

# Heidelberg

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## News

The customer magazine  
Since 1930 • Issue 269 • 2010



### *The Masters of Time*

Suppliers to luxury watchmakers:  
Cédric and Philippe Baudat, Switzerland

### **Speed and Stamina Combined**

The new Dymatrix 106 Pro CSB

### **A Big Bite of the Cherry**

Web-to-Print for Offset Printers

**HEIDELBERG**



## Efficiency is What's Called For Now

Our new corporate structure came into effect on April 1. We have split Heidelberg into three divisions – Equipment, Services and Financial Services. The Equipment division covers all production operations throughout the value-added chain, while the Services division incorporates technical/consultancy services, Prinect software, and Saphira consumables. Last but not least, Financial Services helps you, our customers, with your investment plans.

This new structure will enable us to maximize the benefits we can offer you. Ultimately, all our efforts are focused on equipping you for the challenges in the market. Our aim is to enable you to employ successful and sustainable business practices – something that is particularly important in times such as these.

Efficiency is an absolute must for any company looking to buck the current trend. This means streamlining production by optimizing the input-to-output (resource-to-result) ratio. It is a principle that applies not just to the manufacture of “bulk goods,” but also to more exclusive products.

No matter what your company's setup, boosting the efficiency of all your processes will significantly strengthen your position. A higher level of automation can play a key role in this respect. This latest issue of Heidelberg News provides a few examples of such solutions. I hope it contains something of interest to you and wish you an enjoyable read!

Yours,

Bernhard Schreier  
Chief Executive Officer  
Heidelberger Druckmaschinen AG

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Former art students Miloš Novák and Gabriel Hošovský can always be relied on to come up with great ideas. They once caused a real sensation by printing a postcard of Pope John Paul II. Today, the two proprietors of i + i print are causing a stir on Slovakia's print market with the country's first Speedmaster XL 105.

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## Saving – The Modern Way

Anyone who thinks that Web-to-print is a market that is still in the future could be missing out. Web-to-print has already arrived! And service providers who already print straight from the Web have more than just a slight edge over the competition. They give their customers exactly what they want most – greater process control, fewer manual steps and above all lower costs. Depending on the customer, the savings can soon mount up. Take the example of a decentralized company with 100 dealers or franchisees who each place one advertisement per month. Assuming that adapting a local advertisement costs 135 dollars (100 euros), the cost for 12 motifs a year from 100 branches would be 162,000 dollars (120,000 euros) for typesetting alone. If these branches are authorized to act independently and know how to use the web-to-print application, the steps referred to above are eliminated altogether. In other words, the 162,000 dollars (120,000 euros) for the time-consuming typesetting procedure can be saved. The only operating costs are those for the Web-to-print application.



## Where Watches Tick All the Boxes

**IMPRIMERIE BAUDAT //** Some of the finest and most expensive watches money can buy are made one thousand meters above sea level, far from Switzerland's major business centers. What makes them so impressive is their quality and precision – just like the Baudat print shop, which counts virtually all the famous high-end watch manufacturers in the Vallée de Joux among its customers.



*"We have to work as precisely as our customers," stress Cédric and Philippe Baudat (from left).*

**S**now as far as the eye can see – the thick flakes just keep on falling, transforming parked cars into white blobs and making the Vallée de Joux resemble a huge cake covered with sugar frosting. The snow lies nearly one and a half meters deep on roofs, trees and the frozen lake fringed by rolling hills. Surprisingly, though, this winter paradise only attracts a small number of tourists who come here to ski. Although the valley situated at an altitude of 3,280 feet (1,000 m) not far from Geneva is well known for its many cross-country ski routes, its real fame comes from a completely different source. Several of the world's most famed luxury watchmakers are based here. Together with around 40 other manufacturers and suppliers to the watch industry, they draw a special kind of tourist to the region – the kind who are prepared to spend as much money on a watch as others would pay for their dream car, an impressive property in a top location or a trip around the world. These people are real connoisseurs who far prefer to call the Vallée de Joux by its more colloquial name – Watch Valley.

**Time is a real factor in the value added chain.** Watch Valley – the name says it all. More than 6,000 people live in the Vallée de Joux, and around 85 percent of the workforce make their living in the watch industry that has developed over the past 200 years in the villages located on the shores of the Lac de Joux. Philippe Baudat and his son Cédric also owe a great deal to this lucrative business that provides perhaps the finest way of measuring time. Many customers of Baudat SA in the little village of L'Orient are local watchmakers, including such famous names as Audemars Piguet, Jaeger-LeCoultre and three luxury brands from the Swatch Group, which makes its finest watches here. Philippe estimates that customers from the watch industry account for a good 40 percent of the print shop's sales. But that's not all. "The luxury manufacturers place the highest demands on their products and expect the same quality and precision from their service providers. The fact that we can satisfy such high demands opens doors to other customers. They know they can get top quality from us since we have the client list to prove it," explains the skilled typesetter. ▶





*“There is a growing demand for high-quality prints from our customers in the watch industry.”*

**CÉDRIC BAUDAT**



*Luxury in print – product catalogs and user manuals from the Baudat print shop.*

**Sustained growth.** Based on his many years of experience, Philippe has a very clear picture of precisely which other customers this should be. The 66-year-old has now been running the Baudat Print-shop for 32 years. For 20 years, he was general manager of the print shop founded in 1840. It was owned by the Dupuis family for four generations before it was sold to a new owner from Fribourg in the early 1990s. In 1998, Philippe took over the print shop and has been running it with his son Cédric. Upon graduating from high school with a business certificate, Cédric initially worked as a tennis coach in the U.S. and Switzerland.

For a long time, the family business benefited from the booming watch industry, but the print shop has also experienced the downside of the kind of economic monoculture that exists in the Vallée de Joux. In the 1980s, when cheap digital watches flooded the world market, the Swiss watch industry faced its biggest crisis, bringing a number of the valley’s manufacturers to their knees. The industry only picked up again with the highly successful arrival of Swatch watches and the subsequent “counter-trend” towards expensive and, above all, mechanical watches. Philippe learned his lesson from the hard times. “At times, customers in the watch industry accounted for up to 60 percent of our sales. In order to lessen the impact of another potential crisis in the industry, we now focus our customer acquisition activities on companies and institutions working in other sectors, both in the valley and beyond,” he explains.

In 2000, for example, the company opened a sales office in Lausanne (which now has three employees) to approach potential customers based to the north of Lake Geneva and in the western part of Switzerland. The result of these many different acquisition activities is a well-mixed and relatively crisis-resistant customer base. The

print shop also works for local suppliers to the watch industry and numerous small local companies in other sectors. It also supplies print media to Lausanne’s university, the city’s main hospital, and a number of municipalities, theaters and other cultural institutions. The print shop’s clientele even includes the Yverdon-les-Bains soccer team. These smaller customers now account for around 45 percent of the total volume of business. The print shop generates additional revenue with its own publishing house – called Edition Baudat – and the Feuille d’Avis de la Vallée de Joux. Baudat has been producing this newsletter and advertising supplement every Wednesday since 1840, and it now has a circulation of 3,500 copies. The publishing activities make up the remaining 15 percent of the total annual sales, which have risen from 4.1 million dollars (3 m. euros) to 6.7 million dollars (5 m. euros) since the print shop changed hands.

**A new building...** Numerous recent investments by this family company with its 20-strong workforce provide further proof that business is going well. In January 2007, production operations moved to a new, state-of-the-art building located directly on the main road leading into the village. They were previously spread over four floors at premises in nearby Le Brassus. The new building has given Philippe and Cédric ideal production conditions, with clearly structured work areas and a smooth material flow. It covers a total area of around 10,763 square feet (1,000 sq. m). A section approximately 4,305 square feet (400 sq. m) in size provides ample space for the reception, prepress and office areas with a view. The remaining 6,458 square feet (600 sq. m) are used as an open-plan production hall that accommodates press, postpress, storage and mailroom operations. At the end of the hall, there is an airlock-type



*“If we have a problem, we simply pick up the phone and two hours later an engineer is here looking into it.”*

PHILIPPE BAUDAT



Perfect results with a five-color Speedmaster SM 74.

structure that keeps indoor temperatures constant at all times despite the steady flow of materials and products in and out of the building and the heat let off by equipment.

**...with new equipment.** The hall's star attraction is a new, five-color Speedmaster SM 74, which was purchased to replace a two-color Speedmaster SM 52. "The main reason for the new purchase was an increase in printing volumes from our customers. There is a growing demand for high-quality prints from our customers in the watch industry in particular. The two-color press placed clear limits on us because these complex jobs involved too much work and thus generated too little profit in the end," explains 39-year-old Cédric, who is responsible for production planning, the preparation of quotes and customer service.

All the other equipment in the hall is from Heidelberg too – a GTO 36x52 cm with one printing unit, a Heidelberg Cylinder press, and a two-color Speedmaster SM 52 with perfecting device. Post-press operations are performed on Polar high-speed cutters and a new Stahlfolder TA 52 with six buckle plates and a folding knife. Philippe's preference for Heidelberg equipment is based not only on technical considerations such as the short makeready times that can be achieved with the Speedmaster SM 74. Just as important to the print shop is the fast, high-quality service that Heidelberg offers. "The nearest service engineers are only in Lausanne. If we have a problem, we simply pick up the phone and two hours later an engineer is here looking into it," states Cédric. There was yet another reason for choosing the Speedmaster SM 74. "The standardized operating concept of the presses means that our printers can work on any machine," he adds.

**Varied job makeup.** The print shop operates 1.5 production shifts with six printers and three postpress staff. The Speedmaster SM 74 is in operation around 50 hours a week on average. It is mainly used for complex jobs such as product catalogs or user manuals for watch manufacturers, book covers, posters, flyers, or the cover of the Feuille d'Avis, which is printed in four colors. The relevant color presetting data is transferred directly from prepress. The two-color Speedmaster SM 52 and the GTO are mainly used to print the black and white sheets of the advertising supplement and for basic invitations, duplicate pads and business stationery in grammages ranging from 60 to 400 gsm. Typical print runs at Baudat are between 100 and 24,000 copies. "Some customers feel it is worth using our new press even for 20 copies and are happy to pay the extra costs this involves because they are solely concerned with quality. Sometimes a customer even phones and requests hot-foil embossed offset prints for proofing," reveals Cédric.

The Heidelberg Cylinder press is used for mechanical finishing processes such as die cutting, creasing, perforation, and embossing. Baudat does offer other types of surface finishing, such as matt and gloss lamination, but prefers to place this work with partner companies who act solely as subcontractors, do not have any contact with the end customer, and therefore are not in direct competition with the print shop. "We adopt the strategy of only investing when a market exists, and at the moment our surface finishing sales are not high enough to justify our active involvement," Cédric continues.

**A pioneer in "green printing."** According to Philippe, his customers appreciate the print shop's well-established qualities – the short distances involved due to its proximity, its know-how in book pro- ▶







## In the cogs of time

Diamond-studded watches are expensive – that’s only to be expected – but why do some titanium timepieces cost just as much? Why do connoisseurs turn green with envy or gasp in wonder at the sight of the seemingly simple metal casing on someone’s wrist? Our search for an answer takes us to the Vallée de Joux. About 400 years ago, the local farmers here started making beautiful watches to while away the long winter months when days are short and snows are heavy. Today, the valley is considered the center of Switzerland’s luxury watchmaking industry. Some of the most beautiful and most expensive mechanical timepieces that money can buy are made here under strict quality controls.

With a little luck you can look over the shoulders of perhaps the best watchmakers in the world and catch a glimpse of the inner workings that give their watches such a high value – all the tiny screws, springs, anchors and cogs that need to be put together with a steady hand and adjusted to within a thousandth of a millimeter until the precision mechanics start a process that will remain accurate to the second a century later. The most complex watches from Audemars Piguet, Blancpain or Jaeger-Lecoultrre are made up of more than 600 separate parts and require six months of manual work. In an area just 43 square feet (4 sq. cm), they combine up to 24 functions – called complications, such as an eternal calendar, a moon phase display or a stopwatch. Despite this, it is not the technology that makes these watches so special. Their value stems from what no mechanism can achieve – aesthetics, status and legend – all absolutely timeless.

