also makes it possible to print on a larger range of materials in both straight printing and perfecting.

The best example of the many components that have contributed to a significant increase in productivity, the new Preset Plus feeder with a single central suction tape and pneumatic pull lays is already in use

at Aumüller. This is yet another press-automation feature enabling the new Speedmaster SM 102 to enhance the cost-effectiveness of the production process. It ensures that sheets are transported smoothly and reliably from the pile to the feed table. “The new smoother sheet guidance system greatly enhances print quality, allowing precise pile stacking even with the trickiest materials,” says Stefan Aumüller.

“We have achieved very positive business results in the last three years and have grown on average five to ten percent every year. Last year staff received a special bonus,” reports Stefan Aumüller. This would not have been possible without the consistent strategic alignment that includes using state-of-the-art presses. ■

Further information on the company is available from:  
[www.aumueller-druck.de](http://www.aumueller-druck.de)

A powerful line-up – a new eight-color Speedmaster SM 102 augments the printing hall at Aumüller Druck KG.





## Speedmaster SM 52-8

The Speedmaster SM 52 had its premiere at drupa 2004 as an eight-color press with a completely redesigned sheet transfer system and extended functionality. This A3 press now also produces 4/4 jobs and jobs with up to eight colors in a single pass.



## // Add Print in Australia gets a major boost //



### 60 percent increase in productivity

**Australia.** Add Print in Australia gets a boost – by introducing a Heidelberg prepress and print solution, the family firm was able to increase its productivity by around 60 percent within a very short time frame, realizing significant cost reductions along the way.

Russell and Sue McGowan's family operation, Add Print, has been based in Echuca, a good two-and-a-half hours' drive from Melbourne, since 1999. During that time the McGowans' entrepreneurial spirit has been livening up the printing industry in the small Australian town, a popular destination for tourists. Last year Add Print decided on some new production investments. They chose a Heidelberg Speedmaster SM 52 two-color press and a Polysetter 52 polyester platesetter – a high-performance

combination which has had a considerable impact on the family-run operation's productivity. Gone are the days when Russell McGowan started work at three a.m. seven days a week just to cope with all the orders. "Our new Speedmaster 52 enables us to work much more effectively and profitably than before," he says. "We now complete our orders on average about 60 percent faster."

The Polysetter 52 also provides lasting added value – whereas Add Print previously had to rely on external partners, the company now performs all plate imaging in-house, saving both time and money in the process.

Imaging almost takes care of itself with the Heidelberg Polysetter 52 system, which is operated with Meta Di-

mension RIP software and therefore offers all the benefits of the latest JDF- and PDF-based RIP technology. Heidelberg customer services are another reason why Russell McGowan is today looking forward to the challenges of the future. "Reliable local customer service, coupled with the new Remote Services from Heidelberg, give us the peace of mind of knowing we can always complete our orders perfectly, quickly and on time."

Further information: [www.addprint.com.au](http://www.addprint.com.au)

## Simply fabulous!

**Singapore.** Dreams come true in Singapore – in 1993, Francis Siow founded the family firm "Fabulous Graphic", which two years later was absorbed into a limited company called "Fabulous Printers Pte. Ltd.". This marked the start of a "fabulous" success story for Mr. Siow and his partner A.K. Samy. Beginning in 1996 with a second-hand press and three staff, the company's shrewd investments in technology have transformed it into a 60-strong organization that uses state-of-the-art printing technology. The company is forecasting a profit of around Euro six million (7.3 million U.S. Dollars) for the coming year. Rating agency "DP Information Network

Group" lists "Fabulous Printers" among Singapore's fifty fastest-growing companies. The proud Managing Director of a "Fastest-Growing 50" operation, Francis Siow is now planning an assault on the wider regional market – a mission set for success with the support of his Speedmaster CD 102.

Further information: [www.fabulousprinters.com](http://www.fabulousprinters.com)



## Fabulous Printers set for Singapore success //



### Prinect Signa Station 1.0

Heidelberg presents Prinect Signa Station 1.0, a completely newly-developed impositioning software that simplifies the creation and management of print sheets. Using a wizard, the JDF-based software quickly and easily guides users step-by-step through the impositioning process. The impositioning concept of the new Prinect Signa Station also provides great flexibility, with the separation of folding and print sheets enabling a swift response to changes in production plans, such as a changeover from the Speedmaster SM 74 to a Speedmaster SM 102. In addition, several folding sheets can be

positioned on one print sheet, or one folding sheet can be combined with individual print objects such as business cards or individual pages. The Prinect Signa Station also generates reliable data for printing and finishing, minimizing makeready times and virtually eliminating the risk of incorrect inputs into the Prinect workflow. Prinect Signa Station 1.0 had its premiere at drupa 2004.





## Prosetter – surge in demand from Eastern Europe

**Slovenia.** Heidelberg is pleased to report the considerable sales success of the Prosetter CtP system. The growth markets of Eastern Europe in particular are currently home to intensive investment in violet technology, whose cost-effective concept is appealing to printing companies in the region. Demand is keenest in the Czech Republic, Russia and Slovenia. Slovenian printshop Tra-

janus, for example, is currently using three Prosetter systems at two sites. After successfully entering the CtP market in 2002 with the Prosetter 102, Trajanus invested in a second Prosetter just one year later. At drupa 2004 the company ordered a new Prosetter 74 for a second printshop site, which it will use not only to produce for its own needs, but also to supply printshops in the region with imaged printing plates.

## // Eastern Europe invests in violet technology //



### Quickmaster DI-46-4 Pro with ProSpot

The Quickmaster DI-46-4 Pro is now available with the all-new ProSpot imaging technology. The major benefits are improved print quality through harmonious screen vignettes and a detailed print image. Also new on the QM DI Pro are the Prinect MetaDimension in its role as raster image processor (RIP) and the Remote Service functionality.



*Sidney Anversa Victor, founder of multiple award-winning printshop Congraf in São Paulo, is confident about the future.*

## Award-winning packaging printing

**Brazil.** When Sidney Anversa Victor founded the printshop Congraf in a small shed in 1972, he started out printing mainly business cards and wedding invitations. Today the former “garage business” has grown to a 100 employee-strong company that prints high-quality packaging at premises totaling 4,000 square meters (4,784 square yards) in South São Paulo. Congraf’s hard work is regularly heaped with laurels – five of the prestigious “Fernando Pini Printing Excellence Awards”, two commendations from packaging trade magazine “EmbalagemMarca” and a quality prize from the Avon company speak volumes. Thanks to his Speedmaster CD 74 with six inking units and coating, Sidney Anversa Victor is confident he has no need to fear the competition in future.

Further information: [www.congraf.com.br](http://www.congraf.com.br)

## Congraf, Brazil is heaped with victory laurels //



### Dymatrix 106 CSB

The new Dymatrix 106 CSB (cutting, stripping, blanking) die cutter cuts, embosses and creases paper at processing speeds of up to 9,000 sheets an hour.



### Modular Coating System for Speedmaster SM/CD 102

Looking to start coating? It's now even easier than ever to get started in coating. The Modular Coating System (MCS) for the Speedmaster SM/CD 102 is a cost-effective alternative to a conventional coating unit in coating applications where registration is not critical. What's more, the investment costs for this technology are extremely low. The chambered blade system can be quickly fitted – instead of the blanket washup device – in the last printing unit of Speedmaster SM 102 or

Speedmaster CD 102 presses without coating units. As a result, the final printing unit can now also apply full-area protective, glossy or matt coatings rather than simply ink. This solution, which was demonstrated on a ten-color SM 102 at drupa 2004, boosts demand at all customers with ten- or twelve-color presses.



SUPRASETTER

# Going its own way

When Heidelberg showcased the Suprasetter at drupa it opened a new chapter in CtP technology. Following on from the Prosetter family in the area of violet printing, the thermal technology is now based on the company’s own research. Heidelberg News (HN) spoke with experts Hansjürgen Krausbeck and Andreas Forer about the new platesetter.

**HN: The Suprasetter is a completely new thermal CtP system developed entirely by Heidelberg. Why all the research, weren’t the old systems good enough?**

**A. Forer:** The systems available up to now have certainly been at the cutting edge – at least at the time they were introduced on the market. However, our customers’ needs have grown; modularity, flexibility and, of course, productivity are the challenges we have set ourselves. After all, our customers are counting on us to coordinate our prepress, press and finishing products to best effect. The best way for us to do this is in-house.

**HN: Why did Heidelberg not enter into a**

**collaboration with others as it has in the past?**

**A. Forer:** That’s not entirely true. While Heidelberg has entered into some successful partnerships in the area of imaging technology in recent years, the Prosetter CtP family with violet diode technology is a completely in-house development. This approach was also necessary in the thermal sector in order to best live up to the requirements of our customers. We are able to draw on the experience gained producing and installing more than 3,000 CtP units on the market. The technology used is one of our core skills, which will of course be further developed with an eye to the future.

**HN: Could you briefly describe the tech-**

**nology?**

**H. Krausbeck:** The Suprasetter is a thermal CtP system with external-drum imaging. It is extremely flexible and supports all Heidelberg and non-Heidelberg plate formats. It is available as the Suprasetter 74 in four-page format and the Suprasetter 105 in eight-page format, and comes with five speed levels and in various degrees of automation, from manual operation to a fully automatic system with a single or multi cassette loader. Like the Prosetter, the Suprasetter is a modular system that enables customers to assemble their ideal configuration depending on their capacity requirements and ability to invest. The fact that the Suprasetter can always be upgraded on site to meet growing requirements provides customers with a higher degree of investment security.

**HN: How about the classic question of**

**enhanced performance?**

**H. Krausbeck:** We achieve high productivity of up to 30 plates per hour thanks mainly to our newly-developed laser system and the fact that processes are run in parallel. High-precision punching is performed directly in the device, even while other plates are being imaged, and the dual-level swiveling table makes it possible to pre-load plates. The interleaving sheet is also automatically removed and deposited in the loader parallel with the imaging. It is even possible to initiate plate imaging directly from the press control system via the Prinect CP2000 Center. This is what’s known as “plate on demand”.

**HN: And the new laser system?**

**H. Krausbeck:** The laser system has been developed entirely by Heidelberg and is also used, for example, in the new Speedmaster 74 DI. It is based on laser modules roughly the size of a cell phone. The more laser modules you have, the higher the hourly plate throughput. Additional modules can be retrofitted post-purchase. The laser modules are also equipped with an intelligent diode system which virtually eliminates production outages.

**HN: Is it fair to describe the Prosetter and Suprasetter families as two technologies that fulfil the need for cutting-edge CtP solutions?**

**A. Forer:** That’s right. Especially since both technologies espouse the same modular concept, which is similar to the one we know from Prinect. This ensures that each specific customer is best equipped for a successful future.

**HN: Thank you for this interview. ■**



**Andreas Forer**, 34, Head of Product Management Imaging Systems for CtP and Direct Imaging Products, has been with Heidelberger Druckmaschinen AG since 1997. He studied printing technology and completed a Masters in International Marketing.



**Hansjürgen Krausbeck**, 57, pictured holding a laser module, studied information technology before joining Heidelberg in 1972. He was responsible for introducing the Trendsetter, Topsetter and Prosetter CtP systems and has been Product Manager for the new Suprasetter CtP system since 2001.

*The Suprasetter – the modular CtP system from Heidelberg.*





Print products today need to be brighter and more colorful than ever. The requirements placed on printers and their presses are therefore growing all the time, with customers looking to coated and surface finished print products to make them stand out from the competition. The Heidelberg Speedmaster CD 74 is a highly-versatile medium-format press that enables printshops to offer special coatings and surface finishes even when times are tough, thereby gaining a clear competitive advantage.

SPEEDMASTER CD 74

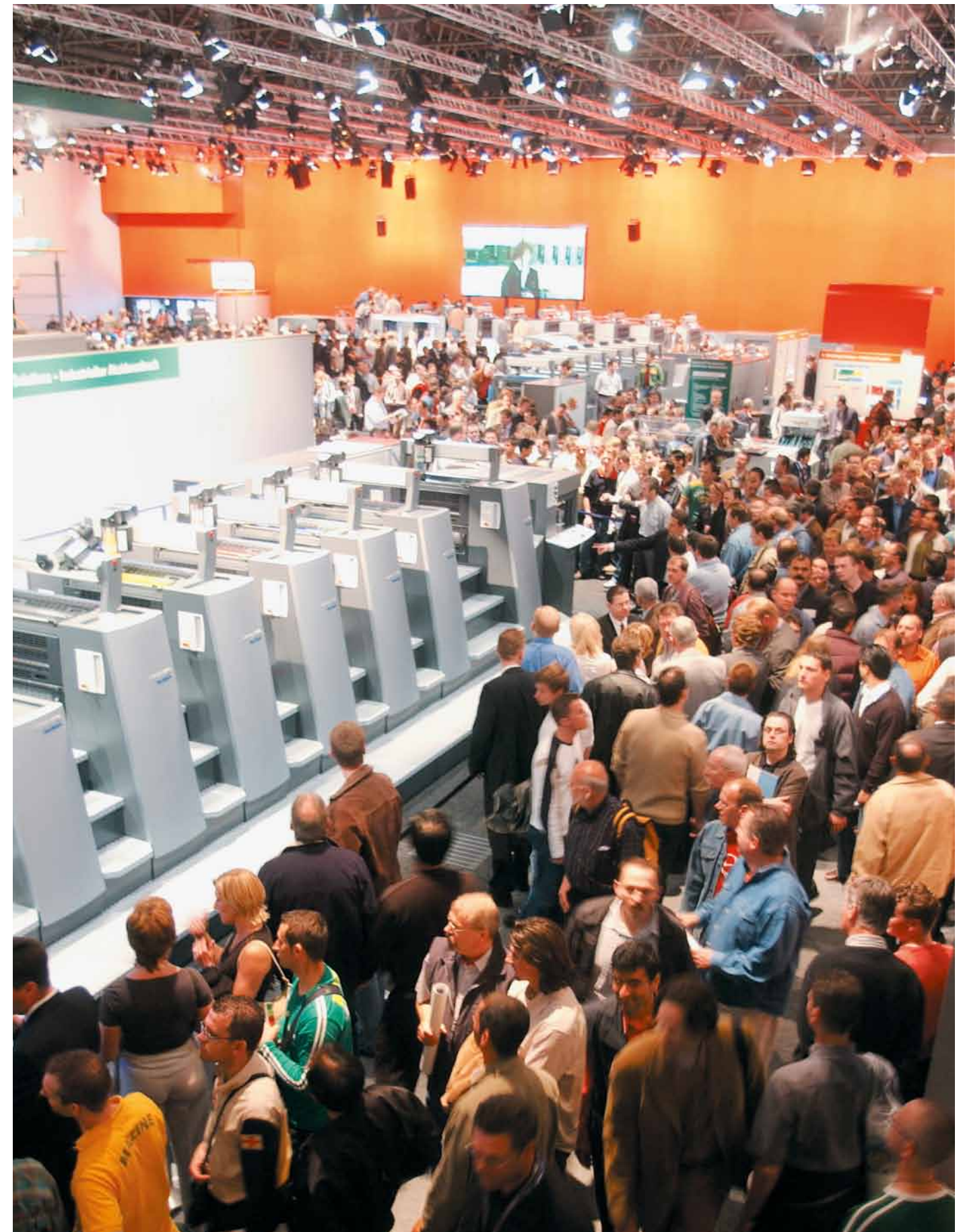
# Medium format – but top class

The Speedmaster CD 74 made its market debut at the end of 2000. With over 3,000 printing units installed, it has set benchmarks in modern printing press design. The CD 74 processes a wide variety of printing stock thicknesses ranging from 0.03 mm (0.0012 in) to 0.8 mm (0.0031 in) – and does so without changing over the transfer grippers. This flexibility, allied to the press's ease-of-use, ensure high productivity and profitable printing. The Speedmaster CD 74 comes in both packaging format 60.5 x 74 cm (23.82 x 29.13 in) and commercial printing format 53 x 74 cm (20.87 x 29.13 in).

**The Speedmaster CD 74 with sheet-reversing device.** “The success of the straight printing series led many users to call for a sheet-reversing system. This is no surprise, given that small and midsize printshops – which make up the greater portion

of the printing industry – often only deploy one press in the 50 x 70 cm (19.70 x 27.56 in) format class, from which they demand maximum flexibility, whether it be in straight printing or perfecting. Heidelberg turned this customer dream into reality and introduced the Speedmaster CD 74 with sheet-reversing system at drupa 2004,” explains Thomas Frank, Head of Product Management 50 x 70 at Heidelberg.

The new press uses the tried-and-tested three-drum principle, and also features a double-sized transfer cylinder immediately in front of the storage drum, giving the new three-drum system a diameter ratio of 2-2-1. The system works as follows: The double-sized transfer cylinder takes the sheet from the impression cylinder of the last printing unit before the sheet is reversed and transfers it to the storage drum, which is also double-sized. An eccentrically-shaped re- ▶







*Interdeck dryer in swung-up position – the dryer can quickly and easily be moved between the individual printing units to the position required for each printing job.*



*UV add-on for the delivery – dryer module with proven slide-in module and fast-action connections for the UV dryer.*



*Future-oriented in medium format – the new Speedmaster CD 74 UV.*

“The dual-coating press opens up all sorts of new design possibilities for designers and agencies.” Olaf König

versing drum then passes the sheet on to the next printing unit. This is all done with maximum register accuracy. In this way, printing stock up to a thickness of 0.8 mm (0.031 in) can be perfected with a maximum print speed of up to 15,000 sheets per hour. Combined with the maximum paper format of 60.5 x 74 cm (23.82 x 29.13 in), this opens up new and interesting possibilities.

#### **The Speedmaster CD 74 for UV printing.**

Speedmaster CD 74 perfecting presses are ideal for use in commercial printers handling a wide range of printing stocks, packaging and label printers, and printshops that mainly produce greetings cards or book jackets in perfecting mode.

“Alongside the standard models for straight printing and perfecting, the Speedmaster CD 74 allows a wide variety of printing and coating unit configurations which can be tailored to the situation in the printroom, whether a double coating press, completely integrated UV/hybrid press from the factory, or coating before or after printing in a single pass is what’s required,” says Andreas Lang, Head of Product Management, Customized Presses 50 x 70 at Heidelberg.

It’s no secret that UV inks and coatings are growing in popularity in the print media industry. The “hard facts” of what they can do – they adhere better to non-absorbent materials, are scuff-proof and highly glossy – are also well-known. The Speedmaster CD 74 UV has kept pace with this trend, and was the first press in the world to be awarded the “Optimized UV printing” label from the Deutsche Berufsgenossenschaft Druck und Papierverarbeitung (German Institution for Statutory Insurance and Prevention in the Printing and Paper Industry), recognizing that all the elements necessary for UV printing are completely integrated in the press. It therefore sets new standards in terms of process, operating and investment security. Customers who have already invested in this press technology have come to appreciate its quick, safe startup, ease-of-use and the accessibility of both the press and its system components.

**The Speedmaster CD 74 dual-coating press.** When it comes to solutions in high-end commercial printing and special applications in label and folding carton printing, the Speedmaster CD 74 dual-coating press comes into its own. “This new technology

opens up all sorts of new design possibilities for agencies and designers. A high degree of automation, standardized procedures and the integration of processes in the press lead to material savings and reduced costs. This enables printshops to satisfy unusual customer requests at competitive price points,” summarizes Olaf König of Berlin-based Königsdruck. König was the first to purchase a dual-coating press with two interdeck units (LYYL) in 50 x 70 format from Heidelberg. This configuration increases the distance between the two coating units, leaving space for additional dryers. Higher production speeds are generally possible, and this usually produces even glossier results than can be achieved with presses having only one interdeck unit.

#### **Future-oriented press in medium format.**

The different variants of the Speedmaster CD 74 have one thing in common – all the configurations are built using a common,

modular design based on customer requirements. While the most popular models consist of five or six printing units and one coating unit for use in commercial printing, specialist packaging and label printers value the extended functionality provided by eight printing units fully equipped for UV or six colors with dual-coating and two drying

units. “The recent addition of the Speedmaster CD 74 Duo for applying opaque white, gold, silver and pearl effects before offset printing shows that the CD 74 already covers a wide range of uses and has considerable potential for further development,” says Andreas Lang, adding, “this is what makes it the medium format press of the future.” ■

*The technology in detail – the Speedmaster CD 74’s innovative technology makes it the medium format press of the future. The sheet-reversing model is available as a four-, five- or six-color press. Models purely for straight printing are even available for up to eight colors. The adjustable sheet-reversing device, which can be installed, for example, between the second and third printing units (see illustration), delivers the usual high perfecting quality of a Speedmaster, while also allowing thick, stiff materials to be processed.*





THE PRINTMASTER CONCEPT

# Two for every occasion

The question that all forward-looking printshops need to ask themselves before they decide what to buy is – which equipment enables us to fulfil orders with the high quality AND end-to-end cost-effectiveness required to safeguard our company's future? It depends. Heidelberg therefore has two product lines in response to this question.



*The suction tape feeder on the Printmaster PM 52 can be conveniently set up from the PressControl feeder panel.*

Heidelberg gives its customers a choice of two sheetfed off-set series – the Speedmaster family and the Printmaster family. Both product lines deliver the same high standard of printing and press quality Heidelberg customers have come to expect. “The Printmaster series shares certain basic characteristics with the proven Speedmaster line. The main areas where they differ are in the delivery system, terminal velocity and standard features,” says Bernhard Seidl, Product Manager for the PM 74 at Heidelberg. In principle, the Printmaster models have space-saving standard pile deliveries and a more basic set of standard features, but they can be adapted to customers’ job structures and requirements through a range of useful extras.

**For entry level and upwardly-mobile printers.** The basic idea behind the Printmaster series is to offer compact, good-value presses whose flexibility and straightforward operation are especially suited to newcomers to multicolor offset and also enable upwardly-mobile businesses to grow without risk. The Printmaster therefore already includes basic functions covering all the requirements of small and midsize runs. “Regardless of whether companies decide on the inexpensive entry-level model or the automated model for higher productivity requirements, the Printmaster series has a suitable and cost-effective model for every job and customer need,” explains Frank Süsser, Product Manager PM 52 at Heidelberg. A wide range of specialty equipment is available for both the PM 52 and PM 74. These features include numbering, perforating, sheet-

reversing device and washup device. Last but not least the compact Printmaster models are also extremely user-friendly, with “Press-Control” ensuring unequivocal direct operation throughout. The “one key = one function” principle makes work both easier and faster.

**PM 74 with a productivity plus.** drupa 2004 provided the opportunity for Heidelberg to showcase the new generation of the Printmaster PM 74. A new feeder with a central suction tape and pneumatic pull lay shortens makeready times, boosting productivity by making format and printing stock changeovers even more easy and convenient. A number of optional automation components offer further benefits. These include an automatic inking unit washup device, inking unit temperature control and blanket and impression cylinder washup device. The Printmaster PM 74 is delivered with the EasyPlate manual plate clamping system as standard. The optional “AutoPlate” plate clamping system makes for even better productivity and ease-of-use.

**Investment-proof and flexible – the PM 52.** The Printmaster PM 52 is the ideal choice for A3 formats. The one- to five-color press with optional fully-automatic sheet reversal has been available since May 2004. Its capacity for paper formats from 105 x 145 mm (4.13 x 5.71 in) up to 370 x 520 mm (14.57 x 20.47 in) and for printing stock thicknesses of up to 0.4 mm (0.016 in) makes it suitable for a wide range of orders and printing stocks. The standard scope of delivery includes a suction tape feeder, Alcolor continuous dampening system, high-volume inking unit, remotely adjustable circumferential and lateral registers and the EasyPlate plate clamping system with positioning run for fast, straightforward plate changing, ensuring that even printshops who buy the basic version derive maximum benefit from this secure investment. Optional add-on components are available for customers seeking even more productivity and ease-of-use.

In keeping with the pioneering role taken by Heidelberg in the areas of workflow and integration-readiness, the multicolor models of the Printmaster 52 and Printmaster 74 in conjunction with the optional color and register remote control system Prinect Classic Center and the Prinect Online Kit are suitable for integration in the networked printshop. ■



SPEEDMASTER SM 52

# Astounding effects



*Lenticular printing is all the rage – a 1950s Tiegel press suddenly becomes a 2004 Speedmaster.*

Druckerei Klenke from Dissen in Lower Saxony, Germany, is a pioneer in the field of lenticular printing. A five-color Speedmaster SM 52 with coating unit and UV equipment helps the company make products that feature astounding effects.

Within a fraction of a second a Heidelberg Tiegel press is transformed into a Speedmaster CD 74. The two presses are separated by around 50 years of research and development. It's hard to imagine a better visual illustration of cutting-edge technology, quality and tradition for a printing press manufacturer like Heidelberg. The procedure is not rendered in a TV advert or a film, but printed on paper. This has been made possible by lenticular printing technology. Using special production methods and the right lenticular film, such scenes can be conjured up on almost any printing stock. UV equipment also enables direct printing onto the reverse of the film, which not only saves time, but also enhances product quality. Lenticular printing offers the advertising industry a fresh source of innovative ideas, and represents a further creative application for UV-equipped presses.