*“Thanks to the new press, we have the capacity for additional orders without needing to take on new staff.”*

PHILIPPE BAUDAT



Eco-friendly elegance – the FSC-certified company uses chemical-free CTP equipment.

duction, and the fact that only a small number of local print shops do their own die cutting. He does, however, also acknowledge the importance of responding quickly to urgent requests. He recalls the following example: “A change in the communications department caused our oldest customer to switch to a completely different print shop. Then, one day, he needed a brochure really quickly and gave us a call. We were able to fit the job in without any problem, and since then the customer has been using us again.”

Environmental aspects now also play a key role because print shops and their customers are subject to the same strict legal requirements. “Most customers will now only consider working with service providers who have excellent green credentials,” states Cédric. The small print shop in the Vallée de Joux is just such a company. Baudat was the first print shop in the French-speaking part of Switzerland to invest in a completely chemical-free computer-to-plate system. What’s more, the new building is connected to a municipal heating network that is operated by carbon-neutral wood pellets. The two men at the helm of Baudat are both very proud of being FSC-certified since 2007.

**Branching out into online business.** When asked about their strategic development and goals for the immediate future, father and son exchange a brief glance. “Just lately, we have been putting a great deal of effort into this and now feel we are in a really good position,” says Philippe, who concentrates on the publishing business and customer service for die cutting and embossing work. He stresses sales in Lausanne and states, “Thanks to the new press, we have the capacity for additional orders without needing to take on new staff.” His son adds: “We are also keeping a close eye on current

technological developments.” An initial result of this market monitoring is a new Internet project called “Baudat Technologie.” The print shop is working with a partner to help companies with their Websites and with setting up transaction platforms on the Internet. In the future, the print shop intends to make greater use of Internet technologies to simplify online cooperation with customers for order processing and proofing.

It is also considering the introduction of personalized print products. “We already have one digital press that we intend to use more in the future to enable us to invest in a larger offset press,” reveals Cédric. He believes that full utilization of this press’ capacity could be achieved by obtaining new customers from sectors such as the tourism industry. Until now, tourism has been a somewhat fragile industry in the Vallée de Joux, and has been restricted to the winter months. As a result, a great deal of potential remains untapped. “It’s beautiful here in the summer, too, when all the snow has disappeared,” he concludes. ■

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## A PERFECT LANDING

**I+I BRATISLAVA** // Everything changed in 1989: Socialism collapsed around the world – including in Czechoslovakia, as it was known then. Two Slovakian art students took advantage of their new-found freedom and the burgeoning boom in advertising. They aimed for the sky with their print shop i + i print. The fact that they are still flying high is due to the first operating today is down to the first Speedmaster XL 105 in Slovakia.





**A**dvertising boom drives growth. From as early as 1990, the year of its establishment, it has been speed that has tipped the scales in favor of i + i print. The vast majority of the firm's customers throughout the first 10 years were advertising agencies – a client base that is always short of time. At the start of the 90s, the advertising sector was booming thanks to the new free market economy. Agencies sprang up in Bratislava like shoots in early spring. And what is it that their customers need besides clever marketing ideas? A whole range of print products such as brochures, packaging and point-of-sale materials – all in top quality and delivered as fast as possible.

But it was not just an interest in premium print products that Novák and Hošovský shared with the advertising creatives – they also knew each other from before. Like many advertising executives, the Managing Directors of i + i had also studied at the School of Arts in Bratislava. That is where Novák and Hošovský met in 1985 and became friends. Both had opted to study architecture and painting and, at the time, a career in printing seemed as unlikely as the fall of the Iron Curtain. It was none other than Pope John Paul II who smoothed the path to the printing sector for the two men. Aged 70 at the time, the pontiff visited Czechoslovakia a few months after the fall of Socialism in eastern Europe. As the first papal visit in more than 40 years, it was a momentous occasion and was enthusi-

**O**n entering the premises of i + i print, you can't miss it – a huge, 13-foot (4 m) wide and 19-foot (6 m) tall painting situated right next to the main entrance and covering almost the entire right-hand side of the building's facade. It depicts a comic-style jet with a bemused pilot exclaiming: "Heidelberg? In Bratislava?" And it's true: There is a little bit of Heidelberg in the

Slovakian capital – in the form of a printing press at i + i print. A Speedmaster XL 105 – the first in the entire country – has been in use at the company since December 2005. For Miloš Novák and Gabriel Hošovský, this in itself merited a work of art being devoted to it. But although the Managing Directors of i + i print had both studied painting and architecture, they did not want to paint a fighter jet themselves. Instead, they commissioned a mutual friend, Jozef Gertli Danglár, with the task.

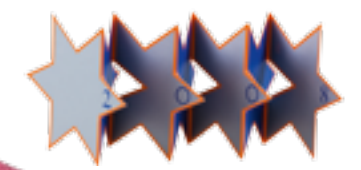
**F**arewell to half format. "The printing press is a key component in our corporate strategy," explains Miloš, who is responsible for sales and finance at i + i. "We didn't want to print in half format anymore because there was simply too much competition in this segment." A new five-color Speedmaster XL 105 with coating unit was to replace the two half-format presses: A five-color Speedmaster SM 74 with coating unit and a four-color M-Offset. And i + i print's investment has certainly paid dividends. "The XL 105 enables us to really speed up production," confirms Gabriel Hošovský, who is responsible for this area of work. "We recently had 500 gsm card running through the press at a speed of 18,000 sheets per hour. The job's 15,000 sheets were printed in a really short amount of time." The customer behind the urgent order was mightily impressed. He had originally given the order to another print shop that was unable to deliver on time because of a faulty press. As a result, i + i was able to make an even better impression.

*"We recently had 500 gsm card running through the press at a speed of 18,000 sheets per hour."*  
**GABRIEL HOŠOVSKÝ, MANAGING DIRECTOR OF I + I PRINT**

astically celebrated by Slovaks who, unlike their Czech neighbors, are predominantly Catholic. The entire country basked in what could only be described as a "papal euphoria." That gave Novák and Hošovský an idea: Picture postcards! "We printed a huge batch of postcards bearing the portrait of the pope. There had never been anything like that here," recalls Novák. "It was such a resounding financial success that we decided to take the plunge and start up our own print shop – without any previous experience." ▶



Brochures, packaging, point-of-sale materials – i + i print's customers include a large number of advertising agencies who require top-quality products fast.







Technical Manager Peter Markovic and Sales Manager Zuzanna Rimovská ensure that everything is perfect in i + i's production and marketing sections.



**Color fidelity for repeat jobs.** The first press at i + i print was a single color Adast Dominant. Today, production at the print shop, which has seen its workforce swell from five to 70, is run almost exclusively on Heidelberg equipment. In addition to the Speedmaster XL 105, the pressroom is also home to a five-color Speedmaster CD 102. A Suprasetter with Prinect Prepress Manager is used for prepress and three folding machines and a Stitchmaster ST 300 saddlestitcher for postpress operations.

Production is incredibly flexible and entirely geared toward customer requirements. The eight printing staff normally work in two shifts, with the Speedmaster XL 105 often running in three-shift operation. "Both presses handle demanding jobs, with the Prinect Image Control color measuring system that has been installed with the XL 105 ensuring quality standards can be reproduced consistently," explains Hošovský. "Of course, when it comes to urgent print jobs, we use the faster Speedmaster XL 105."

opened a sales subsidiary in the capital, Prague, in May 1993. In Austria, the Slovaks have used a different technique: "Since we hired a sales advisor with a Viennese accent to handle our business in Vienna, we've had a great deal more success there," adds Novák. Not even quality is enough on its own these days...

Hošovský also believes that quality is no longer the top priority for customers. "Since the economic crisis, price has unfortunately become the be-all and end-all. In the past, a three or 5 percent difference in price wasn't all that important – provided that the print quality was right and the job was delivered quickly."

Because printing volumes in general have declined as companies attempt to cut costs, orders at i + i have dropped by around 20 percent since the start of the crisis.

"In the search for the best-value print product, more and more large companies are turning to online auctions," explains Zuzanna Rimovská, Sales Manager at i + i print. "In the end, only a small few will achieve their aims." Although the print shops that make the lowest offer get the order, it often turns out that their calculations were "slipshod" – unintentionally or otherwise. Once production is underway, it is not uncommon to find that important processes were omitted from the initial offer and have been invoiced separately.

As a result, the original intentions of the customer backfire and the seemingly "low-cost print shop" all of a sudden becomes a "less cost-effective" supplier.

*"Thanks to the high productivity and short makeready times of the Speedmaster XL 105, we can offer top quality at very cost-effective prices."*  
**MILOŠ NOVÁK, MANAGING DIRECTOR OF I + I PRINT**

**Profitable collaborations.** i + i print works with numerous partners for its postpress operations. "We can't do everything ourselves, and nor would we want to," says Novák. "For example, it's far more cost-effective for us to outsource hard- and soft-cover bindings, spiral bindings, laminating, special die cutting, surface finishing and time-consuming manual work." However, i + i also works with other companies on some print jobs. "This approach enables us to resolve bottlenecks in our capacity and in return we get extra orders from our partners," adds Hošovský. The partner print shops are based in Prague and Vienna. And it is important to point out that they too only use Heidelberg presses and are similar in size to i + i.

The print shop has been able to win numerous orders in Prague and Vienna. "At the moment, some 35 percent of our customers are based in the Czech Republic and Austria, with the remaining 65 percent in Slovakia," says Novák. "As a result we benefit from foreign trade without being too dependent on it." In a move designed to expand business with its closest neighbor, the Czech Republic, i + i

**Costing at the touch of a button.** After several years of working with advertising agencies, i + i print has produced print products for numerous world-famous companies including Porsche, Audi, Mitsubishi, Coca Cola, McDonald's, Mars, Lancome, Avon, IBM, Philips and Kodak. Paradoxically, these big names sometimes scare off potential new customers. "Because of who our reference customers are, many companies think that we are expensive," complains Novák. "In fact, quite the opposite is true. Thanks to the high productivity and short makeready times of the Speedmaster XL 105, we can offer top quality at very cost-effective prices." Every day, i + i print issues an average of 50 to 70 quotations. At present, one in five of these will lead to an order. To produce these quotations, the company uses a software solution that was programmed in-house and is very quick to use. ▶





## AT THE HEART OF EUROPE

Many Slovaks insist that the geographical center of Europe lies within their country. Although some Czechs, Ukrainians, Poles, and Germans make the same claim, it is an undisputed fact that Slovakia has long established itself at the very heart of Europe. This eastern European country joined the European Union (EU) in May 2004 and has set an example to other members. It came into being when Czechoslovakia was divided in 1993 and has recorded the strongest economic growth of any EU country over the past decade.

Slovakia has a total of 5.4 million inhabitants, around 450,000 of whom live in the capital Bratislava. Located on the border with Austria, the city is the country's economic and cultural center, and the seat of government. Approximately 150 of Slovakia's 300 print shops are located here and the unemployment rate is just 3 percent, compared with close to 30 percent in other parts of the country. Situated on the Danube, Bratislava is vibrant and full of young people, including some 60,000 students who spend their evenings socializing in the many bars and clubs in the restored Old Town. The rest of Slovakia also has a great deal to offer – around 7,500 miles (12,070 km) of marked trails, 3,603 miles (5,800 km) of cycle paths, more than 200 forts and castles and 1,450 thermal and mineral water springs. The High Tatra, the world's smallest mountain range, is a paradise for skiers, while the national park at the edge of the Western Carpathians offers its own paradise experience, as its name – Slovak Paradise – suggests.

**H**oping to win over Škoda. Despite the continuing global crisis, Novák and Hošovský are quite happy with the current situation. “Over the past five years, we have been able to attract a whole range of companies as direct customers,” says Novák. “That’s because more and more companies here no longer need an advertising agency to prepare and contract out their print production. They are developing the necessary know-how in house by taking on advertising executives.”