Thanks to improved production methods, lenticular images, also known as auto animated images or auto stereo images, are being used in a host of new areas. Up to now, only a few printshops have been proficient in this printing technique. One of them is Klenke Druck. It all started in 1977 when Manfred Klenke (62) made the bold move of founding his own screen printshop. Today Klenke Druck has 21 staff and annual sales of around Euro 2.3 million (approx. 2.8 million

U.S. Dollars). More than 80 percent of its customers are multi-regional companies and agencies.

"I earned my first money printing furniture facings," says Manfred Klenke proudly, "then we received some initial orders for screen-printed plastic stickers from an offset printshop. Then we just continued to grow into the graphics sector." Three years after founding the company, he was joined by his partner Joachim Hartmann (55), a trained master craftsman in letterpress and offset printing. "We were interested mainly in film printing from the outset, and had screen-printing and film printing with offset presses for printing on plastic," explains Joachim Hartmann.

## Top quality thanks to small format.

Klenke has specialized in small sheets and has invested in a customized five-color Speedmaster SM 52 with coating unit and UV equipment. A major benefit that was instrumental in Klenke's decision to buy the press is the fact that the plates can be adjusted diagonally, allowing the press to be set for optimum registration. Opaque white is mainly deployed as the fifth color.

Before it enters the press, however, the printing data must be processed in the prepress stage. A "simple" lenticular image is composed of picture one and picture two. Basi-



“The smallest inaccuracy between printing units is all it takes to make a lenticular image unusable.” Manfred Klenke

cally, both pictures are divided into strips using a special software. One strip of one picture then comes behind the left side of the lens and the corresponding strip of the second picture is placed on the other side of the same lens. If the finished image is moved from side to side, first picture 1, then picture 2 appears. 3D images have a similar design.

Another factor that prompted the company to focus on printing small formats was the exact registration on the Speedmaster SM 52. “If the images that are divided into strips and then re-assembled slip or move out of register even the tiniest fraction, I am left with an unusable product, since the effects of this are felt across the whole film width,” says Manfred Klenke. “The problem is the tolerances. Cylinders operate differently from press to press and from printing unit to printing unit. While these deviations are negligible, and are completely irrelevant in normal printing, they are very important in lenticular printing.” In addition, mechanical stress causes the printing stock to heat up and become distorted. These deviations have a knock-on effect. In normal printing these inaccuracies can hardly be noticed by the naked eye. “That’s the difference compared with the lenticular method, where a shift in printing of just a few pixels immediately causes a corresponding color shift in the image,” explains Mr. Klenke. The smallest inaccuracy between printing units is all it takes to make a lenticular image unusable. If for example magenta is placed even slightly ahead of the other colors, it will be the first color seen when the image changes. “In an image of a human face, magenta

would be seen first before the other colors ‘caught up’. Therefore extreme precision is necessary. A small format press goes a long way towards satisfying these requirements. Of course it does mean that costings for longer runs do end up higher. The small format makes for cleaner printing, more accurate reproduction and a better end product,” states Manfred Klenke.

**128 l/cm screen and higher.** “Experience” of UV printing is a prerequisite for lenticular printing. A special software has to be used to prepare the data. Printing is significantly slower, since production conditions and

minute differences in register have serious effects on the end product and soon lead to high waste. Even experienced printers should consider lenticular printing takes twice as long as normal printing. The ambient and storage environments are also more important than in conventional offset printing, since thermoplastic films exhibit considerable expansion and contraction. “We work with 128 l/cm screens and higher, depending on the job, at 75 Lenses Per Inch,” explains Mr. Klenke. “Lenticular and 3D images contain large amounts of information. This must be broken down carefully ▶



UV professionals at work – Joachim Hartmann and Manfred Klenke (from left to right).

## Lenticular – here’s how it works

The lenticular technique involves placing identical lens strips tightly side by side on a special film. Images that have been divided into strips on a PC and re-assembled (interlaced) using special software are then placed behind this film with between two and 25 image sections/strips under each lens strip depending on the desired effect. Different films and plates with an appropriate number of lenses per centimeter can also be used to create special effects. The size and type of lenses used depends on what effect is intended, but the price often dictates compromises.



In a standard image, 3.15 lenses per millimeter of image are used at 80 lpi (31 lcm). A lens strip, which must contain all the phases required for the desired effect, is only about 0.32 mm (0.01 in) wide. Lenticular printing can be used to bring even the most unusual design ideas to life. These include:

### ■ Morphing (transformation effects)

Transforming one picture (A) into another picture (B). Up to twelve phases are possible. No depth effect can be achieved, the transformation effect is in the foreground.

### ■ 3D effects

This basically involves our two eyes looking at the same object from different angles. Five to ten source pictures from shifted perspectives or from three to four layers (foreground, picture layer, background) are used.

### ■ Zoom effects

Based on the same principle as morphing. The difference is that the object represented does not appear transformed, but closer or further away depending on the angle from which it is looked at.

### ■ 2/3 flip (animation or stereo effects)

Changing the angle at which the object is looked at changes its content – the ugly frog becomes a handsome prince.

### ■ Animation/motion (movement effects)

A small event occurs on the object. A change in perspective creates the impression that movements are being made – a car’s folding roof opens and closes.

Many of the effects described can be combined with one another, depending on the originals available, the size of the pictures used and the lenses deployed.

and precisely and converted into screen rulings. The more information, the higher resolution required.”

## The limits of what’s technically possible.

“The file sizes generated by systems in lenticular technology are vast,” confirms Harald Lutsch, Managing Director of 3D-Images from Eppingen, Germany. “Particularly when producing three-dimensional or animation effects, when up to twelve or more single pictures have to be processed into a single data record and printed behind each lenticular lens.” The company is a full service provider in the lenticular technology sector. Harald Lutsch believes that screen resolutions with up to 200 to 240 lines per cm (508 to 609.6 lines per inch) are necessary to produce spectacular effects such as video animations with more than 18 single images. “Only this type of fine screen allows the individual image phases to be printed as distinct patterns of lines behind every cylindrical lens,” he reports. “A special screen angle that fits the motif and lens alignment is also crucial, in order to prevent moiré.” The dot shape and minimum dot size of 20µm and smaller are further aspects. Not every film-setter, platesetter, or printing stock can cope with these requirements. Lutsch is convinced that “the requirements necessary for lenticular printing nudge the very limits of what’s technically possible. But this is the only way of ensuring high quality lenticular production.” ■

Further information on the company is available from: [www.klenke-druck.de](http://www.klenke-druck.de)



DRUPA 2004 FOLLOW-UP

# Surface finishing makes all the difference

The look of folding cartons, brochures and books has to move with the times. Target groups are getting smaller, and demands when it comes to feel and quality are always on the increase. These are the factors fuelling the current debate on making print products stand out using coating and other surface finishings. There are various techniques to choose from, but which is the best? The following article compares and contrasts the different applications presented by Heidelberg at drupa 2004.



An inviting cup of coffee alongside a couple of exquisite coffee beans, accompanied by the smell of fresh coffee – a poster printed on a conventional Heidelberg Speedmaster CD 74 using dispersion coating was one of the attractions in the Heidelberg halls at drupa. An expensive limited-edition watch printed on aluminum-coated material with UV inks, a matt UV coating and a high-gloss UV spot varnish was one of highlights in Hall 3. It too was printed on a Speedmaster CD 74 – this time a fully-integrated UV-equipped model at the Heidelberg/IST partner booth (see also the article on CD 74 UV in this magazine). These are just two examples of many showing how printed paper can become truly eye-catching.

**UV inks and coatings for high quality print products.** UV coating is becoming a key player in an increasing number of markets. The benefits of UV inks include high gloss, the ability to produce unusual structures and special visual impressions, a scratch-proof protective layer and “adhesion” to non-absorbent surfaces. Printshops that can offer this high-quality, specialized coating technology have a distinct and profitable advantage in the market. It’s for this reason that more than ten percent of presses ordered from Heidelberg have UV capabilities – a figure now rising dramatically.

“When it comes to gloss, feel, protective qualities and scuff resistance, UV products are far superior to traditional print products,” attests Andreas Lang, Head of Product Management, Customized Presses 50 x 70 at Heidelberg. He does qualify this statement, however, adding “It doesn’t always have to be UV printing, because in a small percentage of orders requiring UV coating hybrid inks can provide a more cost-effective entry into UV technology.” Hybrid inks, a modified UV ink system, combine the properties of conventional and UV inks. “Hybrid inks deliver an identical result to UV inks, but make it easier to combine UV and conventional systems, since the same dampening solution additives are used, combination washup solutions can be used and the dot gain is not as large as with UV ink systems,” continues Lang. “Hybrid inks facilitate entry into UV, but nobody should underestimate the learning curve when implementing the new technology.”

The special technical features particular to UV and hybrid system processes require special expertise and some significant investments in preparing presses. However, these investments more than pay for themselves if the printshop manages to successfully position itself in

the market for high-quality print products and keep its presses busy with orders. On the other hand, it’s sometimes enough simply to offer traditional water- or oil-based coatings.

**Effect and protective coating with traditional dispersion and oil-based coatings.** These techniques can be used to achieve mechanical protection, quick finishing and interesting effects without investing in additional equipment for presses. For some surfacing and coating applications, these techniques produce interesting effects that are more discreet than with UV and hybrid ink systems.

At drupa 2004 Heidelberg became the first printing press manufacturer to show how high quality matt/gloss effects can be produced using traditional presses. With what’s known as the Drip-Off procedure, a special oil-based matt coating is applied to the selected matt surfaces of the printing form in the last inking unit on the press. A full-area dispersion coating is then applied with a highly-viscous high-gloss thermal coating in the downstream coating unit. Heating

### Enlargement of Drip-Off

**Design**

- 1 Paper/printing stock
- 2 Conventional inks
- 3 Matt coating with thermal gloss coating on top – not glossy at these points
- 4 High-gloss thermal coating – glossy at these points

## Overview of the most important inline finishing techniques

	UV/hybrid coatings	Oil-based coatings	Dispersion coatings	Drip-Off procedure
Gloss	++	0	+	+
Scuff resistance	++	0	+	+
Matt/gloss effects	++	–	–	+
Adhesion to non-absorbent printing stocks	++/+	–	0	–
Drying/hardening	++	–	0	0

++ very good + good 0 average – poor

the coating with a separate heating unit reduces its viscosity and makes it a lot easier to process. The high-gloss coating drips off the areas with a matt coating and the matting is retained. This is where the name ‘Drip-Off’ comes from.

The varying surface properties and the contrast between matt and gloss areas enable printers to achieve a wide range of optical effects such as a velvety or reflective silvery finish. “With this new coating technique Heidelberg offers its customers a cost-effective gateway into inline finishing,” explains Dirk Kummer, Head of Product Management at Heidelberg Deutschland Vertriebs GmbH. “It is particularly suited to customers in the commercial printing sector who want to enhance the value of their print products using interesting effects. But Drip-Off is also a perfect application for packaging and label production where there is a need to enhance the appeal of printed matter through matt/gloss effects.” The setup process is almost identical to conventional offset printing. Additional investment in a specially equipped press is not required, since all work is done using traditional ink and coating systems. Drip-Off coating can be used on all Speedmaster presses with at least five printing units and a coating unit with a chambered doctor blade. “In the Drip-Off technique, we offer our customers an alternative matt/gloss procedure particularly suitable as an entry into the world of quality surface finishing,” confirms Andreas Lang. “But the story doesn’t end there, as many satisfied users have reported to us since drupa.”

**Print products that don’t just appeal visually.** Alongside visual and touch effects, print products can also appeal to our sense of smell using scented coatings. Scented coatings are a special form of dispersion coating. In addition to the coating’s basic composition, they contain microencapsulated aromatic materials that imitate the

scents of, for example, plants, spices and foods. Scented coatings are usually applied as spot varnishes finished with a matt or gloss coating, the areas with scented coating being left uncoated when protective or effect coatings are subsequently applied.

“The question of whether traditional oil-based and dispersion coatings, Drip-Off or UV inks are right for a particular application depends on what the customer wishes to achieve,” states Dr. Jürgen Rautert, member of the Heidelberg Management Board, responsible for engineering and manufacturing. “Our product portfolio is designed to offer our customers the press configuration needed for their procedures. We are committed to providing customers with optimum support in realizing ‘their’ specific palette of effects and thereby ensuring them a competitive advantage. Heidelberg will avoid patenting printing procedures per se in order to maintain an impartial stance vis-à-vis all customers. While we do of course offer our customers advice, the final decision on what and how to print always lies with the customer.”

The examples of printing from drupa 2004 illustrated on the following pages show how Heidelberg Speedmaster presses can be used to deliver enhanced results through surface finishing.



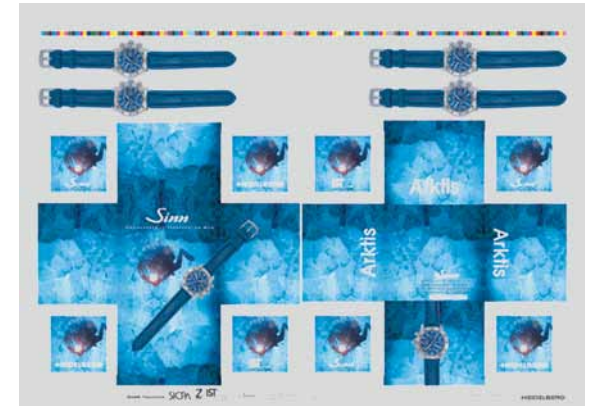
# Perfect finish at drupa 2004

Heidelberger Druckmaschinen AG enjoyed great success at drupa 2004 in Halls 1 and 2 and the UV Technology Center in Hall 3 where it appeared together with its partner IST Metz. Heidelberg presented special effects such as matt/gloss contrasts, scented coatings and metallic inks with traditional, hybrid and UV ink and coating systems. In the UV Technology Center, Heidelberg demonstrated that technical improvements to the UV printing process have made it a highly reliable production method. Environmental protection issues are also taken into account. A Speedmaster CD 74-6+LX with complete UV equipment produced four different print jobs from watch manufacturer Sinn, which clearly showed what inline surface finishing is able to achieve.



**Lenticular printed postcards.** Lenticular films are among the most interesting printing stocks (the user report on page 30 of this Heidelberg News contains a comprehensive account of lenticular printing). The postcards printed at drupa, for example, show Sinn watches in front of the Frankfurt skyline in a 3D effect. A real eye-catcher, since according to a Market Watch study, 88 percent of consumers prefer advertising material with a 3D design to “flat” designs. Lenticular images are also highly secure, making them especially suited for use by banks, on cash and credit cards and for insurance and brand-name products. Lenticular images are also used for lavish book and magazine covers, high quality video, cosmetics and games packaging, CD inserts, mouse pads and mailings.

**Packaging on aluminized paper.** This involved printing e.g. UV opaque white on aluminized paper, thereby producing a feeling of depth. Spot coating is used to emphasize various elements of the print job and the brand names of the companies in question. The Sinn company is using this premium packaging printed at drupa for a series of limited-edition watches.



**Poster with matt/gloss effect.** This job juxtaposed print results with three types of special effect coating in order to compare the different visual impressions. The watch motif was printed once as a pure UV job with a subsequent overall UV gloss coating, the most common application with UV/hybrid systems. Then the same motif was modified with UV inks, a UV matt coating in the printing unit and a UV spot varnish in the coating unit. A third variation was produced using hybrid inks, an effect coating and an overall UV high-gloss coating.

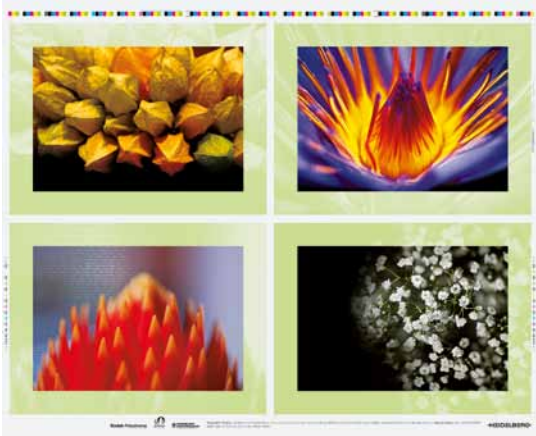




**Poster with Aniva UV.** Heidelberg also showed posters featuring underwater worlds which, for the first time, were printed with Aniva UV inks from Eppler. Heidelberg was involved in developing these inks. This means that UV printing can now deliver even greater brilliance, a more intense feeling of depth and greater dynamism thanks to the expanded color space. The powerful colors grab viewers' attention. On the conventional CD 74 in Hall 2, a 1/5 + coating perfecting configuration was used to demonstrate scent-coated and matt or gloss posters made with traditional ink or coating systems.



**Coffee/tea-scented posters.** First straight printing was used to apply a special color and four process colors to this example. In the sixth printing unit a scented coating was spot varnished via the printing plate onto the coffee/tea cup and then dispersion coated for protection (with the exception of the scent-coated parts). The machine was then switched over to perfecting mode in a few minutes, and set to process board with a grammage of 450 gsm. The special color was then used to print recipes on the reverse side, after which the sheet was reversed and the four process colors and coating were applied to the front side.



**Poster with Drip Off.** The “Blütenzauber” (“Blossom Magic”) poster combined four motifs. These demonstrated different matt/gloss variations produced used the Drip Off technique described in the text. These variations were created using a special color for the frame, a four-color set for the images, oil-based matt coating and overall gloss coating. Effects with metallic pigments were shown on the conventional CD 102 in Hall 1.



**VW concept car poster with MetalFX.** The visual impact of metallic effects was shown on a CD 102-6+L. MetalFX silver was applied as the base color in the first printing unit, after which the four process colors were applied over it. The transparent inks impart an impression of bright, shiny metallic colors.







*Creative minds leveraging innovative printing technology – Klaus Nagel and Tim Balke of Multicolor Ellerau (left to right).*

Multicolor Druck- und Selbstklebetechnik GmbH & Co. KG, Ellerau, Germany, founded in 1959 as a screen printshop, is one of Europe's leading manufacturers of printed and self-adhesive products. Armed with a new adhesive developed in-house and UV printing technology from Heidelberg, the company is now all set to conquer new markets with innovative products. For two years the company has been using a Speedmaster CD 102-6+LYLX with dual coating unit and UV equipment, which is also the first press in Europe with CoolCure UV. A whole raft of new self-adhesive products are being produced with this in Ellerau.

SPEEDMASTER CD 102

# Cool-dried wears better

“Using the right technology – and of course experienced staff – is essential for success.” Tim Balke

Louder, more colorful, more distinctive. Today's advertising has to resort to all sorts of tricks to grab the attention of customers overwhelmed by a myriad of competing impressions. Hardly any of us gives a thought, for example, to how many posters are needed to draw our attention to the various different goods in a supermarket. These often include seasonal products that disappear from the shelves within a few weeks or even days. The posters hung up for this purpose soon become outdated, are easily damaged and therefore have to be replaced regularly, meaning new posters must then be printed for the next season. This process is made easier with solutions based on PVC and film, materials which are weather resistant and have washable surfaces. The down side is that such materials are not easy to print on. The UV offset and screen printing specialists at Multicolor, which has 40 staff and annual sales of around Euro 6.5 million (approx. 7.9 million U.S. Dollars), are masters at this business. The company's staff, faced with the challenge of printing in high quality on difficult materials, nonetheless aim to go one stage further and provide customers with ideal solutions.

If required, therefore, the posters, mouse pads, stickers and notes produced in Ellerau are treated with a new adhesive, Microtac. “Microtac is a solvent-free, environmentally-compatible adhesive and is a patented Multicolor development,” reports Tim Balke (31), Head of Central Order Management and responsible for sales at Multicolor. “The adhesive allows anybody – no specialist training required – to stick products to, for example, windows without blistering or folding, and to then remove and reuse them as often as necessary. It works on windows, floors, doors, tables and walls. Where required the products can also be put into storage and used again later.” The good thing is that the adhesive used does not leave behind any residue requiring cleaning when a poster is removed from a window.

**Rosy future for film posters.** “I'm sure everybody's seen the new salad posters for the ‘I'm loving it' campaign running at McDonalds' throughout the country. These appealing posters, which are hung in the windows and at the counters, were produced by us in collaboration with Munich agency Heye & Partner,” explains Mr. Balke. Many agencies and end customers are predicting a

rosy future for these “film posters”, because they can be removed and reused time and again as required. “The technique can also be used for tinted window films in cars, promotional stickers, labels for technical applications and warnings, counter mats and desk mats,” says Edgar Siller, Managing Director of Multicolor. A mouse pad that no longer slides around the table, is ultra-thin and is impervious to spilled coffee is one example of effective advertising that long remains in the customer's field of vision. These are just a few examples of the many ways Multicolor is applying UV printing and Microtac. Other large companies such as Springer also number among Multicolor's customers. “A heart for children” stickers, suspended posters, scratchcards, promotional stickers, dispensers and shelf wobblers are produced for the “Bild” newspaper, for example.

Using the right technology – and of course experienced staff – is essential for success. Before they can become press operators, printers in Ellerau must have at least ten years' experience under their belt. A good 90 percent of jobs are printed on film, with only 10 percent on paper, a state of affairs that





Olaf Herzog (front) and Michael Marquardt with the Speedmaster CD 102 at Multicolor in Ellerau. The dual coating press with extended delivery for inline UV coating features suction extraction of the ink mist above every inking unit.

requires staff with many years of first-class training. The screen printing specialists in Ellerau are on hand to help with other specialist areas including different adhesive coatings and surface finishing with thermal inks, scratch inks, scented coatings or glitter gold.

**Drying without heat.** The problem when printing on films or rigid PVC, which are also used at Multicolor, is the heat generated in UV drying. This leads to the material becoming distorted, which in turn leads to register problems, especially in cases where screen printing is combined with offset, as it is in Ellerau. In traditional UV printing a pile can reach temperatures of up to 80° C (176° F) in the delivery and has to slowly cool down, sometimes for up to three days, before it is ready for finishing. A quick transfer to the finishing stage is out of the question.

The CoolCure UV technology used at Multicolor can reduce temperatures to manageable levels (five to ten degrees above the print-room temperature). This means that sheets can be released immediately for finishing, and less energy is required for drying. It also means that the ambient temperature, which is normally increased by the heated piles, no longer rises as much. Cooling down the piles was previously left up to the air conditioning, which is now relieved of this task, meaning the company saves electricity in the process. “This was particularly important for the rush job for McDonalds’ summer salad campaign, because we had to complete it within five working days,” recalls Edgar Siller. “And since job deadlines are getting shorter all the time anyway, we need to be able to produce at higher speeds with the new Speedmaster and CoolCure UV. The quick transfer to finishing in particular is a

massive boost for us.” Multicolor UV prints 6,000 sheets of rigid PVC and up to 8,000 sheets of film per hour. Print runs start from around 1,000 copies and go up to around 30,000. Around 80 percent of what Multicolor produces is destined for the German market and the USA is one of its important export markets.

**How does CoolCure UV work?** While traditional offset inks dry through the binding agents oxidizing and being absorbed into the printing stock, the drying process with UV inks is achieved through radiation with UV light. The liquid binding agent components of the UV inks cross-link in a fraction

ment for the press are standard series-production components that are available either from Heidelberg or IST Metz. This means that in most cases the CoolCure UV system can be retrofitted.”

The high temperatures produced at the UV dryer are problematic. Almost two-thirds of the energy applied there is transformed into heat. Part of this heat is absorbed by the printing stock and the material becomes distorted, making register-accurate printing more difficult, since the temperature is too high for many materials. Measures to combat this include cutting press speeds, long cooling-off times, or splitting up orders, all

of air, is a safe, environmentally-compatible gas that is odorless, non-reactive, non-combustible and non-toxic at room temperature. “This procedure requires less UV radiation, and therefore less energy,” explains Jens Arne Knöbl. “As a result the printing stock does not heat up so much, and the inks harden better. Even thin films can then be finished without losing any time, and the familiar UV smell of the print products is also significantly reduced thanks to CoolCure.” The procedure is not just for plastics, it is also suitable for paper and board.

“A further benefit of UV printing with CoolCure UV is that opaque white in high coating thicknesses hardens easily,” observes Siller. “This is another reason why inertization will be on Multicolor’s must-have list next time we purchase a press.” UV products featuring the Microtac adhesive are currently being marketed via the printshop’s customers and major agencies, but will soon enjoy a broader platform. “Print volumes, particularly in UV printing, will definitely show a sharp increase in the next few years, fueled by the advertising industry’s increasingly demanding appetite for new products. The combination of UV film printing with Microtac adhesive is a market of the future that promises us exceptionally strong growth,” sums up Edgar Siller. ■

Further information on the company is available from: [www.multicolor.de](http://www.multicolor.de)



Tim Balke behind the InkMove automatic ink agitator.

of a second to produce a hard film. “Hardening describes this process better than the traditional term, drying. The good thing about hardening is that, because the ink is scratch and scuff resistant right away, finishing can be started immediately,” reports Jens Arne Knöbl. “This process does not require the use of special UV inks, nor are significant modifications to the press needed,” adds Knöbl, UV specialist and Product Manager at Heidelberger Druckmaschinen AG. “The UV end dryers, cold-air blowers, DryStar dryers, UV interdeck dryers and other UV equip-



of which have a negative impact on production. Highly-viscous inks in the ink fountain are kept moving by InkMove.

ment. CoolCure UV, already known as inertization in web printing, enables the temperature problems in UV printing to be circumvented. In the drying process, the oxygen between the UV lamp and the printing stock is extracted or replaced with nitrogen. This takes place in the CoolCure UV inertization chamber, a joint development by Heidelberg and IST Metz GmbH. This is because oxygen molecules prevent the inks from drying, an effect combated up to now by increasing the UV radiation, which however produces more heat. Nitrogen, one of the main components



# Boost from UV printing

Since the past few years UV printing plays an increasingly important role in driving sales for the print media industry. During this time UV offset printshops have almost tripled their sales compared with their competitors in the conventional market. Demand is now spreading around the world. The U.S. market is at the cutting-edge of this development ...