But there is still one company that Gabriel Hošovský would love to have on his books: “I would love to win back Škoda as a customer.” Between 1993 and 2007, i + i produced all the automobile manufacturer's product catalogs for the global market: 47 language versions with a total annual run of around eight million copies. “In all honesty, it's down to Škoda that we have been able to become what we

*“In the search for the best-value print product, more and more companies are turning to online auctions. In the end, only a small few will achieve their aims.”*

**ZUZANNA RIMOVSKÁ, SALES MANAGER AT I + I PRINT**

are today,” explains Hošovský. “So it's no surprise that I'd love to work with Škoda again.” What might come as a surprise to some though is that the Czech automobile manufacturer's printing jobs have been transferred to Germany, where the cost of labor is higher. But Hošovský is not giving up. After all, there is a little piece of Germany in his print shop, too – as the pilot emblazoned on the wall at i + i points out only too clearly. ■

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*Even though the lovingly restored Old Town of Bratislava shows off the city to impressive effect, Slovakia's capital is still dominated by a great many buildings and monuments from the socialist era.*





# News & Reports

## SUPRASETTER // ENHANCED PERFORMANCE FOR ENTRY-LEVEL MODELS

**GERMANY.** It's full steam ahead for Heidelberg thermal platesetters, and that includes the entry-level models. The new-generation Suprasetter A52 offers speeds of 20 or even 27 plates per hour, while its big brother the A75 can tackle 17 or 22 plates per hour. The throughput of the latest Suprasetter models is thus around 58 percent higher than that of its predecessors. A further benefit of the new generation is that print shops that currently need only the smaller or slower version of the Suprasetter can upgrade if this subsequently becomes necessary. Despite their higher output, the compact systems are so economical that they use around five times less electricity and generate around five times less waste heat than comparable models from other manufacturers. It goes without saying that they can also be integrated seamlessly into the Prinect workflow and optionally equipped with an auto top loader.

**information //** [www.heidelberg.com/en/Suprasetter](http://www.heidelberg.com/en/Suprasetter)



*Speedy little numbers – the new Suprasetter entry-level models are faster than their predecessors and consume less energy than their competitors.*

## NANJING JING YI // FIRST SPEEDMASTER CD 102 FROM QINGPU

**CHINA.** The Jing Yi print shop in Nanjing in the eastern part of China is the first company to install a Speedmaster CD 102 from the factory in Qingpu. The new four-color flagship press “made in China” will help to increase capacities at Jing Yi and further boost efficiency. With this latest investment, company boss Su Zhaochun is once again taking a step that will give Jing Yi a crucial edge over many of its competitors. The company's two-color and four-color Speedmaster SM 52 presses have already helped it nose ahead of its rivals in China. Building on this success since 1996, the print shop is now one of the leading enterprises in mainland China. A total of 70 printing units from Heidelberg – ranging from the Printmaster GTO 52, Speedmaster SM 52 and SM 74 to the Speedmaster SM 102 and CD 102 – ensure that Jing Yi is able to fulfill the increasing demands of the market in China. These operations are further enhanced by seven Stahlfolder machines and eight different cutters from Polar Mohr.



*A new era: Heidelberg Board Member Stefan Plenz and Su Zhaochun, head of Jing Yi Printing in China, seal the deal on the purchase of the first Speedmaster CD 102 from the plant in Qingpu (from left).*

## A PIONEERING STEP // CGV INVESTS IN DIANA X 115

**ITALY.** Packaging print shop Cartotecnica Grafica Vicentina (CGV), based in Vancimuglio, can lay claim to having installed one of the first ever Diana X 115 machines. CGV opted for the new folder gluer from Heidelberg following completion of intensive comparative tests by the 70-strong company. These showed the Diana X 115 was able to produce even unusual carton layouts with extremely short makeready times. Yet CGV owners Luigi Campagnaro and family were not just impressed with the sheer speed of the Diana X 115 (up to 2,133 feet (650 m) a minute, or 200,000 cartons an hour) but also valued the professional advice and service and the intensive preparatory and on-the-job training provided for his employees. As well as the Diana X 115, a Diana Pro 94, Diana 165, Jagfeed 90 and Japack Pro packer are also set to help CGV grow further.

**information //** [www.heidelberg.com/en/dianax115](http://www.heidelberg.com/en/dianax115)



*A pioneering step in Italy – Cartotecnica Grafica Vicentina invests in one of the first ever Diana X 115 folder gluers in order to boost growth even further.*

## PRINECT INPRESS CONTROL // NOW ALSO AVAILABLE FOR SPEEDMASTER SM 102 AND CD 102

**GERMANY.** Prinect Inpress Control, the unique inline color measuring system from Heidelberg, has recently also become available for the Speedmaster SM 102 (including the version with perfecting device) and CD 102. The spectrophotometric system that has already proved itself countless times in the Heidelberg XL family automatically measures and controls color and register – on the fly and at any speed. Prinect Inpress Control measures process colors, spot colors and register in the quality control strip and automatically forwards any corrections required to the Prinect Press Center control station for adjustments to be made. Because the press does not have to be halted for setup or control purposes, Prinect Inpress Control helps maximize productivity. This is particularly useful for print shops with frequent job changes or short/standardized runs such as becker druck F.W. Becker GmbH in the German town of Arnsberg, which has already had the opportunity to put the system through its paces on its Speedmaster CD 102-5+L. “Prinect Inpress Control has brought us significant benefits, including shorter setup times and unbelievably consistent print quality,” sums up Michael Glück, Technical Manager at becker druck.

**information //** [www.heidelberg.com/en/InpressControl](http://www.heidelberg.com/en/InpressControl)



*Prinect Inpress Control – now also available for the Speedmaster SM 102 (including the version with perfecting device) and CD 102.*

## GALLUS // THE FIRST GRANITE PRINTING PRESS

**SWITZERLAND.** Heidelberg cooperation partner Gallus has developed the first-ever granite printing press for extremely cost-efficient production of commodity labels and simpler product decoration. The Gallus ECS 340 benefits from servo drives throughout the press, extremely low vibration and the absence of fan noise thanks to fully enclosed water-cooled UV dryers. The use of technical granite has enabled the printing units to be suspended, providing very easy access. Job changes are faster, too, thanks to the proven sleeve design of the plate cylinder and screen roller. What's more, a chambered blade system makes ink changes child's play. Last but not least, the press's comparatively short web length and dynamic feed help ensure outstanding register accuracy, even with changing speeds. This “reduce-to-the-max” principle results in much less waste, making the ECS 340 one of the most cost-efficient presses in its class.

**information //** [www.gallus-ecs-340.com](http://www.gallus-ecs-340.com)



*Cost-efficiency set in stone – the Gallus ECS 340 for commodity labels is made from technical granite.*



### LINOPRINT FIXEDLINE // UNIQUE 360 DPI CARDS

**GERMANY.** Every year across the globe, around 1 billion plastic cards made from ABS, PET or PVC are printed for customers such as telephone providers, hotels, gas stations and clubs. Until now, most of these customer cards have tended to be printed in the 2.12x3.34x.02 inches (54x 85x0.76 mm) format and fairly basic. If they are personalized, the printing resolution is often only 100 dpi. Thanks to the Linoprint innovation project at Heidelberg, though, this no longer has to be the case. The Linoprint "FixedLine" solution prints individual cards with a resolution of 360 dpi – at a speed of up to 300 cards per minute. And this will be just the start. There are plans to launch a four- to six-color version of the drop-on-demand system this year. The potential is huge given that FixedLine will enable efficient, high-quality personalization of large quantities of customer cards.

**information //** Anyone who is interested in FixedLine should e-mail Karl-Heinz Walther at E-Mail: karl-heinz.walther@heidelberg.com. www.linoprint.de



Personalized 360 dpi cards – the "FixedLine" drop-on-demand system developed in the Linoprint innovation project at Heidelberg.

### HEIDELBERG MEXICO // FASTER LOGISTICS

**MEXICO.** Heidelberg Mexico has joined forces with local logistics service provider LOGIS to speed up the shipment of service parts and consumables. Since the beginning of the year, many delighted Mexican customers have been getting their spare parts and consumables in just 24 hours. This has been made possible by a new logistics center in Tlanepantla near Mexico City. Around 40 guests from the entire Mexican print media industry were invited to the opening ceremony.

Heidelberg has already expanded the new logistics base. LOGIS hubs in Monterrey and Guadalajara have helped integrate major business centers in the north and west of the country into the network. This should ensure that even more print shops all over Mexico benefit from extremely short response and delivery times.



The start of a new logistics era – Harald Weimer (left), CEO of Heidelberg Mexico, takes high-profile guests on a tour of the new dispatch center.

### POLAR-MOHR // SURPRISES ITSELF WITH EFFICIENCY RECORD

**GERMANY.** During a record attempt with a POLAR L-R-137-T PACE automatic cutting system, the manufacturer exceeded its own expectations. In the space of 60 minutes, machine operator Oliver Klippel processed a total of 45 reams of paper – equivalent to more than six pallets, each with a stack of paper that was 3.28 feet (1 m) high. During the record attempt, the paper was jogged by the operator and then automatically transported via a buffer to the rear table of the high-speed cutter where it was trimmed on all four sides – also automatically – and then pushed manually onto the Transomat loading system. Lastly, the Transomat stacked the paper fully automatically onto pallets. The compact system thus took just 80 seconds per ream for four-sided trimming. "Just try and match that!" says POLAR CEO Michael Neugart, who is clearly proud of his highly productive and efficient machine.

**information //** www.polar-mohr.com



Watched closely by POLAR CEO Michael Neugart, notary Michael Jilke and Marketing Manager Rolf Brand (from left), machine operator Oliver Klippel trimmed more than six pallets of paper on four sides in just one hour.

### MOVES // NEW OFFICES IN AUSTRALIA AND SOUTH AFRICA

**AUSTRALIA / SOUTH AFRICA.** As the New Year dawned, Heidelberg was on the move. The Australian branch in Sydney and the South African office in Johannesburg have both relocated. The new address details are as follows:

Heidelberg Australia – New South Wales  
Unit E1, Lidcombe Business Park  
3-29 Birnie Avenue  
Lidcombe, NSW 2141  
Australia  
Tel. +61 1300 135 135

and

Heidelberg Graphic Systems Southern Africa  
Unit 4, Galaxy Park  
17 Galaxy Avenue  
Linbro Business Park  
Sandton  
Johannesburg 2090  
South Africa  
Tel. +27 (0)11 574 4000



New offices: Heidelberg has moved in Australia (left) and South Africa.

### HEIDELBERG ONLINE // PLATE CHANGE IN 90 SECONDS

**GERMANY.** Whether five, eight or 12 plates need to be changed on the Speedmaster XL 75, AutoPlate XL only takes a fraction of the time previously required – just 90 seconds in fact. Find out how this is possible and discover the economic benefits, especially with frequent job changes, in the article "Hand over those small print runs!" in the March issue of the Heidelberg online e-mail newsletter.

In addition to the Heidelberg News, Heidelberg online publishes information about trends in the print industry on a regular basis. The email newsletter emphasizes reports on innovations, product news, applications and general news from the world of Heidelberg. Subscribe to the newsletter at www.heidelberg.com. Besides the international version in English, you can read a local version in 23 different languages.

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The informative Heidelberg online e-mail newsletter brings you the very latest news from Heidelberg.





# Quicker off the Mark, More Reliable, and Easier to Use

**NEW DYMATRIX 106 PRO CSB DIE CUTTER //** The die cutters for format 3B from Heidelberg have always been fast. When developing the Dymatrix 106 Pro CSB, Heidelberg therefore focused on improvements that ensure even shorter makeready times and minimize jams. This means that, although the new Dymatrix does not exceed its predecessor's terminal speed, it is quicker off the mark, stops even less often, and is extremely easy to operate.

Irrespective of typical run lengths and the number of job changes, any company manufacturing high-quality folding cartons for the cosmetics, food or pharmaceuticals industry has one top priority – ensuring production is always as smooth and cost-effective as possible. And this naturally includes die cutting. Although maximizing the processing speed is important, it is far from being the only consideration. Hakim Arbaou, Product Manager Postpress at Heidelberg, knows this from his own personal experience. “Before we started development work on the Dymatrix 106 Pro CSB, we spoke to a large number of customers. Only a small number of them indicated that they would welcome a faster machine. They consider it much more important to maximize pressroom productivity at the existing speed,” he stresses.

It therefore comes as no real surprise that the new die cutter's terminal speed is no different from the previous model. Like the “old” Dymatrix 106, the new “Pro” version can feed in, cut, and strip up to 9,000 sheets per hour. The developers at Heidelberg had other priorities, in particular establishing which factors make a significant contribution to uninterrupted operation and thus to a higher net throughput in day-to-day print shop operations. Their work has resulted in numerous innovations that really do make the machine a true “pro” – optimized sheet travel, up to 25 percent shorter makeready times and less downtime. All these improvements combine to deliver even better productivity.