*John Dowey, Heidelberg USA, and  
Jens Arne Knöbl, UV expert at  
Heidelberg in Germany. (left to right)*



The success story has its roots in the packaging printing industry in the USA, where, since the late 1990s, UV offset has been widely used to work with unusual printing materials and realize ambitious or unconventional designs. Other product segments in the American print media industry were quick to follow, with the labels sector, for example, also displaying high growth rates. Interest in the technology's potential is being fueled by customers' changing buying patterns. "Many branches of industry are today looking to brand and luxury goods to establish themselves on the market and get out of the price war among low-cost products," explains UV expert John Dowey, Vice President of Sheetfed Product Management, Heidelberg USA. The extraordinary gloss and special feel of UV printed products is underlining the truth of the motto "Fine packaging is half the sale".

**Double-figure growth.** Demand is spreading worldwide. "In the past few years UV offset printshops have almost tripled their sales compared with their competitors in the con-

ventional market. More than 90 percent of all narrow-web flexographic presses now sold are delivered with UV technology," reports Jens Arne Knöbl, Product Manager for Peripheral Systems at Heidelberg. Already a significant proportion of the world-leading presses in all formats supplied by Heidelberg are UV versions – and this proportion will continue to grow in future. The trade press and manufacturers in Europe expect annual growth of 7 percent for UV presses, 10 percent for UV dryers and a staggering 14 percent for UV inks and coatings.

The hybrid applications, for which Heidelberg has installed more than forty press configurations in the US market since the mid 1990s, are also benefiting from this trend. The positive development in hybrid printing results from the particular structures of the market in the United States, which is characterized chiefly by commercial printers. However, this trend is not spreading to the global market. As a general rule, the choice of ink system should always depend on the user's order structure. If enough UV orders are

coming in, then it is advisable to choose a pure UV press.

**Harmless to the environment.** The environmental and health concerns which, particularly in Europe, were arguments against UV printing are now dispelled. In collaboration with the German Institution for Statutory Insurance and Prevention in the Printing and Paper Industry, Heidelberg has succeeded in developing UV packages which provide the utmost standards of safety for people and the environment. Inks and coatings have also undergone decisive development. Today's UV inks are devoid of solvents, meaning environmentally damaging emissions are eliminated. "Today, UV printing is every bit as safe as conventional offset printing," says Product Manager Jens Knöbl. "The fact that powdering is no longer needed benefits the environment, man, and printing companies who can significantly reduce their consumables overhead." This has also enabled many companies to live up to the motto "Save money with a clean conscience".





It all started in the packaging industry. Today UV printing is increasingly popular in the commercial, label and specialized printing markets.

**Rapid development in the States.** “The development work of Heidelberg played a crucial role in the rapid spread of hybrid and UV technology in the U.S. market,” claims John Dowe. Right after drupa 95 the company installed a Speedmaster CD 102-6+LYL at its demo center in Chicago and began working with suppliers and customers to explore the potential applications of conventional inks, aqueous base coats and UV coatings for inline surface finishing. The results laid the foundations for the development and use of hybrid inks, which are based on conventional offset inks intermixed with around 25 percent UV ink. The decisive breakthrough occurred in Sacramento, California, where Fong & Fong Lithographers was working together with an ink supplier and a dryer manufacturer to explore the interplay of processes and inks in UV applications. A Speedmaster CD 102 with a final stage UV drying system served as the test press. The series of tests provided important insights into which ink mixtures worked and also resulted in a process known as “CoCure”. Recognizing the value of these results, in 1997 Heidelberg became the first printing press manufacturer in the USA with

a fully functional demonstration press which perfected the new process. In a Los Angeles showroom the company installed a special Speedmaster CD 102 six-color press equipped with a coating unit, two slide-in drying units, infrared and hot air, and a slide-in UV module. Multiple connection options enabled the position of the UV lamps to be adjusted, ensuring high flexibility. This setup enabled inks to be “flushed” with UV light before printing, thus optimizing the gloss, adhesion, and manageability of the entire process.

In the months and years that followed, Heidelberg USA propelled the technology more and more into the spotlight, attending key trade shows such as Print 97, Print 01 and Graph Expo 2002. Cooperations with leading industry associations such as GATF and NAPL were launched to keep U.S. printers informed. In 2003 Heidelberg USA published a brochure entitled “Beyond Visible” (see the photos, above), which showed many of the effects possible with hybrid/UV inks and coatings. The printshop which made the brochure, Williamson Printing in Dallas,

was even honored with a “Bennie” award in the so-called “They said it couldn’t be done” category.

**Suitable for all customer groups.** What started as a specialist printing procedure for the packaging industry is today becoming increasingly widespread in the commercial, label and specialist printing markets. This trend has been boosted by sustained improvements in the quality of inks and coatings and increasingly powerful UV drying systems. This has made it easy to manufacture products in a single pass which previously would have required several working and reworking operations – if indeed they were possible at all. More and more commercial printshops in the USA are today leveraging the obvious benefits of UV products as a strategic recipe for success to attract customers’ interest. However, demand is not being driven by supply alone. “Customers, in particular designers on the lookout for a ‘natural look’, are actively calling for this technology,” John Dowe reports. An example of this is printing on uncoated paper, where the ink is hardened before it

penetrates the fibers of the printing stocks, creating an overall impression of high saturation and faithfulness to detail that is captivating in its sumptuous color and legibility. Hybrid and UV inks (without coating) are increasingly used on uncoated papers, too, producing a silky gloss which evokes an entirely new sense of quality. Automobile catalogs, business reports and even sample brochures from paper manufacturers are today often manufactured using hybrid or UV printing. Meanwhile, UV offset on plastic and metal foils is also experiencing an upsurge in the USA, with customer loyalty and advertising credit cards making up a growing proportion of orders.

**Boom extends to ink and dryers.** The largest US ink manufacturer is reporting an annual increase in the consumption of UV-compatible inks and coatings (hybrid and UV) of around 15 percent. This is almost ten times the growth rate of conventional consumables. Hybrid inks, once laughingly dismissed as a short-lived vogue, are becoming more and more accepted. The market boasts a steadily growing bandwidth of products such as pearl gloss effect (iriodine) inks, metallic and fluorescent coatings and a wealth

of special effect options.

The market for UV dryer systems is also developing positively. In contrast to the somewhat stagnant peripherals market, all major manufacturers, including Heidelberg, IST-Metz, Grafix NA and Nordson-Spectral, are reporting large volumes of incoming orders. And these are not just related to the purchase of new presses, but increasingly reflect the determination of printshops to invest strategically in the future viability of their equipment.

Does this make UV printing a procedure for every printing company? “Every printer should be aware of the vast possibilities opened up by UV and hybrid procedures,” says UV expert John Dowe, “but they should take a very close look at the needs of their customers before deciding whether an investment will actually be profitable.” ■

### CoCure – how it works:

“CoCure”, not to be confused with the drying technique “CoolCure UV”, is a printing and coating technique that uses special hybrid inks together with UV coatings. The technology, which has won an award from the Graphic Arts Technical Foundation (GATF), was developed and brought to market by Grafix North America and American print companies. It is aimed predominantly at printshops who only want to use the special effects and benefits of UV coatings and inks occasionally, and do not want to invest in a fully-equipped UV press. “CoCure” is today often referred to as “hybrid printing”.

“The development work of Heidelberg played a crucial role in the rapid spread of hybrid and UV technology on the US market.” John Dowe



CHINA

# Regions compete for the printing market



*It's not just the traffic that's moving in China.*

Although Bi Sheng invented printing using movable letters around 1040 A.D., it was to take a long time before his form of letterpress printing could be adopted in China. The reason? Chinese contains too many characters to be able to keep them all ready to hand in the letter case. Times have changed. Today, China's printing industry is booming as seldom before, and regional centers of growth are emerging.

When the first ever ranking of China's 100 leading printing firms was published in 2003, three regional centers became apparent, with 33 of the companies hailing from the Yangtze Delta, 31 from the Pearl River Delta and a further 14 from the Bohai region. These three regions can lay claim to 78 percent of the leading companies, whose 1.8 billion Euros (approx. 2.2 billion U.S. Dollars) sales account for 80 percent of the top 100's total sales. Following decades when the capital Beijing represented the single center of the Chinese printing industry, the 1990s witnessed a shift in industry leadership to the Pearl River Delta, including Guangdong province and the cities of Shenzhen and Wenzhou, and the Yangtze Delta, home to the trade hub of Shanghai and Zhejiang and Jiangsu provinces. While these regions experienced dramatic growth, development in Beijing visibly stagnated.

**At the crossroads – the Pearl River Delta.** The Pearl River Delta's printing industry was still largely unknown at the end of the 1980s. Guangdong province's 2,128 printshops recorded total annual sales of just under 100 million Euros (approx. 122 million U.S. Dollars) in 1987. A seemingly insignificant episode the same year heralded the region's rise when the Jianian and Meiguang printshops from Shenzhen, the center of Guangdong province on the Pearl River, clearly stood out from the crowd in a country-wide quality assessment of books and magazines. Some fifteen years later in 2002 the Pearl River Delta was already recording sales of over 5.4 billion Euros (approx. 6.6 billion U.S. Dollars). The region's printshops receive awards – both national and international – on an almost daily basis. The Pearl River Delta owes its meteoric growth mainly to its proximity to Hong Kong. Even before the Chinese government embarked on its course of reform, investors from the former British crown colony were relocating to the Pearl River. Guangdong province also received special economic privileges at an early stage. Thanks to these favorable conditions, the region soon became a hotspot for further investment.

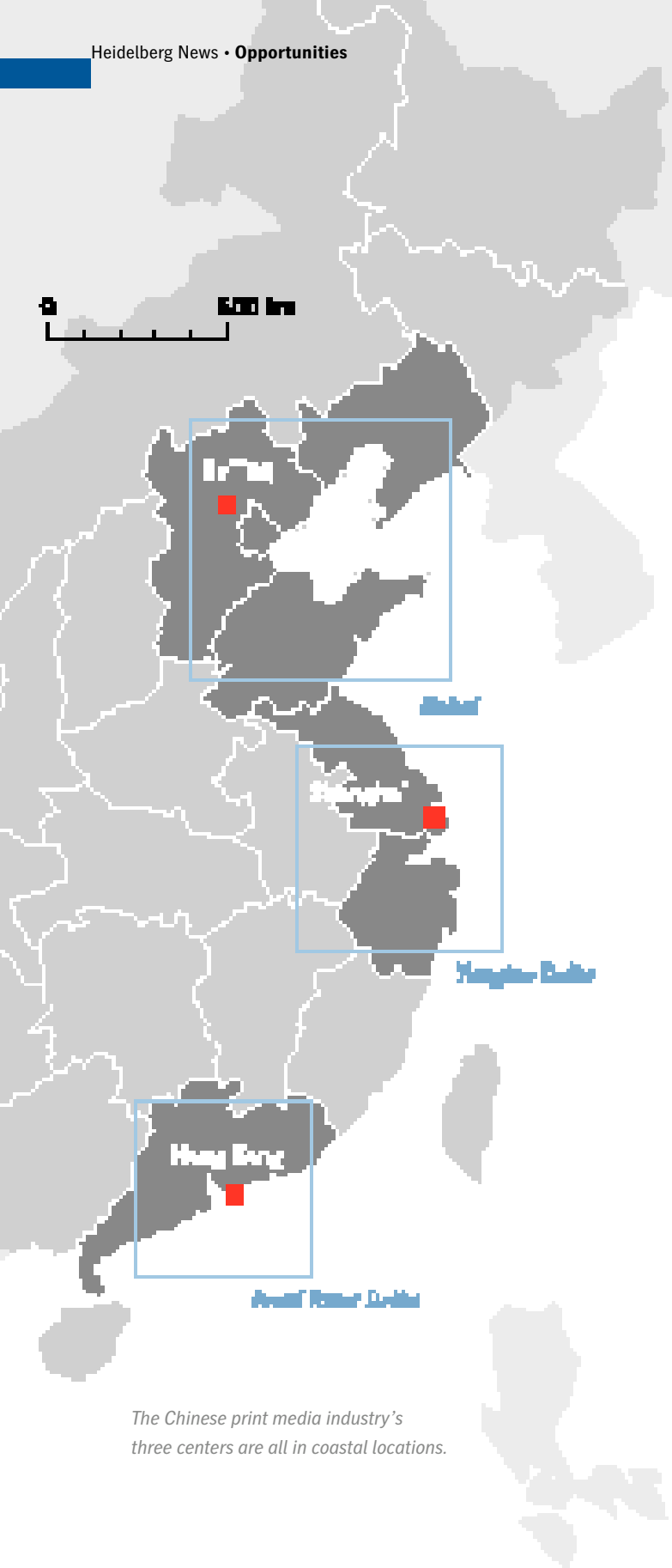
Established firms from Hong Kong, such as C & C Printing, Leefung Packaging Printing, Starlight, Hung Hing, Tims and Takung, soon transformed the city of Shenzhen into a printing powerhouse easily the equal of Beijing and Shanghai. Following the lead of the pioneering Hong Kong firms, multinationals like RR Donnelly, the USA's largest printing company, and Toppan also located in Shenzhen. According to official statistics, almost half of the 2,000 plus printing firms in China currently financed from abroad can be found in the Pearl River Delta.

However, the printing industry in the Pearl River Delta seems to be standing at a crossroads, with the Yangtze Delta becoming more and more important. Some of the printing companies financed from abroad are already expanding to the northeast. Thus, while the Pearl River Delta still enjoys the reputation of being the production site for Hong Kong and China, the region will have its work cut out to retain this status in the foreseeable future.

**Headed for the top – the Yangtze Delta.** While the printing boom in the Pearl River Delta can mainly be attributed to an influx of foreign finance and technologies, a completely different set of factors lies behind the aggressive development of the printing industry in the Yangtze Delta. They may both be located in a river delta, but different development processes are at work in Shanghai and the provinces of Jiangsu and Zhejiang.

Although Shanghai, the regional center, is generally considered China's most cosmopolitan city, the industry here is characterized mainly by (former) state printing operations defending their market dominance. "They traditionally possess a solid technological base, but need time to adapt to the new system in the wake of the reform movement," explains Chan Seng Lee, CEO of Heidelberg China. One example is Shanghai Printing Group, which was formed in 1995 by a ►





The Chinese print media industry’s three centers are all in coastal locations.

merger of several smaller state printshops who since they were founded had recorded ten years of declining operating results. Following more than eight years of hard work adapting to new market conditions, the Group has today found its place in the market, generating sales of more than 54 million Euros (approx. 66 million U.S. Dollars) in 2002, for example – a respectable result which earned the firm sixth place in the top 100 list. In contrast, private enterprise still plays a minor role in Shanghai. Only in the packaging printing sector can two significant, Chinese-owned private companies be found, namely the Zijiang Group and the Jielong Group. Altogether, non-state companies and joint ventures currently account for around 30 percent of overall sales in Shanghai’s printing industry.

It’s a very different story in the less urbanized provinces of the Yangtze Delta, Jiangsu and Zhejiang, where geographical proximity to Shanghai has not stopped a flourishing private printing economy developing a momentum of its own. Companies founded in the late 1980s and early 1990s are characterized by their focus on regional and municipal markets, a strategy that has brought great success. In Longgang, Wenzhou district, for example, a few hundred private companies on an area of around 80 square kilometers (30.88 square miles) achieved annual sales of more than 347 million Euros (423 million U.S. Dollars).

Considered as a whole, the Yangtze Delta region has evolved into the second most important hub on China’s printshop map, with total production estimated to be worth around 3.9 billion Euros (approx. 4.7 billion U.S. Dollars). These figures suggest that the Yangtze Delta may soon be neck-and-neck with the Pearl River Delta. “The future looks rosy,” says Robin Goettle, Marketing Manager at Heidelberg China and industry expert. “The delta is benefiting from Shanghai’s growing importance as an economic center and enjoys considerable potential for growth in the printing sector.” Large multinational printers such as RR Donnelly, Toppan, Lee Fung Packaging Printing

and C & C Printing, who have located in and around Shanghai, in tandem with the vigorous expansion efforts of private firms in the surrounding provinces, are giving the region lasting impetus that could soon see it edge ahead of the Pearl River Delta.

**In the shadow of Beijing – the Bohai region.** When compared directly with the two leading regions, the Bohai region’s printing industry seems rather modest. While the capital Beijing is still very important as China’s traditional printshop center, it only provides five of the top 100 companies. Although another of the region’s hot-spots, Tientsin, long slumbered in the shadow of Beijing, seven of the city’s firms are among the leading companies in China – and the trend is upward.

At first glance, the Bohai region is an ideal location for printing operations. When it comes to magazine and book publishing, for example, Beijing accounts for 30 percent of the total Chinese printing volume in this sector. If you add the capacity of provinces such as Shandong, Liaoning, Tientsin and Hebei, the Bohai region has more than 40 percent of the Chinese publishing market sewn up. In spite of this, in 2002 the region’s largest book printer only recorded sales revenues of just over 19 million Euros (approx. 23.2 million U.S. Dollars). This is evidence of a dramatic gap between these companies and comparable firms from more southerly regions with a foreign investment background. The main reason is that the Bohai region’s great political and cultural significance has thus far led to a very careful approach when it comes to reforms and initiatives for openness, especially in the greater Beijing area. Special economic privileges of the sort long seen in the Pearl River and Yangtze deltas are still largely absent here, leading to a lack of investor commitment felt not only in the print media sector. It is no surprise, given the dearth of opportunities for other firms to break into the market, that the majority of print resources in Beijing and the rest of the Bohai region are still in state hands.

In recent times, however, more and more signs of a sea change are being seen in Beijing. Before and after China’s accession to the World Trade Organization (WTO) the conservative Beijing printing market relaxed just a little, admitting Hong Kong-backed Artron and C & C

Printing and allowing the China Printing Group Co. Ltd. to announce its founding. In addition, the “Beijing Printing Industrial Garden”, an industrial zone comprising some 200 hectares (494.2 acres), was approved as a development area for private printshops. “If the liberalizing tendencies seen in Beijing continue, the rest of the Bohai region will also benefit, and the Chinese printing industry’s third center could really hit its stride,” explains Chan Seng Lee. Following last year’s opening up of book, newspaper and magazine retail to foreign capital in other Chinese provincial capitals, these could also mature into new centers in years to come. ■



Chan Seng Lee, CEO of Heidelberg China, has the market in his sights.

Heidelberg in China:

Heidelberg has been active in China via its partners for almost a half century. The national company Heidelberg China Ltd. was founded in 1998 with headquarters in Beijing. Branch offices are located in Shanghai, Shenzen, Guangzhou and Hong Kong. The Shenzen site also includes the “Print Media Center”, part of the Print Media Academy network. Heidelberg China Ltd. currently has more than 500 employees.



GERMANY

# Town with a view

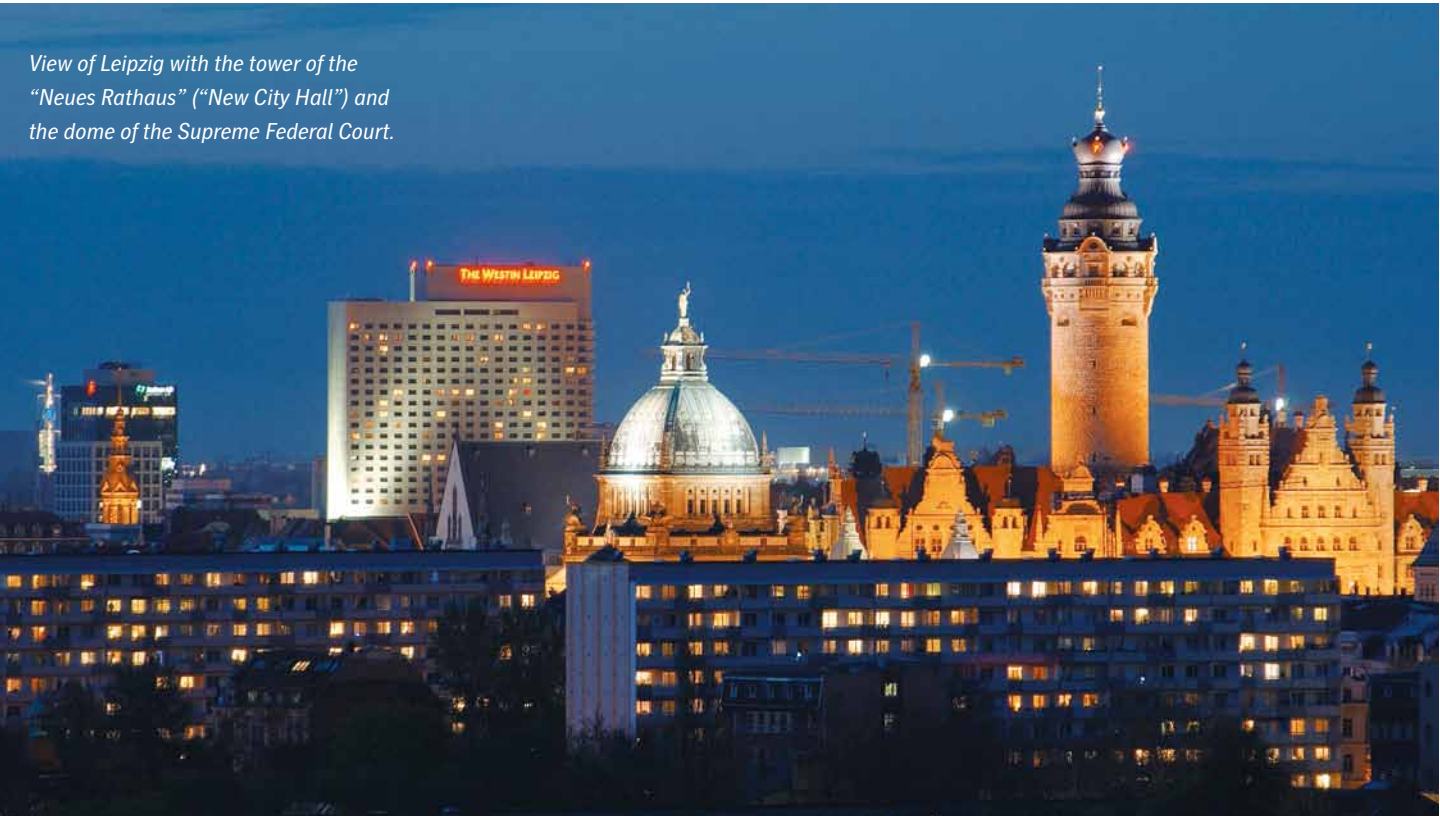
The year is 1879. Brothers August and Hugo Brehmer come to Leipzig to conquer a new market. With them from the USA they bring a technology that for the first time makes mass book binding feasible. Today their successors at Heidelberg Postpress are working to create indispensable standards for print finishing. This year the site is proudly celebrating 125 years of print finishing in Leipzig.

Our story begins with a steel wire staple and an unbeatable idea. In Philadelphia in 1870, German immigrant August Brehmer and American inventor Henry Renno Heyl develop a method that finally confines manual book binding with a needle and twine to history. The technique, known as “wire binding”, is fascinatingly simple. A machine binds boards to-

gether using u-shaped steel wire staples, both of whose tips are bent over on the other side of the material being bound.

At first Brehmer and Heyl only wanted to produce folding cartons, but the advantages of wire binding for book binding were obvious. “For the first time, it was possible to produce books cost-effectively and in great

numbers,” says Christian Breyer, Head of the Heidelberger Druckmaschinen AG site in Leipzig. “The invention of the wire binding machine was to the book binding business what the flatbed cylinder press and typesetting machine were to book printing.” As early as 1876, a US company introduces the first ever wire bound book – the catalog for the world exhibition in Philadelphia – in a run of millions. August and Hugo Brehmer



View of Leipzig with the tower of the “Neues Rathaus” (“New City Hall”) and the dome of the Supreme Federal Court.



1872

August Brehmer and Henry Renno Heyl invent wire binding

1879

Founding of the Brehmer brothers’ machine works in Leipzig Plagwitz

1883

First Brehmer thread-sealing machine with new procedure

1910

Around 50 percent of the goods produced are exported to Great Britain, Austria, Russia, France and South America

are galvanized into action, and believe it’s high time they conquered their homeland Germany with the new technology.

**Explosive success.** It’s almost as if the market was waiting for the two brothers. In 1879 the Brehmers establish their machine works in Leipzig Plagwitz. The budding industrial center is at this time already Germany’s undisputed book capital, its legendary graphic quarter packed with prestigious publishers and media houses. As early as 1881, 29 Brehmer wire binding machines are in use at Leipzig bookbinders alone. “A girl with some degree of dexterity can learn to use the machine in a few days, and is then able, depending on the nature of the work, to produce four to ten times more than a hand binder,” enthuses the “Illustrated Journal of Bookbinders” of the time.