**Efficient feeder.** With the aim of ensuring maximum end-to-end production stability at high speeds, the developers at Heidelberg looked at each station of the Dymatrix 106 Pro CSB – such as the feeder and belt table – in isolation to identify and realize potential optimizations. “In the past, double sheets sometimes found their way into the machine or it was not possible to align sheets correctly and production had to be interrupted, but these bottlenecks have now been virtually eliminated,” explains Arbaou.

This has been achieved by introducing numerous innovations that reliably pick up, transport, and align the paper stacked on the pallet. The key to this smooth paper transfer is a redesigned suction head device that is very similar to the device in the feeder of the Speedmaster XL 105. Reliable operation is ensured even if piles are not straight, and the device automatically adapts to the material format and thickness if the Prinect workflow software is used. The Dymatrix 106 Pro CSB can also be supplied with an optional anti-static device incorporating nozzles that can be positioned as required. By blowing ionized air into the upper part of the pile area and onto the belt table, these nozzles neutralize the static charges and prevent double sheets.

All this reduces makeready times, as does the modified belt table with its smaller number of conveyor elements/belts and optimized sheet flap movement. These innovations ensure that each sheet is reliably guided in a straight line and separated without being





## Comfortable Operation

Most adjustments on the Dymatrix 106 Pro CSB can be made on the operator's side. This includes tasks such as inserting intermediate sheets (see image) or changing the quicklock tools in the stripping and blanking stations. The entire quicklock frame no longer needs to be replaced, just the lightweight boards. A further benefit is that other makes of die cutting tools can also be used.

## Smooth Paper Transport

Numerous new features in the feeder – including a redesigned suction head device that is very similar to the one in the feeder of the Speedmaster XL 105 – ensure smooth paper transfer and alignment. Reliable operation is ensured even if piles are not straight, and the device automatically adapts to the material format and thickness if the Prinect workflow software is used.

marked. When switching from paper to board, the operator no longer needs to make any manual settings or use any additional rollers and brushes. A simple reset is sufficient to be able to use the entire material spectrum – from thin 80 gsm paper to solid board in grammages as high as 2,000 gsm and corrugated board with a maximum thickness of 0.16 inches (4 mm).

### Dymatrix 106 Pro CSB and DySet Pro – the perfect team.

Hakim Arbaou recommends that anyone looking to achieve the maximum net output in every situation uses the die cutter in conjunction with the optional DySet Pro automatic register system. The successor to the DySet includes an opto-electronic sensor that records the position of each individual sheet and corrects the page alignment in the range plus/minus 0.39 inches (10 mm). “The system can even cope with a pile that resembles a Christmas tree. In other words, even if the pile has not been put in the vibrator, the sheets are aligned precisely and then die cut and stripped at the correct locations,” explains Arbaou. Even in continuous operation at the maximum speed, the sheets are reliably transferred to the gripper.

“Field testing has shown that, compared to the previous models, there are up to 70 percent fewer jams if the Dymatrix Pro is used in combination with the DySet Pro,” stresses Arbaou. Unlike the previ-

ous model, which could only align the edges of sheets, the sensor now also identifies printing marks or freely definable locations in the print image and uses these as reference points for lateral alignment. The sensor can be positioned anywhere along the entire working width. Color differences of at least 20 percent and sharp edges can be used as reference values for alignment. “The DySet Pro ensures that every single sheet enters the cutter in exactly the right position. This further improves register accuracy so that even difficult layouts can be reliably stripped with the minimum of waste and without reducing the speed,” says Arbaou.

Using the DySet Pro and Dymatrix 106 Pro CSB together has another advantage. There is no need to switch from pulling to pushing. As soon as a sheet reaches the mechanical front lays, it stops for a brief moment. The sensor measures the position and, if it is incorrect, forwards the relevant data to the S-shaped gripper fingers, which grip the sheet while the entire lay station moves to the operator's or drive side to adjust the lateral position. There is no longer any mechanical side lay.

### Tool-free fine-tuning of die cutting plates on the touchscreen.

There are many other features and properties of the Dymatrix 106 Pro CSB that Hakim Arbaou appreciates, including the flat upper ▶







## Reliable Guiding

The smaller number of conveyor elements on the belt table ensure that each sheet is guided in a straight line and separated without being marked. This eliminates the need for manual settings when changing materials. A simple re-set is all that is required to be able to use the entire material spectrum – from thin 80 gsm paper to solid board in grammages as high as 2,000 gsm and corrugated board with a maximum thickness of 0.16 inches (4 mm).

platen that minimizes patching tape adhesion, the fact that die cutting, stripping, and delivery are performed from above without any vertical movement, and the advantage that when changing jobs – for example from pizza boxes to lids for ice-cream tubs or beer coasters – not even the rake fingers need to be adjusted because the smaller repeats are put directly on the intermediate sheet.

He also considers the straightforward changeover of quicklock tools in the stripping and blanking stations a real benefit. The entire quicklock frame no longer needs to be replaced, just the lightweight boards, which enables a single operator to do the job. Another advantage for users is the optimized braking brush. All the settings can be made from the operator's side when changing formats and it is protected against any damage because it automatically moves back with the vacuum bar during a tool change. Last but not least, Arbaou is enthusiastic about the new nozzle cleaning function of the vacuum bar in the delivery. The individual nozzles gradually become clogged with paper dust and powder, and this reduces their suction power. As a result, thin paper becomes wavy and can only be processed reliably at a reduced speed. In addition to applying suction, the vacuum bar of the Dymatrix 106 Pro CSB can therefore also blow, for example if an intermediate sheet is inserted. This cleans the nozzles and the production speed remains stable.

Another small but important improvement is the ability to fine-tune die cutting plates from the touchscreen. In the previous model, the die cutting plate was fixed and could not move, so the upper tool had to be adjusted to ensure that the upper scoring blade was precisely aligned with the scoring line in the lower tool. Theoretically, it would also have been necessary to reposition the tools located behind, in the event of larger changes in position. This is no longer necessary with the Dymatrix 106 Pro CSB. The upper tool is fixed, so all tools are always in the center line. If a job change is imminent, the die cutting plate can be moved to a neutral position with a single tap on the touchscreen. It can then be moved in tiny steps in any

direction required by pressing the touchscreen again. "The great thing about this solution is the fact that the operator no longer has to open a window, and no tools are required either," explains Arbaou. "What's more, the changes made can be saved. With repeat jobs, this data can then simply be loaded and the die cutting plate automatically moves to the correct position," he adds.

**Flexible use of other manufacturers' tools.** Other makes of die cutting tools can also be used on the Dymatrix 106. This makes material planning even more flexible for companies that use die cutters of various makes because different die cutters can be used for the same job. "Particularly during production peaks, this gives postpress the necessary room for maneuver so that even urgent jobs can be completed on time. It also saves money because there is no need to buy new die cutting tools," explains Arbaou.

For anyone who is now thinking "I'd love one of those, but the format is too small for my purposes," Arbaou has some good news: "The Dymatrix 106 Pro CSB can be upgraded to a Dymatrix 113 Pro CSB with a sheet format of 82×113 cm (32.28×44.49 inches) if required. The innovations and technical features are identical," he reveals. And, naturally, so are the benefits outlined above. ■

### Further information

[www.heidelberg.com/en/dymatrix106Pro](http://www.heidelberg.com/en/dymatrix106Pro)





## Feeling Good About Service

**SYSTEMSERVICE** // Predictable maintenance costs, reliable production and customized service packages – these are just some of the benefits of Systemservice from Heidelberg that numerous print shops around the world have already discovered, among them Hammer-Lübeck Faltschachtelwerk. This company based in the northern part of Germany opted for long-term service agreements when purchasing new equipment.

**R**alf Linnerth thinks back in horror to December 12, 2008. “We were making folding cartons for a trade fair and were under enormous time pressure when our Dymatrix die cutter suddenly ground to a halt,” recalls Hammer-Lübeck’s Technical Manager. The fault occurred at the worst possible time – Friday afternoon. And the customer was expecting 500,000 folding carton blanks by the following Tuesday. Linnerth initially tried to rectify the fault with his own team, but in vain. He then phoned the Heidelberg site in Mönchengladbach. The Systemservice emergency service unit immediately arranged to send a repair team to Lübeck over the weekend. Despite the lack of warning, the necessary service parts also arrived in time.

“The entire feeder had to be dismantled, but there was no time for lengthy troubleshooting,” recalls Linnerth. “Consequently, the service team decided to replace the entire register system at the same time. That was the best way of ensuring we could resume production quickly,” he adds. The “weekend rescue mission” was a success. The very next day the print shop was able to continue die cutting and all the folding carton blanks were sent out to the customer on time. “Thanks to the rapid response from Heidelberg, we ultimately lost only a single shift,” says Linnerth.

**Customized service agreements.** Hammer-Lübeck did not need to worry about the cost of calling out the service engineers – thanks to “Systemservice36plus.” This service program is automatically included in the purchase price of a new Heidelberg machine for customers based in Germany. It covers virtually all service costs for a period of 36 months, including repairs, service parts, software updates and three inspections. Hammer-Lübeck also opted for an enhanced service agreement model – the Heidelberg Partner Program. This modular, customized service offering was geared to the print shop’s specific service requirements. Hammer-Lübeck had a choice of various service packages such as “Repairs and Troubleshooting,” “Service Parts Supply” and “Machine Maintenance.” “This means that each customer only receives and pays for the service packages they actually need,” explains Temur Karbassioun, Senior Vice President Systemservice at Heidelberger Druckmaschinen Vertrieb Deutschland GmbH. Customers consult with Heidelberg in advance to determine which service modules are appropriate.

“Print shops often only sign up for the Partner Program option once their basic Systemservice 36plus package has expired to ensure they still have access to our services, but an increasing number of



*“We need to be able to plan our long-term maintenance costs for our overall costing.” Ralf Linnerth, Technical Manager of Faltschachtelwerk Hammer-Lübeck.*

customers are following Hammer-Lübeck’s example and opting for the Heidelberg Partner Program when they first purchase their equipment, thereby ensuring reliable planning,” explains Karbassioun. The folding carton manufacturer used the Partner Program to extend the service coverage to five years for some of its Heidelberg machines and an amazing seven years for others.

**Reliable planning despite a change of manufacturer.** In addition to this package, Hammer-Lübeck agreed to a 95-percent machine availability level for the two Dymatrix 106 CSB Pro die cutters installed in November 2008 and August 2009. The same applies to the Speedmaster XL 105 six-color press with coating unit purchased at the end of 2008, and to the brand new Speedmaster CD 102-6+LYL located at the Polish branch in Poznan, 174 miles (280 km) from Berlin, rather than at the company headquarters in Lübeck. The unusually high safeguards Hammer-Lübeck has put in place for the equipment in operation on both sides of the German-Polish border obviously cost quite a lot, but in return the company knows that Heidelberg service engineers will carry out machine maintenance and other measures outside “normal” working hours if necessary – virtually around the clock, including weekends. ▶





**BERNHARD STEINEL**  
SENIOR VICE PRESIDENT  
SYSTEMSERVICE FOR  
HEIDELBERG WORLDWIDE



## Tailor-made service for every region

*Mr. Steinel, what makes Systemservice from Heidelberg so special?*

**Bernhard Steinel:** With more than 4,000 service specialists in more than 170 countries, we have a local presence virtually everywhere. What's more, we can usually supply original service parts within 24 hours so that our customers lose as little time as possible when things go wrong. And don't forget, in addition to technical services and customized maintenance checks throughout the product lifecycle, we also offer our customers services aimed at optimizing all their production and business processes.

*Does that apply worldwide?*

**Steinel:** Absolutely! Although the details of the services available vary because each country has different needs, each maintenance agreement is in principle made to order. In other words, each customer works out his ideal model in consultation with his advisor. Anyone who is interested in a service product of this kind should simply get in touch with his Heidelberg representative.