The Brehmer machine works, which started with 52 workers in 1879, has expanded to 227 six years later. A new, larger factory has to be built as early as 1883. August and Hugo build on an area of 35,000 square meters (41,860 square yards); the buildings are today important cultural monuments in Leipzig. It doesn’t take long until the company is

producing 2,500 machines per year. “The units are distributed all over Europe. Wire binding machines are sent to India, Egypt, the countries in the La Plata region and other overseas places,” writes the otherwise rather reserved Confederation of German Engineers approvingly in 1887.

“Top quality, fulfilling specific customer requests, continual optimization of the product range – these were the success factors which irresistibly propelled the Brehmer machine works to a market-leading position,” explains Breyer. One example of the high quality is wire binding machine no. 21, which was introduced at the start of the 1920s and proved so popular that it was produced up until 1960. The saddlestitcher, which was developed at the same time, anticipated today’s Heidelberg Stitchmaster, with different machine sections gathering, stapling and cutting the paper sheets and then automatically delivering the stapled product.

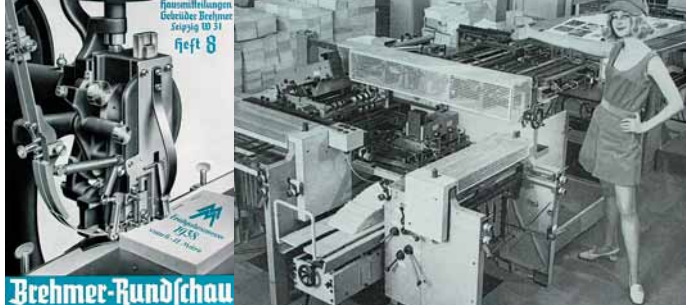
At the start of the 1930s Brehmer can boast 135,000 machines delivered and a customer roster that reads like an industry “Who’s Who”. But gloomy times are ahead for Leip-

zig, world center of the polygraphics industry. The first economic slumps have already been felt during the Weimar Republic. Now the National Socialists drive Leipzig’s graphics industry into the abyss. In 1944 Leipzig is finally overtaken by the same fate as so many other cities in Europe, its famous graphic quarter too succumbing to the bombs that rain down.

**Under hammer and compass.** Brehmer is lucky. The machine works in the suburb of Plagwitz survives the war almost undamaged. However, the city now lies in the Soviet Union’s sphere of influence, and the economy is transformed into a planned economy. The new Soviet-controlled system makes the plant the “property of the people” – in other words, it is nationalized. In the GDR, the important thing is to fulfil the production plan. Private companies are incorporated into “Peoples’ Operations” (VEBs) and later into combinations (Kombinat). Brehmer is first known as VEB Falz- und Heftmaschinenwerk Leipzig, then as VEB Leipziger Buchbindereimaschinenwerke and finally as Kombinat Polygraph Leipzig.

“In spite of the planned economy, Leipzig





1942

Commandeered for war production

1948

Nationalization, “VEB Polygraph, Gebrüder Brehmer”

1965

Presentation of thread sealing

1990 1991

The turning point – foundation of Brehmer Buchbindereimaschinen GmbH

Under the management of McCain Manufacturing. New headquarter in north-east Leipzig

1999

Brehmer, together with the Stahl Group, becomes part of Heidelberg Postpress

2004

Demonstration of the new Stitchmaster ST 350 at drupa

produced products fit for the global market which were popular with customers and were highly valued,” says Stephan Plenz, Head of Postpress at Heidelberg. The Brehmer brothers’ successors presented the Saddlestitcher 735 at the 1965 Leipzig spring trade show, a model featuring complete workflows capable of producing 10,000 brochures per hour. In addition, the newly-developed thread sealing machines, which involved signatures being stitched using staples made of special semi-thermoplastic threads, provided an almost revolutionary

alternative to traditional binding methods. “Thread sealing combines the durability of thread-stitching with the low production costs of perfect binding,” says Plenz.

**Heidelberg Postpress.** The next change came in 1990, with the end of the GDR also marking the end of Kombinat Polygraph when the nationalized VEB became a private GmbH. While the name “Brehmer Buchbindereimaschinen” resonates with old traditions, the owners and company headquarter in north-east Leipzig are new. In 1991 McCain Manufacturing Corp. from Chicago

acquires the company, which is then sold to folding machine manufacturer Stahl GmbH & Co. KG Ludwigsburg in 1994. At the New Year 1998/99, Heidelberger Druckmaschinen AG acquires Stahl, taking charge of the Leipzig site in the process. “The city is a center for print finishing within the Heidelberg Group,” explains Dr. Jürgen Rautert, member of the Heidelberg Management Board, responsible for engineering and manufacturing. “Leipzig is also a place where we are investing in the skills of tomorrow – in the training and education opportunities on of-

fer to our management trainees,” adds Dr. Rautert.

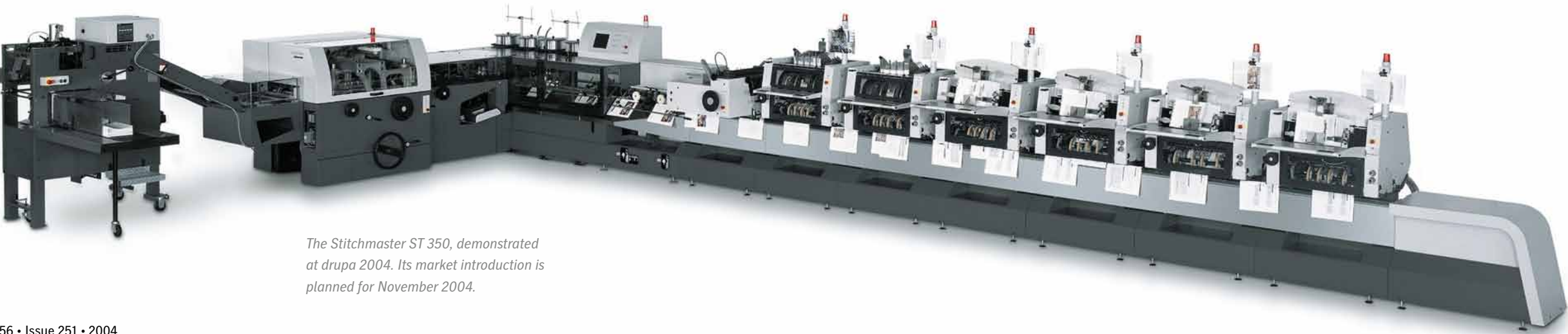
280 staff currently work in Leipzig designing and manufacturing saddlestitchers, thread sealing machines and perfect binders. Featuring state-of-the-art technology demonstrated at drupa 2004, the Stitchmaster ST 350 is set to continue the success of Brehmer saddlestitchers and ensure the site excellent prospects for the future in its 125th year. ■



The centrally-located Marktplatz is a popular meeting place for the residents of Leipzig.

All about Leipzig

Leipzig (population 495,000) received city status in 1165 and is, alongside Dresden, one of the main cities of Saxony, Germany. The city boasts the world’s oldest trade fair, and is also home to Europe’s most imposing monument, the Monument of the Battle of the Nations. The monument, which also serves as Leipzig’s emblem, commemorates the victory of allied European troops over the French troops of the Emperor Napoleon at the gates of the city in 1813. Leipzig was long Germany’s book capital. The city’s first book printer was established as early as 1479. Today Leipzig is a modern university city featuring numerous cultural events, famous shopping galleries and many bars and trendy cafes offering much more than “Leipziger Allerlei” – a colorful vegetable dish traditionally eaten with crawfish tails and drizzled with crawfish butter. The dish is an ideal accompaniment to roast veal or pork, steaks and schnitzels. Boiled potatoes are also served as a side-dish.



The Stitchmaster ST 350, demonstrated at drupa 2004. Its market introduction is planned for November 2004.



## INSURANCE

# Preventing downtimes

A lot can happen to a printing press during its long lifetime. Whether fire damage, water damage or technical defects are to blame – the result is always the same. Presses stand idle and customers become angry. In the worst cases, orders may be lost with serious financial consequences for the printshop. Appropriate insurance protection, sensible precautions and a rapid response from the manufacturer's service department saves on costs and secures the future of the printshop.



It was two security guards who discovered the fire at the McVicar printshop in Glasgow, Scotland just before midnight. The fire had started in an AC generator in one of the company's trucks at around 8.00 p.m. and quickly spread to the printroom housing 70 tons of paper and the printing presses. With temperatures around 425° Celsius (797° F), cables and telephones melted and steel girders collapsed. The Ti 52 buckle folder and Polar 78 cutter were completely destroyed. A Heidelberg Cylinder press and one- and two-color GTO presses also sustained damage. "The fire was very unusual because it didn't produce any smoke," explained Jim McVicar, Managing Director of the Glasgow printshop.

In one way, Jim McVicar was lucky. After 37 fire fighters and six fire engines had spent a total of six hours putting the fire out, the printshop was up and running again two days later. The damage came to a total of £680,000 sterling\*. However, he was not so lucky with his insurance, and is still waiting for his money to this day. "What we should have done was lock the doors and wait till all the investigations were over. We should have sent our employees on holiday in

the interim and waited for the insurance money. But if we had done that, McVicar Printers and Publishers wouldn't exist any more." This was the advice the insurers gave him. Instead of following it, the employees began clearing up one side of the printshop while the other side was still smoldering. The Heidelberg parts that had been ordered arrived just one day after the fire, as did the service engineers who performed all the necessary repairs to the presses. Jim McVicar has never received a single penny from the insurers to cover the cost of the damage. They claimed that the printshop was not adequately covered. Jim McVicar had assumed that he was fully covered for interruptions to production, but the insurers had other ideas. So there was nothing left for him to do but cover all the costs himself. After the fire, he changed to another insurer immediately. However, he has initiated legal proceedings against his former insurer, who has still not paid anything two years after the fire. Despite everything, Jim McVicar is proud of what he, his employees and the Heidelberg service department achieved together to get the printshop up and running again in double-quick time. "A winner never gives up!" is his final word on the subject.

\* £680,000 sterling = approx. 1,020,000 Euros = approx. 1,252,000 U.S. Dollars

Jim McVicar's is no isolated case either. Every day, printshops are forced to stop work temporarily because of fire, floods or earthquakes. Printshop managers need to take precautions against these risks in good time, because most printshops have fixed deadlines for jobs. Customers often have no leeway for downtimes or missed deadlines. If the press breaks down and repairs cannot be made quickly, the job usually goes to another printshop. This means lost orders on top of the damage incurred.

**How risk management can help.** Risk management is the key to all-round protection. It is the best way to ensure the most efficient precautions at a reasonable cost. There are three types of risk management. Firstly, there are basic measures the company itself can take to prevent disasters or reduce their effects. These include structural safety measures such as fire-proof walls, efficient fire extinguishers and alarm systems, sprinkler systems, staff training and fire-extinguisher training with the local fire service. Although these measures cost money, the cost is often offset by cheaper insurance premiums. The second type of risk management is to ensure that your IT equipment, presses, cutters and folders come from a reliable manufacturer. High-quality machines, fast delivery of spare parts and professional worldwide service, such as Heidelberg provides, for instance, are crucial. In the event of damage, the manufacturer helps with replacement machines and spare parts. The printshop does not then lose any customers and the damage is kept within certain limits. The third type of risk management is insurance to provide the company with a financial "cushion" should any damage occur.

**Insurers are not the answer to everything.** Companies need to have the right insurance for buildings housing "commercial and technical equipment and stock such as process and production materials and end products", advises Dieter Schimana from global insurance broker MARSH, which also works with Heidelberg. Additional insurance for interruptions to production covers lost sales less any variable costs saved for the duration of the repair. This means that when no printing is taking place and no ink or paper is being used, these costs cannot be reimbursed by an insurance company as part of a policy covering interruptions to production. The fixed costs

incurred when no printing is taking place are covered, however. The amount of downtime insured is frequently limited and is often combined with insurance for damage by natural forces (storm, flood, earthquake, fire).

**All risk policies – the ideal insurance protection.** For press insurance purposes, a distinction is made between general machine downtime (damage to property) and a mechanical breakdown (design error, maintenance error, loose screw, etc.). For machines that are covered by financing (credit, rental, leasing), a residual debt policy or undercover protection should be taken out.

Some insurers prove less than accommodating in the event of an actual claim. As the McVicar case shows, not every company that believes itself to be adequately insured actually receives any money when it makes a claim. It is not easy to find the right insurance policy either. Deregulated markets, such as those within the European Union, have standards, but even here, it pays to look at the small print. In the UK, insurance policies are generally purchased through brokers who advise on the best way to draw up the contract. In Latin American and South American countries like Mexico and Brazil, insurance has to be bought locally. In this case, it is advisable to consult a good broker or networked insurer.

The same applies to Asia, with the exception of the deregulated Japanese market. In Malaysia, Thailand or China, the market is strongly regulated. "The special characteristics of the market make it all the more important to use the international expertise of an experienced expert. This is the only way to guarantee that a policy bought through local insurance companies meets the standards expected in industrialized nations," says Dieter Schimana. Heidelberg's insurance expert, Gerhard Bugla, recommends an all-risk policy. This insures everything that is not expressly excluded. "A good all-risk policy has no or very few exclusions," he says.

**Keeping downtimes down.** While companies can insure against downtime, even the best insurance policy is of little use if machines are offline for a long time. In most cases, this puts the printer out of business. Any customers that have to be sent to a competitor may ►



# “Insurance policies are always just an additional protection”

“From a business point of view, insurance is an indispensable means of protecting assets,” explains Gerhard Bugla in an interview on the role of insurance policies for customers of Heidelberger Druckmaschinen AG. “But to keep operations up and running, companies must take a wider view of their business responsibility.”



well be lost forever. “That’s why we always regard insurance, no matter what type, as the company’s last line of defense,” says Gerhard Bugla.

In the McVicar case, Heidelberg also showed itself ready to step in fast and provide help when needed. “Nowadays, we can supply any spare part to anywhere in the world within 24 hours,” explains Bugla. Heidelberg also has a hotline, emergency plans, address lists, an excellent logistics system and spare parts stores in key areas of the globe. The quality of Heidelberg presses, combined with reliable delivery and service, is an important step on the road to maximizing protection. Insurance policies round off this protection.

Precautions are also recommended for both large and small enterprises. An efficient sprinkler system, for example, can limit damage and prevent production from coming to a standstill. Partner agreements ensure that colleagues can take on jobs at short notice. Good insurance partners provide support in the form of fire protection visits and make suggestions for improvements to prevent or limit any future damage. “This often just involves organizational or structural changes such as moving the paper and ink stores to a different location or separating them from the printroom with fire-proof walls. These are relatively inexpensive alternatives when you compare them with the cost that damage would incur,” says Bugla.

If the probability of fire damage is reduced, the policy and premiums become less expensive. He concludes: “If a company can go for long spells without making a claim, then the investment in safety soon pays off.” ■

Father of four, Gerhard Bugla (48), a fully-qualified lawyer, has been Head of Corporate Insurance since 1998 and is also Managing Director of Heidelberg’s own insurance broker “Print-Assekuranz Vers. Verm. GmbH”. Bugla has earlier worked in international industrial insurance for ABB (Mannheim) and BASF (Ludwigshafen).

## HN: Mr. Bugla, what protection should printshops have?

**G. Bugla:** Safety always comes before insurance. This means the operation must be equipped for safety. We place great value on high operational safety – after all, what good is the best insurance in the world if the printer is out of business? I therefore consider certain safety standards indispensable. As a general rule both material damage and consequential damage can be kept to a minimum by means of such precautions. However, if damage does occur, it is important to be properly insured.

## HN: And where do I find the right insurance?

**G. Bugla:** We commission experts – including brokers and network insurers from our partner companies – to investigate the possibilities of insuring locally and find out which insurance policies provide the most cost-effective solution for the customer.

## HN: The last thing customers want to think about when they buy a press is damage, but how does Heidelberg help if something does happen?

**G. Bugla:** This process has to start before the purchase is made. Before buying a press, customers should not only focus on the price alone, they should also examine the manufacturer’s reliability of delivery and service. If you look at a product’s lifetime – our products have a service life of a decade and upwards – then customers of course have a whole other set of expectations when it comes to service. That’s why we are a manufacturer that works hard to build good customer relations. It’s like in a good marriage – the strength of the bond only becomes apparent if you can successfully negotiate both the highs and lows together. For me, that is the strength of Heidelberg in a nutshell. We

not only offer the right product quality, we also provide the right service in the event of damage. Customers must be helped, because they are the heart and soul of our business.

## HN: How should uninsurable risks – so-called exclusions – be dealt with?

**G. Bugla:** Insurance contracts often contain a whole raft of exclusions. There’s nothing malicious in this, it is just second nature to insurers. Insurers do not want to take away printers’ own responsibility for their business. They just want to cover the area of non-calculable damage, which includes running costs, for example.

This is also a question of money. Printers have to pay for all the forms of cover they require. The insights gained from the terror attacks in the USA on September 11, 2001 have led to more expensive premiums. These assaults made it clear that business interruption damage can be considerably higher than actual material damage.

It’s worth repeating – insurance is no use to customers if they can’t resume production in time. In today’s market, orders are quickly re-routed to the competition. And if custom-

ers like what they find there, it’s too late. By that stage it doesn’t really matter if insurance settles the claim.

## HN: How can companies protect themselves against claims of recourse, for example if an important daily newspaper is not delivered on time?

**G. Bugla:** Such scenarios quickly expose the limitations of insurance policies. For example, there’s no way of managing the risk of advertisers claiming compensation for the non-appearance of important advertisements. Some aspects of liability can certainly be excluded in legally binding form in e.g. general terms and conditions of business. It again comes down to the company’s own responsibility. Printers must ask themselves whether they want to devote a large portion of their business profits to insurance. This makes sensible risk management for all eventualities more important than ever. ■



# Dates and tradeshow



Participants from eight countries met and enjoyed a professional exchange of ideas at the latest PMA Summer University in Heidelberg.

Our dates and tradeshow diary contains information about important events in the print media industry. You can find out further details about the individual events at the Internet addresses provided or from the contacts at the appropriate event organizer.

### ■ North American dates

#### USA: GraphExpo

With more than 40,000 professional visitors, GraphExpo in Chicago is one of the most important global tradeshow in the printing industry, and the USA's most important national tradeshow for prepress, printing, publishing and finishing technologies.

**Venue:** Chicago, Illinois, USA  
**Dates:** October 10–13, 2004  
**Contact:** Graphic Arts Show Company, Inc.  
**Phone:** 001-703-264-72 00  
**Fax:** 001-703-620-91 87  
**E-mail:** info@gasc.org  
**Internet:** www.graphexpo.gasc.org

**USA: PMA Winter University 2005**  
The next Winter University of the Print Media Academy takes place in Miami, USA. Prestigious speakers will explore such themes as how printing companies can identify which trends are crucial for their business and tune in to these trends internally. Ways to increase productivity, methods to tap into new markets and optimizing product marketing will also be on the

menu. The practice-oriented seminar is aimed at decision-makers in the management and production sectors of print media operations with at least three years of professional experience. The venue is the Double Tree Surfcomber Hotel in South Beach.

**Venue:** Miami, Florida, USA  
**Dates:** February 6-11, 2005  
**Contact:** Martina Brand, Print Media Academy  
**Phone:** 0049-(0)-6221-92 49 06  
**Fax:** 0049-(0)-6221-92 49 29  
**E-mail:** pma-seminare@heidelberg.com  
**Internet:** www.print-media-academy.com

**■ Asian dates**  
**China: ICIF 2004 International Cultural Industry Fair**  
China's first international tradeshow for the culture industry, including more than 500 international companies from the TV, audio, video and publishing sectors.

**Venue:** Shenzhen, PR China  
**Dates:** November 18-22, 2004  
**Contact:** Shenzhen International Cultural Industry Conference Ltd.  
**Phone:** 0086-755-88 31 00 28  
**Fax:** 0086-755-88 31 00 08  
**E-mail:** szicif@163.com  
**Internet:** www.szcif.com

**■ European dates**  
**France: Emballage**  
International tradeshow for packaging and packaging technologies. The tradeshow will also cover printing presses and technologies for packaging printing.

**Venue:** Paris, France  
**Dates:** November 22-26, 2004  
**Contact:** Valérie Queffelec  
**Phone:** 0033-(0)-14 96 85 44 44  
**E-mail:** vqueffelec@exposium.fr  
**Internet:** www.emballageweb.com

**France: Intergraphic Paris**  
Tradeshow for everyone involved in the graphics industry with exhibitors from the design, multimedia and creative design sectors.

**Venue:** Paris, France  
**Dates:** January 12-14, 2005  
**Contact:** Golding  
**Phone:** 0033-(0)-1 41 4041 40  
**Fax:** 0033-(0)-1 42 70 96 83  
**E-mail:** contact@golding.fr  
**Internet:** www.intergraphic.cc

**Italy: Medprint**  
The Mediterranean region's most important tradeshow for printing and publishing technologies. Prepress, printing, publishing and paper processing are represented.

**Venue:** Naples, Italy  
**Dates:** October 21-24, 2004  
**Contact:** Centrexpo Spa  
**Phone:** 0039-(0)-23 19 10 91  
**Fax:** 0039-(0)-2 34 16 77  
**E-mail:** centrexpo@centrexpo.it  
**Internet:** www.medprint.it

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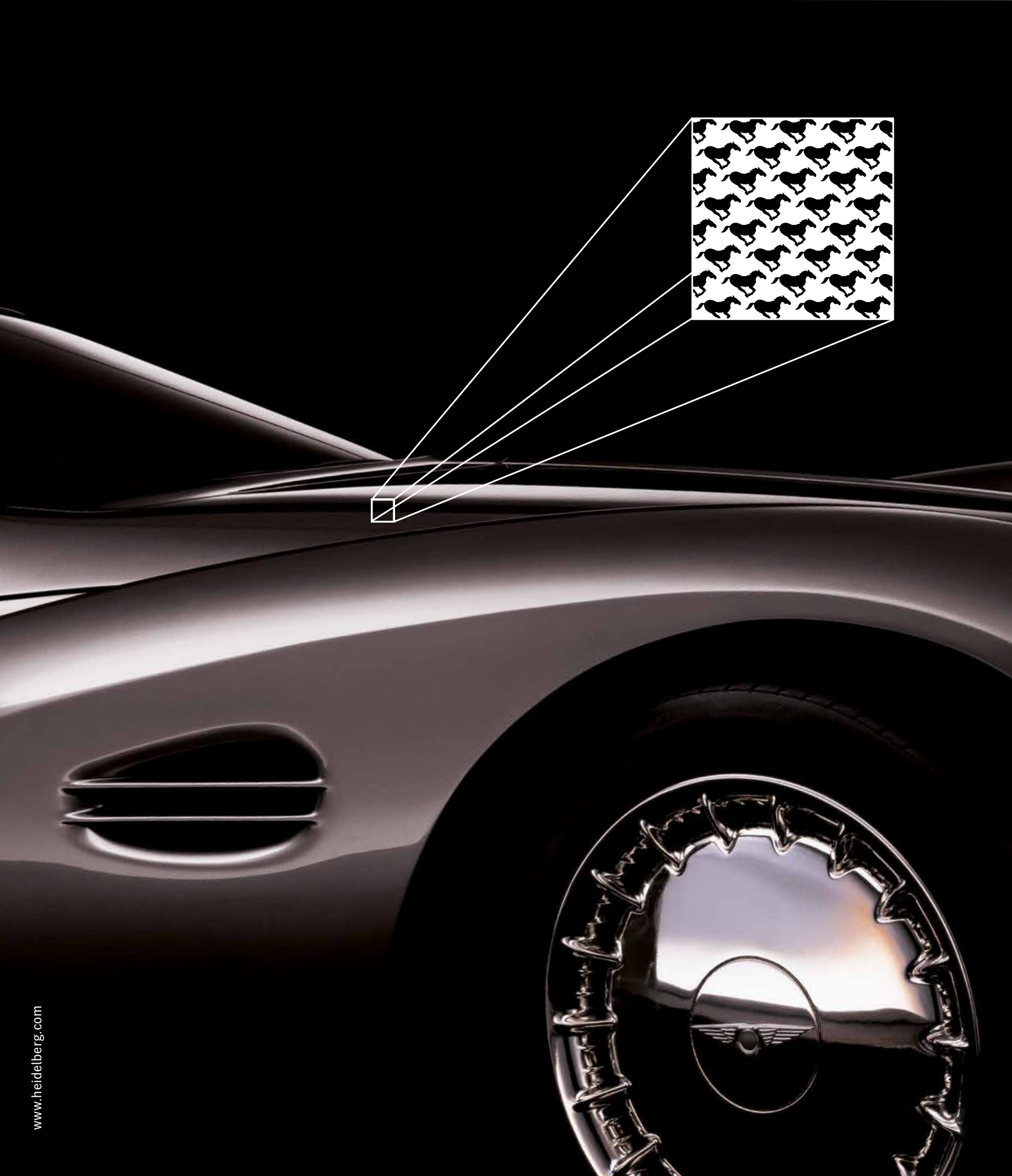
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