*What are your current objectives?*

**Steinel:** Heidelberg aims to help customers achieve success and our service products are naturally part of this. All our services are based on the experience of our service engineers because they are more likely to see where the customer is having difficulties. We would like to make life even easier for our customers when there's a serious problem. The ultimate aim is for a single call to suffice. Also in the customer's interest, we are keen to reduce machine installation times by providing precise instructions for the individual steps and the overall installation process. Basically, we are constantly striving to improve our services and involve our service engineers in the improvement process. After all, they are the ones who are in regular contact with customers and they are therefore best placed to know what is really needed.

info // [www.heidelberg.com/en/systemservice](http://www.heidelberg.com/en/systemservice)

The print shop opted for this special safeguard because reliable production is an absolute must for the three-shift operation with its 240 staff. Nevertheless, Hammer-Lübeck is also very impressed with the high quality of the standard Heidelberg Partner Program. "We need to be able to plan our long-term maintenance costs for our overall costing," stresses Linnerth. Another reason Hammer-Lübeck was keen to ensure reliable planning was that it is using more Heidelberg equipment than at any time over the past 15 years and is looking to turn this collaboration into a strategic partnership.

**Easy on the nerves and on the wallet.** "We are convinced that our service agreements significantly lower both direct maintenance costs and subsequent costs," states Linnerth. "It is much more cost-effective for us and also easier on the nerves if we adopt a prevention rather than cure approach to faults," he continues. After all, it is not only the actual production stoppage that causes high costs. Resuming the interrupted print job and the employee overtime cost yet more money. A print shop may also run the risk of losing customers if print products are delivered late. And, of course, new orders cannot be started during the downtime. According to Karbassioun, however, there is yet another good reason for signing up for service agreements. "Our services help ensure top print quality and productivity. Another closely related benefit is the resulting increase in the machines' resale value," he explains.

After a year and a half, Ralf Linnerth is completely satisfied with Systemservice and with Heidelberg. He is particularly impressed by the company's service-oriented mindset. "Top priority is always given to machine availability, not the cost of service engineers. In concrete terms, this means that Heidelberg is immediately on hand when troubleshooting is required directly on site," he comments. Thanks to the remote service diagnostics package and 24-hour helpline, though, there is often no need for this. ■

### Faltschachtelwerk Hammer-Lübeck

Faltschachtelwerk Hammer-Lübeck has a workforce of 240 and produces innovative folding cartons at its sites in Lübeck and Poznan. Many leading suppliers of branded goods, primarily from the food, drink and tobacco industries, rely on the top-quality products of this long-established company that is certified to ISO 9001:2000 and BRC-IoP.

Further information: [www.hammer-luebeck.de](http://www.hammer-luebeck.de)



## Outsmarting Paper Stretch with Prinect

**PRINECT //** Paper stretch is inevitable and sometimes drives printers batty. It increases as the paper passes through each printing unit. The printing stock is deformed by ink tension and the absorption of dampening solution. This results in mis-registration, which usually takes a great deal of manual work to correct. The optional Paper Stretch Compensation software module in the Prinect workflow from Heidelberg compensates for this phenomenon at the prepress stage. This cuts setup times, reduces the amount of paper waste, and delivers perfect print results – even with problematic substrates.

### Something new ... //

The Paper Stretch Compensation software module adapts the screen bitmaps prior to plate imaging in such a way as to compensate for subsequent paper stretch during the printing process. The operator uses the software's graphic user interface to position a special register mark on the print sheet. This measuring mark is then transferred to the paper in a pre-selected ink color using a reference printing unit. The mark makes it easy to read off the deviations of the other inks on a scale. The operator keys the deviations into the software, which then calculates a compensation profile. Based on this profile, the Prinect module generates a suitably distorted bitmap for plate imaging. The image created on the plate is thus already "aware of" the expected paper stretch and makes the exact compensation required. As a result, paper stretch is outsmarted before it can cause any printing problems.

### The benefits ... //

he software compensates paper distortion with greater speed and accuracy than is possible using mechanical plate expansion. This in turn results in much shorter setup times. With demanding jobs that require absolute register accuracy, makeready times are around 60 percent shorter and waste is cut by a third. Bitmaps can also be archived undistorted. This has the advantage that the bitmaps can be used again and, if necessary, adapted to new measurements without having to create a completely new profile. What's more, straightforward navigation of the Paper Stretch Compensation software module ensures fault-free operation and high-quality prints over the entire sheet.

### The options ... //

Using the software with a Suprasetter from Heidelberg delivers maximum speed and flexibility because the profile that is created is only brought into the equation at the final stage, since it is used on the fly during plate imaging. For industrial-scale production, the software is best used in conjunction with Prinect Inpress Control. ■





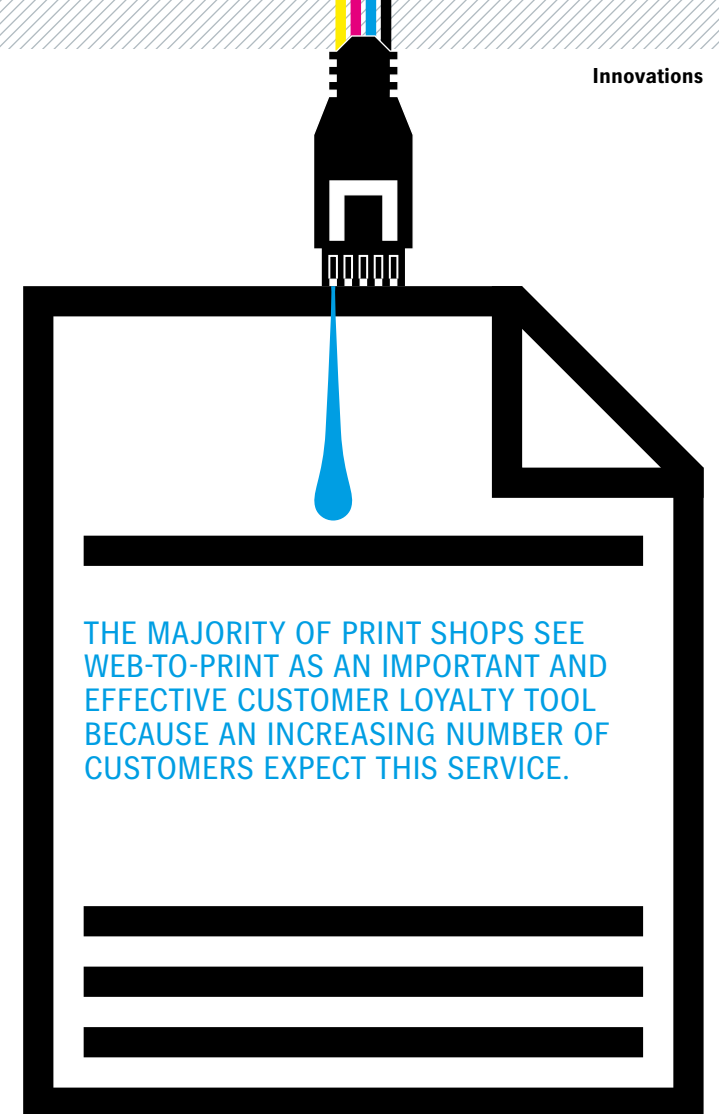
**WEB-TO-PRINT //** Printing and the Internet are growing ever closer together. In Western Europe alone, orders worth more than 13.5 billion dollars (10 b. euros) will be generated from the Web this year. This technology offers numerous benefits for print buyers and print shops alike. Web-to-print is a profitable option for both – not just for basic business stationery, but for high-quality offset printing, too.

**C**an business stationery be designed online and sent to a print shop for printing with a click of the mouse? Why not? What sounded impossible just 10 years ago is now a well-established practice. Countless print shops now offer this service, and it is not uncommon, for example, to pay less than 13.5 dollars (10 euros) for 500 business cards.

Web-to-print is currently considered to be one of the print media industry's key growth markets. The basic principle behind it is amazingly simple, but the technical reality is not quite so straightforward. An Internet server gives customers access to layout software that enables them to enter and modify their data using fixed input masks and defined tools. A few mouse clicks later even relatively inexperienced Internet users can give the go-ahead for printing – and can do so day or night, from any computer anywhere in the world that is connected to the Internet. This direct link to the print shop is used for the key commercial processes, too, with orders, delivery notes and invoices also being generated online.

**A business model with huge potential.** Thanks to ever improving technical infrastructures – primarily the result of faster and more powerful online connections – the range of feasible Web-to-print projects has kept on growing. Just a few years ago, typical Web-to-print jobs included business cards, price lists and forms with fixed layouts. Nowadays, though, the same process is also routinely used to produce advertising brochures, catalogs, annual reports and even large posters. Today, Web-to-print is used for virtually anything that is printable in some form or other – from advent calendars to zodiac charts with endless customization options along the way.

This business model also has huge growth potential in the medium term. According to a study by market research company Info-trends, the market volume for western Europe will climb to more than 13.5 billion dollars (10 b. euros) this year – a threefold increase



in the space of just three years. What's more, a large majority of the print shops participating in the study see Web-to-print as an important and effective customer loyalty tool because an increasing number of customers expect this service. Web-to-print therefore offers print shops an excellent opportunity to recommend themselves to customers as long-term suppliers of online services.

"Web-to-print is the ideal tool for bringing customers and technologies together," explains Bernd Zipper, a technology and strategy consultant for the print media industry who is committed to this marriage of Internet, printing, e-commerce and media services. He believes that anyone failing to leverage this trend "is missing out on the opportunity for future success" because, as he sees it, Web-to-print is "a new DTP revolution for the graphic arts industry – moving away from the local desktop towards a flexible Web workplace."

**Prepress costs 60 percent lower.** The benefits for print shops and their customers are clear. The fact that customers use their Web browsers to create print originals and their contents makes print jobs faster, more effective and more cost-efficient. Savings of up to 60 percent can be achieved in prepress and, when combined with the press stage, the savings are still as high as 40 percent. Repeat jobs in particular are very easy to process online. Customers can make





**BERND ZIPPER**  
FOUNDER AND MANAGING  
DIRECTOR OF ZIPCON CON-  
SULTING GMBH IN ESSEN,  
GERMANY

## Changing the Way Businesses Interact

*Ordering books or booking travel tickets online is now commonplace. Will the same apply to ordering and processing print jobs in future, Mr. Zipper?*

**Zipper:** Definitely. There are already a great many Internet users who place all their orders online. Sending print-ready layout files, for example in PDF format, and Web-to-print both offer new markets here – markets that some traditional print suppliers have missed out on.

*In your opinion, will Web-to-print completely transform the interaction between print buyers and print shops or just add a new dimension to it?*

**Zipper:** It's not Web-to-print that is changing the way they interact, but more generally the option of being able to manage print jobs over the Internet. Web-to-print is only part of this. The underlying business model is always the key to success. If that's not right, a Web-to-print portal won't help.

*At what point does Web-to-print reach its limits? Printing high-quality catalogs in five or more colors with a coating obviously throws up quite different challenges to single-color business cards...*

**Zipper:** Current Web-to-print technologies offer solutions for every budget and every printing method – from simple flyers to high-quality catalogs – but complex print products still require intensive consultation, preferably face to face.

*The Web-to-print solutions currently available are still very similar and it is therefore hard to differentiate between them. What recommendations would you give print shops looking to enter this market?*

**Zipper:** Learn from those around you and don't do everything on your own! Software and IT projects are subject to different rules from printing. The same applies to online business models. To be an online success, you need either an experienced consultant or staff with excellent IT skills. Without this, a great deal can go wrong. The first online project of around 40 percent of all printers in German-speaking countries ends in failure.

information // [www.zipcon.de](http://www.zipcon.de)

their own last-minute corrections, while the risk of possible errors lies with the customer right up till the print data is "handed over" electronically. The fact that all communication takes place over the Internet also dispenses with the time-consuming and cost-intensive process of transporting data carriers, films or proofs. What's more, standardizing the production and approval processes virtually eliminates traditional production errors and any breaches of strict corporate design rules. The time-to-market for customers is up to 80 percent shorter in some cases.

**Rethink required throughout the industry.** "The value-added chain is changing. In the future it will be demand rather than supply that defines products and services," states Professor Tobias Kollmann from Duisburg-Essen University, commenting on the current developments. An expert on e-business and e-entrepreneurship, he believes that this trend necessitates a rethink throughout the print media industry. And, according to the German Printing and Media Industries Federation, this rethink will pay dividends because, as he says, "The demand for solutions and Web-to-print models is set to continue unabated, with Web and print forming a perfect symbiosis offering excellent prospects for the future."

printoo, a company based in Leer in the East Frisia region of northern Germany, shares this view. Its parent company Rautenberg Druck had a proud 182-year history of conventional production behind it when it included Web-to-print in its portfolio in 2007. "East Frisia is a very rural region," explains joint managing director Gerd-Werner Schulz. He adds that it is very difficult to acquire new customers locally in a rural area, but the Internet and its various print portals have attracted more than 7,000 customers in a little more than two years – not only in northern Germany, but nationwide and even in neighboring countries.

"We initially had a lot to learn and required external support to get the new business up and running," recalls Schulz. He explains that processing a large number of different jobs in a very short space of time placed great demands on the workflow. "We optimized our workflow with Prinect at a total cost running into six digits," reveals Schulz, but he is convinced it was a worthwhile investment because online customers are loyal customers. Over the past year, the recent Rautenberg spin-off has grown its sales by approximately 25 percent to 3.39 million dollars (2.5 m. euros). According to Schulz, Web-to-print thus already accounts for a "fair proportion" of the sales generated by the entire print shop group.

In his view, this success story is in large part a result of the fact that printoo opted for a very distinctive business model. He firmly believes that with around 500 online suppliers in Germany alone, it's important to stand out and find a niche market. At printoo this means focusing on business customers rather than private ones who often require very short runs. "And we're not just some anonymous Internet company that can only be reached by e-mail. We have highly qualified staff who can provide good advice and technical information over the phone. We are happy to advise our customers, offer them a free data check and are available every evening until 8 p.m. local time," stresses Schulz.



A successful new business: Since entering the Web-to-print market, Gerd-Werner Schulz (left) and Gerhard Rautenberg from printoo GmbH have won 7,000 new customers.

**Cost-effective for offset printing, too.** Web-to-print jobs are still often associated with short runs and low quality requirements. Many suppliers therefore rely solely on digital printing. In actual fact, however, Web-to-print also offers great potential for offset printers who are interested, all the more since they can play a leading role from the outset. Offset printing not only delivers much better quality, it has now also become an economically viable alternative for shorter runs in most cases.

printoo, for example, prints most of its jobs on two Speedmaster XL 105 presses. One is a four-color machine, the other a five-color, and both are equipped with a coating unit. High on the list of the most popular products are flyers, brochures, catalogs, letterheads, and die-cut doorknob hangers, with print runs of up to 1.2 million units. The type of customers range from SMEs and advertising agencies (printoo can handle the dispatch of print products to the agencies' customers if required) to large groups. "There's no reason why Web-to-print shouldn't work on all Heidelberg units. All their components are well engineered and ensure a perfectly smooth workflow," says Schulz.

Web-to-print can indeed be used with any Heidelberg press. This also means that companies interested in Web-to-print have a wide range of business models to choose from. Large-format presses offer just as much potential as smaller formats – the former thanks to options such as optimizing mixed sheets and the latter because they have aces like Anicolor up their sleeve. This short inking unit is a cost-effective option for runs as short as around 250 sheets. Compared to conventional offset printing, a Speedmaster SM 52 equipped with Anicolor technology generates up to 90 percent less paper waste and is inked up after an average of just 20 sheets. Whereas digital print jobs in many cases become unprofitable again from as few as 500 sheets, the cost-effectiveness of an offset press – with or without Anicolor – improves sheet by sheet.

Schulz has no concerns over the efficiency of the offset presses in operation at printoo, but everything that has been achieved to date is simply a stepping stone for him. "This sector never stands still, nor can it afford to," he says. His next goal is therefore to make the interface between customer and print shop even more user-friendly. "The Internet portal with all its functions must be so easy for customers to use that they don't even consider placing orders anywhere else," he concludes. ■

### Rautenberg Druck and printoo

Rautenberg Druck GmbH is known in northern Germany and far beyond as a producer of high-quality print products. Thanks to electronic communication media, the Leer-based company can supply customers throughout Europe. The print shop is also actively involved in the Web-to-print market through its subsidiary printoo GmbH. printoo supplies an international customer base with long-run products such as stickers, stationery, CD covers, postcards and posters.

Further information: [www.rautenberg-druck.de](http://www.rautenberg-druck.de) and [www.printoo.de](http://www.printoo.de)



# Following His Gut Instincts



*Lars Christian Martinsen from Moltzau Plasttrykk in front of Oslo's new opera house*

**MOLTZAU PLASTTRYKK AS //** Lars Martinsen knows all about economic crises and how to deal with them. When a major customer relocated all its print jobs to East Asia practically overnight, the managing partner of Moltzau lost no time in drawing up a new business model. Thanks to its new machinery and a hand-picked team of experts, the small print shop on the outskirts of Oslo is now one of the leading packaging printers in Norway.

**G**reat stories usually involve people who've taken a hit in life, those who've fought back determinedly against the hand of fate, or good souls who win against all the odds. This is one such story. A story about a small print shop by the name of Moltzau Plasttrykk AS in Norway. It starts in Oslo or, to be more exact, in Moltzau's conference room. On the table stands a coffee pot and two trays containing bread, reindeer meat, salmon, scrambled eggs, salad and pieces of fruit. The door opens and a young man wearing a pullover and washed-out jeans comes in, smiles at those already present, and says: "Hi, I'm Lars."

Lars is 38 years old and his full name is Lars Christian Martinsen. But last names are not important at Moltzau. Everyone calls each other by their first names: Liese, Christin, Kenneth, Terje, Øystein and, of course, Lars. Lars is managing director of the print shop which was founded in 1892. And, holding 34 percent of the shares, he is also the business' biggest shareholder. More importantly, Lars is the man who breathed new life into Moltzau when the company was on the brink of collapse as a result of a major customer deciding to relocate its print orders to Asia in order to cut costs. The machinery essentially ground to a halt overnight, because this customer was not just Moltzau's No. 1 customer, it was its only one.

**Follow your gut instinct.** Of course, entrepreneurs with just one customer are aware of the risks, but one customer is better than none at all. And Lars has his own philosophy for dealing with risks: ▶





*How a folding carton is made: Packaging designer Lars Vonsild (left) works on a folding carton design for sports socks, while printer Øystein Hermansen mixes the inks for subsequent printing on the Speedmaster CD 74.*

"I rely on this," he says, patting his stomach. That was also the case in 1998. Back then, the Norwegian print market was in the midst of a serious crisis and few print shops were earning money. Moltzau, in fact, was earning no money at all. When a customer finally came knocking, the managing director did not hesitate long. He invested a sum equivalent to 203,498 dollars (150,000 euros) in new equipment to print and punch adhesive labels for plastic toothbrush packaging. "As the preparations for the new print job were underway, everyone was telling us we'd be bankrupt by next Easter, because the undertaking was far too risky," recalls Lars. "Nevertheless, we went with the flow and ended up earning a lot of money. We had a few really successful years."

The decline set in at the start of 2004. Moltzau was able to win a few smaller customers when the production was relocated, but busi-

ness was bad. Due to the high labor costs and prices in Norway, more and more customers were starting to turn to lower-cost providers in other countries. What's more, the Internet was starting to have an increasingly negative impact on the print market. And Moltzau was troubled by another problem: "We were taking on all sorts of jobs at this stage – smaller newspapers and magazines, flyers, printing on plastic – but that was precisely the root of our difficulties. We had no identity and were therefore practically invisible to potential new customers," explains Lars.

**New start with new machinery and new know-how.** Lars knew that the print shop was in a tight spot. He talked to his employees, looked at other print shops, and constantly asked himself the same question: Where are the growth areas? He found the answer in his

local supermarket – packaging. His idea was to buy another print shop with the requisite equipment. A suitable candidate was quickly found, just 43.4 miles (70 km) from Oslo. Negotiations were going well, but the deal eventually fell through.

Shortly afterwards, Lars decided that the time was right for Moltzau to enter the packaging print industry directly. However, to start production, the print shop first needed a folder gluer, a die-cutter and a cutter. Lars had a clear idea of where he was headed. He contacted Heidelberg to inquire about the Easygluer 100. However, as the standard delivery times were too long, after intensive consultation and material tests, he opted for a fully-equipped demonstration machine that gave the company ample scope to develop its packaging business. A month later, at the start of 2008, the Easygluer was ready for operation in the pressroom, alongside a new Varimatrix 105 CS and Polar XT 115, which Moltzau had ordered at the same time. "Our goal was to handle all production steps in-house – from

packaging design and dummy manufacture to printing, cutting and gluing," explains Lars. "These machines enabled us to do just that, and once they were up and running we were in business."

Lars had already taken steps to hire new employees who had the requisite know-how. In Christin, 32, he found a project manager with 15 years experience of the packaging market, who brought with her extensive contacts to customers and paper manufacturers. Externally, Christin is responsible for customers and internally for quality management. She is always on the look-out for new substrates, which – thanks to her excellent contacts – she usually gains access to before the company's rivals. Once the new substrates are in-house, Moltzau subjects them to comprehensive tests.

Christin also keeps an eye open for the latest trends in the packaging market, which she then discusses with her colleagues. These include Kenneth Hverven, an experienced prepress specialist, who is responsible for sales alongside Lars, and Lars Vonsild, a 44-year-old



*Øystein Hermansen (left) and Terje Holm prepare the Varimatrix 105 for die cutting and embossing the folding cartons.*





Dane, who likes to spend his spare time playing racing games on his Playstation. A few years ago, he also took part in the sailing world championships in Dubai and Finland. He is responsible for developing Moltzau's packaging solutions, first virtually on the computer and then in the form of prototypes and dummies using the tool plotter. "Without these employees, we'd never have managed the transformation from a simple supplier to a packaging printer," says Lars. "Right from the start, they gave you the feeling that the sky was the limit. The development was incredibly fast-paced because we were – and still are – quickly able to provide our customers with virtually any conceivable packaging solution."

**Moltzau, who?** As a result of this reorientation two years ago, Moltzau succeeded in doing something that makes a key contribution to its success – the company managed to set itself apart from the competition in a major way. "No other print shop in Norway combines paper and card with substrates made of plastic like we do," explains

Lars. "This also means that we have no direct competitors with whom we continually need to engage in price wars. In fact, the opposite is true. Our customers give us a lot of leeway when it comes to material selection and the print process," says Lars. "We can apply either six-color Speedmaster CD 74 UV spot coating or full-area protective coating. Clients appreciate it when we try out different approaches, because this gives them an insight into all the available options and gives them the chance to experiment."

However, the first new customers were not exactly standing in line to take advantage of the company's services. "Hardly anyone knew who we were and, of course, no one knew anything about our new strategy," recalls the print shop's managing director. To change this situation, Lars established contact with all kinds of other companies. "I knocked on a great many doors with our print samples and showed people what we had to offer." On the lookout for potential partners, he also spoke with other print shops, for whom Moltzau now regularly performs die-cutting services.



**Norwegian customers, international clients.** The innumerable meetings have paid dividends. Moltzau's customers today include companies from the food, pharmaceutical and clothing industries as well as manufacturers of spirits and chocolates. In 2009, Moltzau generated around half of its sales from packaging for vitamins and dietary supplements. Its customers are located in Norway, but the print shop also receives orders from the national organizations of these companies in Portugal, Slovenia and Asia.

Thanks to the rise in incoming orders, Moltzau now has 10 employees – twice as many as in 1998. Production now runs in two shifts. The Speedmaster CD 74, an old Heidelberg Cylinder that is used for smaller die-cutting jobs, the Varimatrix 105 and the Easygluer 100 folder gluer are each manned by a single employee in rotation. Typical jobs include short runs of 100 copies and a wide range of packaging solutions extending from 15,000 to 50,000 copies. For campaigns, the number of copies can quickly rise to 100,000 plus. Moltzau uses cardboard with grammages of between 250 and 510 gsm. The substrates are made of polypropylene and other plastics ▶

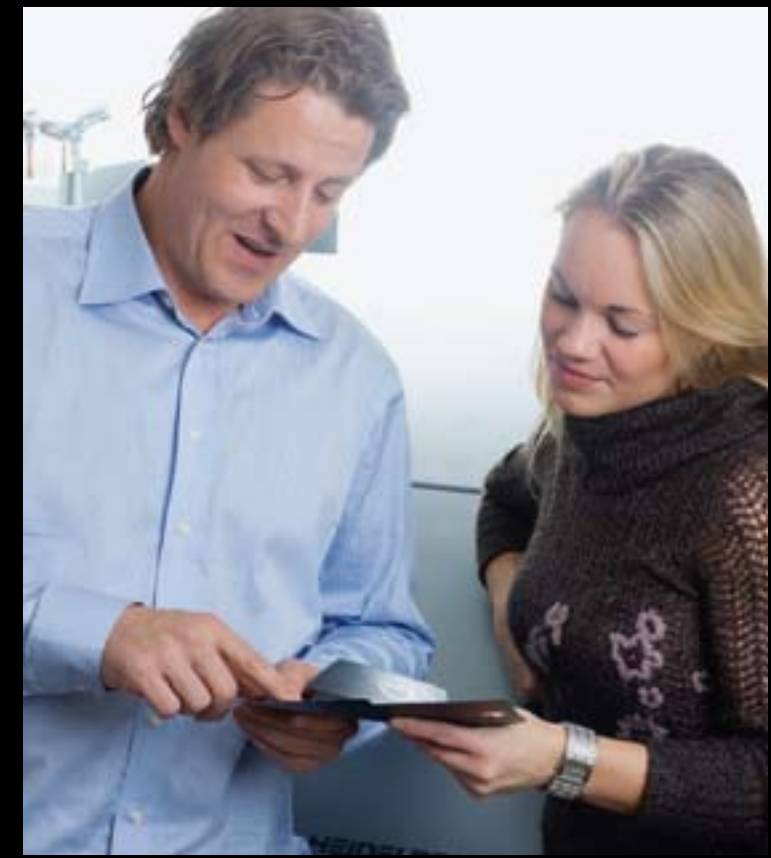


ranging from 300 to 800 micron. To protect against marking during transportation and unsightly fingerprints, full-area matt or high-gloss coatings are applied to around 80 percent of jobs.

**Quick and flexible instead of expensive.** The high labor costs in Norway are still a problem. To be able to compete with other countries, Moltzau must work efficiently. “We’re certainly not what you’d call a cut-price retailer,” explains Lars. “However, we are extremely quick and flexible, which balances out the price differences between us and companies in Sweden or Denmark.” Moltzau can only harness these advantages because the company covers all the process steps from design to the finished product without external suppliers. Packaging designer Lars Vonsild often designs and produces more basic folding cartons in 20 minutes and tests them with a range of materials. “Many print shops need a week for this process because they are reliant on cooperation partners. We can usually provide the customer with a dummy by the next day,” explains Vonsild.

Prinect Cockpit and the Prinect Packaging Workflow in prepress ensure a fast pace and a clear overview of all current jobs. What’s more, Moltzau also benefits from the Prinect MetaDimension software, which is linked to the Suprasetter A52/A74. The Easygluer 100 and Varimatrix 105 also play a key role in Moltzau’s success. “These two machines enable us to handle a broad spectrum of materials with ease. They can be set up in an instant and they work quickly and reliably,” explains Lars. “It’s just a shame that I only discovered these benefits recently, otherwise I would have bought the machines five years ago!”

**Yes to growth, no to excess.** After these successes, Lars knows that he cannot sit back and relax. “That’s why I’m still not sure whether Moltzau can really be described as a bone fide success story. For the time being it is, but we are always encountering situations that demand unusual solutions.” However, that doesn’t stop him from having big plans for the future now that the company has



Even though the Easygluer 100 (above) is not used for these particular folding cartons, it certainly earns its keep at Moltzau. Lars Martinsen and Project Manager Christin Faulkand (right) check the quality of the completed folding cartons.



## Cool packaging for warm socks

Our packaging always does the job. Moltzau uses plastic printing materials ranging from 300 to 800 micron thick. The print shop used polypropylene 500 micrometers thick for the first sample of these folding cartons, but tests showed that the hangar element wasn't strong enough. The packaging came away from the hook and fell to the ground. Moltzau now uses a thickness of 700 micron, with a double coat of opaque white to start with followed by a red and silver-gray spot coating and, finally, a UV spot varnish. The Varimatrix 105 is responsible for die cutting and embossing.

essentially outgrown the Norwegian market. “We are currently working on an analysis of the competition with the aim of moving into the Swedish market.” Although Moltzau’s sales are up around 20 percent a year after the investments in 2008, Lars has even bigger ambitions. “Everyone says we have great potential. I believe that, too, and would like to increase our sales by 13.56 million dollars (10 m. euros).” However, he doesn’t want Moltzau to get too big. “It is hard to find good staff with the right experience. Besides, we have a friendly atmosphere right now. And that’s the way it should stay. That’s why Moltzau will probably not have more than 20 employees in the future,” says Lars.

In this case, Moltzau’s managing director is probably also thinking about his own well-being, because Lars has his own philosophy for happiness, too. “No matter how much money you have, you

won’t be happy if you’re no longer living your own life. If you share, you achieve more,” he explains. In working on this philosophy, Lars is also shaping his own happiness. That is surely another great story, but not one that need be told here. ■

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## “Typographers are Service Providers.”

**KURT WEIDEMANN //** Kurt Weidemann is one of Germany’s most influential trademark and font designers. He is responsible for the corporate design of global companies such as Zeiss, Shell and Daimler Benz and has taught typography to generations of students. Weidemann believes that typography is language for the eye. It is a service and not an end in itself. Despite this, Weidemann simply loves designing and happily continues to “serve” – even at the ripe old age of 87.

*Mr. Weidemann, when you returned to Germany at the age of 27, having been a prisoner of war in Russia, your first move was to complete an apprenticeship in typesetting. What made you select that particular profession?*

**Kurt Weidemann:** Every day for four years I had to break up three and a half cubic meters of rock on the banks of the Volga. I had no particular skill and that’s why I was sent to the quarry. People who had a trade, such as cobblers and tailors, remained in the barracks while we were marched out every single day of the year at temperatures as low as minus 40 degrees Celsius. That’s what made me determined to learn a trade.

*Professions such as teaching and bookkeeping also give you a roof over your head though, don’t they?*

**Weidemann:** I never got much beyond the absolute basics of mathematics. I could write formulas as long as your arm on the blackboard, complete with square roots, brackets and all manner of other characters, but I had no idea what to do with them. It was my visual skills that enabled me to remember them. I always got top marks in drawing. I thought about becoming a graphic artist but decided it was better to learn a trade first, and typesetting was my first choice. Ever since I was a child, I have always been interested in writing and script.

*You learned about typography back in the era of hot-metal composition. Was that a valuable experience?*

**Weidemann:** Very much so. I would love to bring back manual hot-metal composition because each letter has to be taken out of the letter case separately, so I’m forced to work slowly and meticulously. I would take the product in my hand and put it in the composing stick. I saw the mirror image of the line upside down, scanned it to make sure it was ok, ensured it was evenly spaced, and then moved onto the next line. When I see the mirror image of the line upside down, I can distinguish between forms and identify qualities.

*In some cases, prepress and press are still different worlds. Wouldn’t it be better for today’s print shops to have all their typographical expertise under one roof, though?*

**Weidemann:** When I was serving my apprenticeship, print shop owners only knew that type was expensive. At the time, a typesetter’s workstation cost 20,000 German marks. That was a huge investment. If you asked these owners what fonts they had, only a few knew the answer. They had a typesetting manager for that kind of thing. Prepress and press should definitely be brought under one roof and collaborate very closely, though, because that delivers better results. Erwin Fieger, for example, who produced ▶



superbly designed books of photographs, slept on a camp bed at the print shop so that he could supervise the color control process right from the early shift.

*Do you see digital typesetting technology as a blessing or a curse?*

**Weidemann:** Digital technology makes the manufacturing process easier. The Bible has four and a half million letters. Give me an existing data set now, and I can have it ready for printing in two and half hours. The same operation would previously have taken 50 typesetters two years. The new technology makes everything faster, but the same typographical rules apply to every technology that involves the preparation of type – whether hot-metal, photo or digital composition. The sole task of typography is to optimize legibility, which makes for easy, enjoyable and smooth reading. The new techniques provide me with a great many options in this respect.

*Do you use digital technology for your design work?*

**Weidemann:** I can't work on a computer. I can't think any more quickly than I can write.

*How do you predict typography will develop? What innovations are you expecting to see?*

**Weidemann:** I see only limited scope for innovation in typography – very limited in fact. It's simply a case of continuing something that has developed over a period of 450 years. There is no longer any need for a single new alphabet, and I know good typographers who have managed their entire lives with just three fonts. Of the 30,000 fonts on the market today, 29,984 are superfluous. They could sink without trace into the Pacific Ocean and our culture would be none the poorer for it. Nothing valuable would be lost.

*There is extremely fierce competition to get noticed nowadays. Can good typography help smooth the way?*

**Weidemann:** Yes, by keeping things simple and aiming for maximum legibility. Often, though, you see the opposite – multiple forms of highlighting, for example. If I leave a space between the heading and the first line of body text, there is no need to make the heading bold and larger as well. The separation is enough of a highlight. Typography doesn't make a song and dance about things – it speaks quietly and in a way that is easy to understand.

*How is it still possible today to make trademarks stand out and create distinct, distinguishable characters?*

**Weidemann:** It is becoming increasingly difficult to see the wood for the trees, but it is essentially the headings, the text, and the quality of the images that make a print product stand out and get noticed. Typography is the least important aspect here. There are experts in this field, but no audience.

*Does that mean you see your profession as playing more of a subordinate role?*

**Weidemann:** That's right. Typography can only make texts easier to read – it doesn't add anything to them actually. Typographers are service providers like many others who need to take account of things but don't need to push themselves to the front. There is no typography for typography's sake. There is visual art

with works such as those of El Lissitzky in classic modernism, but such artists have taken typography as a source of forms to be used as they see fit.

*Do typographical service providers face new challenges today?*

**Weidemann:** On-screen legibility is now a key requirement.

The characters, line thicknesses, and serifs must be appropriate for the pixel screen on the latest computer monitors and cell phone displays. Internationality also brings with it new challenges. If a global company uses a house font with fine serifs, the print products don't look as good on the thin grades of paper used in China. A company should address its customers around the globe in their mother tongue, too. It needs a well-developed house font with multiple language variants, i.e. linguistic diversity with a uniform identity.

Weidemann created a house font of this kind for Daimler Benz AG – the Corporate A-S-E font trilogy. This comprises fonts with a classic, a business, and a technical nuance. There is excellent harmony between the different characters. If the three fonts are combined, this ensures a uniform overall impression. What's more, the fonts share the same letter-spacing and are therefore interchangeable without having to alter the line or page breaks. The font family delivers high-quality results with all popular printing methods – including silkscreen, flexographic, and laser printing – and with all kinds of paper grades and image resolution processes. It ensures excellent legibility, both on screen and in illuminated advertising. Corporate A-S-E enables a group made up of several companies to meet all its communication requirements and still come across as a single unit.

*How did you go about creating the Corporate A-S-E font trilogy?*

**Weidemann:** I started by drawing the letters, mostly on transparent paper. My draft then went to Kurt Strecker, Germany's top artworker. We then began making the necessary adjustments to the form of each character in isolation and in the context of words. Each letter has to fit next to every other one. The printouts required, with each letter appearing next to all the others, would stretch for miles. If any gaps or bits that don't look right are spotted, the characters are reworked again. These protracted, meticulous revision phases continue until everything fits with everything else. The final stage is digitization by the font manufacturer in Hamburg who gets the font ready to market, in all its sizes and thicknesses. In German, the Corporate A-S-E font trilogy has over 12,000 characters. It is now also available in Cyrillic and Greek, making a total of more than 45,000 characters. It will be the most well-developed font family in the world in all languages and scripts.

*How important do you consider winning over people to be?*

**Weidemann:** Initially, there is always a great deal of work to be done convincing people of your ideas. This is also often a learning curve for the customer. Fortunately, though, there are still people who have money and yet are ready to listen, an uncommon combination. And often the reason they have money is precisely because they are willing to listen. ▶

## The Personality for Typesetting

Weidemann's workshop is in a former signal box in the west of Stuttgart, but the 87-year-old is far from being ready for the sidings himself. He starts work at six in the morning every day at a desk that catches the light falls from every imaginable angle – ideal for a designer. Weidemann is something of a maverick and always wears a hat and red Ferrari shoes, even when meeting customers. Having shaped and transformed the corporate design of large companies (such as Zeiss, Shell, Merck, Deutsche Bahn, Daimler Benz, and Porsche), Weidemann has himself long been a trademark of his own making. His letterheads and business cards show a king listening to a fool, and that is how he sees himself – as an advisor who tells it like it is.

Weidemann was born on December 15, 1922, in Masuria, which is now part of Poland. He was late in starting his career. He joined the army at the age of 17 and returned to Germany in 1950 at the age of 27, having been a prisoner of war in Russia. He started by completing an apprenticeship in typesetting. While still studying typography and book graphics at the State Academy of Arts and Design in Stuttgart, he opened his own office. From 1959, he spent five years as editor of a trade journal called *Der Druckspiegel*, and from 1964 to 2002 he was a professor at the Academy in Stuttgart, then at the WHU Otto Beisheim School of Management in Koblenz and Karlsruhe University. During this period, he was an extremely productive designer. He produced book covers for well-known publishing houses and molded or transformed the identities of numerous companies – from retailers to global conglomerates. He also designed the ITC Weidemann and Corporate A-S-E fonts. The untiring designer is still much in demand as a consultant, teacher, and competition judge.



In 1990, Porsche commissioned Weidemann to make its corporate design clearer while still largely retaining the existing features. Harmonizing the business and advertising print products was a routine task for Weidemann, but the trademark logos represented more of a challenge. He made the squat wordmark, which smudged easily during printing and became indistinct in illuminated advertising just under a third higher. He also revised the “house color” and the company crest.

*How did you convince the Porsche executives?*

**Weidemann:** Porsche had an extremely dark Bordeaux red in the company crest. I had a meeting with Ferdinand Piëch, his brother, and the Porsche grandchildren. I asked them if they knew the difference between blood from the arteries and that from the veins. Blood from the veins is dark, flows slowly, and carries all the impurities with it, whereas blood from the arteries contains a lot of oxygen and flows quickly. I then asked them what exactly they were manufacturing. Ferdinand Piëch slapped his hand down on the table, as did his brother. I told them they needed a brighter red, to which they replied: “But Ferrari already uses bright red.” There is no patent protection for primary colors, though, so I told them: “If you use a brighter red, you’ll have a bright red and Ferrari will too, so what?”

In 1969, German cooperative stores started trading under the same name for the first time. The new co op trademark needed to symbolize the fact that the cooperative stores were united in a spirit of cooperation. Weidemann found a good way of expressing this and was selected over Germany’s other leading trademark designers.

*What design did you use to win the contract?*

**Weidemann:** I moved away from using the name “co op” in isolation because rounded forms are anti-social from a visual perspective. The c is round, the o is round, and the p is round. That’s four un-neighborly egoists! A is open at the bottom, V is open at the top, and M is open at both the top and bottom. They are neighborly in a way that rounded forms are not. But the word means “cooperation,” i.e. the exact verbal opposite of the visual impression. Co op on its own was not therefore an appropriate trademark, so I put together a design with the four letters on a blue background followed by three empty blue areas then co op again to create the impression of cooperation. This appears above every display window, and it always starts with the co op trademark – often meeting at a sharp angle at corners. It is always clear where a co op shop starts.

*Have you ever rejected a job simply because it didn’t feel right?*

**Weidemann:** Yes, just recently in fact. I attended a meeting with several board members and a chairman wearing a pearl tie pin. I wanted to establish how they see themselves, but all I got was hot air. Later, at dinner, one board member said to me, “The chairman’s wife will have the final say anyway.” At the next meeting I asked, “Who am I actually dealing with? I would like to work with

just one person.” I later found myself alone with the chairman and, after a most unproductive talk, said to him: “Bring your wife along next time.” There was no next time. It was a six-figure contract, but I don’t care. I speak my mind at the risk of offending people.

*Do you still teach?*

**Weidemann:** Yes, I do. A university student council recently invited me to give a three-day seminar. On the eve of the seminar there was an introductory lecture in the university’s largest lecture hall, and it was completely full. “Where are your professors?” I asked afterwards, and do you know what the students said? “They’re scared of you!” The next day I found out exactly why they’d made themselves scarce. After a day working with the graphic design students in their fifth and sixth semesters, I could see they were clueless. They didn’t know what an untrimmed sheet was, nor did they know any paper formats, folding samples or format-matting classes – all things that should be taught in the first semester.

*What do you want to teach students?*

**Weidemann:** Composure and countenance. Nothing more. That is my subject and it has a pretty long life. ■



**TIP**

The “Sehr verehrte Damen, meine Herren” collectors’ box (in German) – complete with audio book, LP/picture disc and photo booklet – offers many different insights into the life of Kurt Weidemann. It includes a “best of” selection of his speeches, lectures, aphorisms and personal experiences. The high-quality slipcase with a mother-of-pearl/crocodile skin look is available from amazon.com.

# Greater Contrast With Less Ink



**HOW TO SAVE INK //** Savings is a top priority given the global economic situation. Among other things, this means maximizing production efficiency. In offset printing, for example, there is a prepress trick for delivering greater contrast with less ink.

Paradoxical as this may sound at first, closer examination reveals that it is entirely possible. After all, four-color images are normally printed with a total area coverage (total ink application) of up to 330 percent if the ISOcoated\_v2 profile is used. The figure for black alone is around 98 percent, with the remaining 232 percent being accounted for by chromatic colors. As every printer knows, it is difficult to keep the shadow tones open with this level of “saturation.” Some may well have blamed the press on occasion, without considering the copious amounts of ink applied as a possible cause. What’s more, large amounts of ink result in drying problems and, in many cases, poor registration due to paper distortion. If the press operator reacts by reducing the amount of ink applied, the shadow tones do lighten, but the image contrast is lost in the process. So what’s the solution?

The simple answer to this predicament is GCR (gray component replacement), which involves replacing the achromatic ink components, i.e. everything that blackens the colors, with black itself. With a green that comprises 95 percent yellow and 70 percent cyan for example, 20 percent magenta would neutralize the color, i.e. make it achromatic. The same color could, however, also be printed using 75 percent yellow, 50 percent cyan, and 20 percent black. This has the benefit of reducing the ink application from the original 185 percent to just 145 percent, a remarkable reduction.

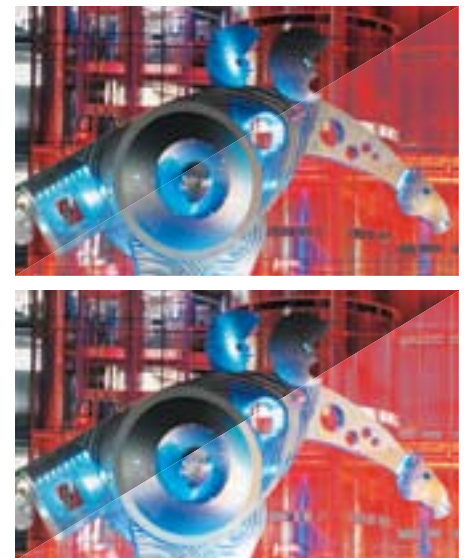
An appropriate ICC profile is all that is needed to convert a customer’s image data in this way. If such a profile does not exist, it is easy to create one using the Prinect Profile Tool. The standard ISOcoated\_v2 profile is modified for the reduced amount of ink applied as described below. The first step is to reduce the total ink application in the profile settings, for example to 270 percent. In extreme cases (car tires, night shots or images with strong gray tones, for example), it may be possible

to go even lower. The next stage is to select “GCR” and set the required compensation. Some 80 has been shown to work well in practice for some print shops. If the result is still not satisfactory, the optimum compensation can quickly be determined using one-off print tests with various settings. The ICC profile is then incorporated into the workflow. The Prinect Prepress Manager workflow from Heidelberg is ideal for this, so there is no need to invest in additional software.

If a printer does not wish to change the customer’s data or is not permitted to do so, the alternative is to create a device link profile. The only important thing to remember here is to ensure that the data provided corresponds to the color space expected by the device link profile. In the above example, the customer sends his images in the ISOcoated color space with 330 percent ink coverage. As soon as the customer data passes through the Prinect workflow, it is automatically set to an ink coverage of 270 percent – without this changing the original data.

Although this technique does save on (chromatic) ink, it is ultimately a completely unrelated benefit – the fact that it is much easier to set up the press – that enables offset printers with their many job changes to achieve far greater potential savings. Time savings occurs in many ways. Register accuracy is achieved faster, less powder is used, less ink is transferred between sheets and ink trapping improves. Owners of high-performance perfecting presses, such as the Speedmaster XL 75-P or XL 105-P, benefit from optimum transport over the jackets during and after sheet reversal. Items that normally require straight printing with two passes can be produced with ease in half the time with reduced ink application and GCR. Last but not least, postpress operations are also optimized because saddlestitchers and folding machines no longer become soiled as quickly.

It is worth mentioning that, even with a modified ISOcoated profile, the ISO 12647-2 standard is



Greater contrast, less ink: The top image is printed with a “conventional” total coverage of 330 percent, the bottom one with just 270 percent thanks to gray component replacement.

complied with because the characterization data in the profile is not changed. As a result, press operators kill several birds with one stone, achieving greater contrast with less ink while still ensuring ISO compliance. Their lives are made much easier and customers appreciate the enhanced image quality. ■

**Info**

The products described may not be available in all markets. Further information is available from your local Heidelberg representative.





**MEN AT WORK // EPISODE 6**  
ERIC MIMIAGUE,  
LE BOUSCAT, FRANCE

## The Printing Musician

**ERIC MIMIAGUE** In his 30 years in the profession, Eric Mimiague has seen for himself how quickly printing technology has developed and changed over recent decades. Mimiague, 47, currently works at the French print shop Pujol, where all this experience helps him look after a Heidelberg Tiegel press that is more than 40 years old and has been converted for gold embossing. The amateur musician considers himself a craftsman and, even when he has finished work for the day, his hands are far from idle.

*You work on a very old machine. Do you enjoy it?*

Yes, I do. Operating the machine requires a great deal of know-how and you really have to feel your way into it, but every day it reminds me that I am involved in the age-old trade of printing with its rich tradition and history. And that's something I really get a kick out of.

*How did you amass your know-how?*

I developed an interest in printing at school. During my training and the early days of my career, I worked with three generations of experienced printers and learned an awful lot from them.

*What do you do in your spare time?*

I make furniture, but my pride and joy is the guitar I made myself. I wanted to prove to myself that I could do it. It took me three and a half months, and I'm currently working on the next one.

*Why a guitar?*

Until recently, I played guitar in a blues band in the pubs of Bordeaux. I played every evening for five years. It was a whole other life alongside my job. In the long term, though, it was simply too exhausting getting to bed at 4 a.m. every morning and being back in the pressroom by eight, so now I've slowed down a little. I'm still very much into music, though.

*Do you mainly play blues?*

I like all types of music. My main interest at the moment is baroque because the instruments are used differently than in other genres.


*Do you use different instruments for each genre?*


Yes, the guitar needs to suit the music. At home I have a classical guitar, a Spanish guitar, and a guitar for folk music. That's my favorite.


*What is your biggest dream?*

I ordered the folk guitar directly from Ireland. I would love to go there, visit the guitar maker, and then play with the Irish. I'm waiting until I order my next instrument from there. Then I can see my guitar being made!


## HN Voices


 Riyaj Ahamed, Chennai, India // *Articles like "The End of the line" are very welcome. Newspaper & magazines are unique, they have real taste and there will always be interest in printing media.*


 Etienne Barras, Paliseul, Belgium // *As soon as the magazine is published, I can't wait to sit down in the evening and finally have the time to read every single article. Keep up the good work!*

 Bill Walters, Wisconsin, U.S. // *I love Heidelberg News and wish it would come out more often. I would be interested in more technical issues – i.e. more hands on – and less on running a business – I particularly enjoy it when you interview smaller shops.*

 Jenny Beltrán, La Paz, Bolivia // *Unfortunately, there are no top-quality schools for the graphic arts here in Bolivia. Instead, we have to travel to other countries, such as Chile. Your magazine always keeps us up to date with the latest news and motivates us to stay enthusiastic about our work in this sector.*

 Holger Müller, Frankfurt am Main, Germany // *Given the crisis in the printing industry, I am delighted to see that the quality of HN hasn't declined in the slightest. Agencies like ours are continuing to stay loyal to Heidelberg and use the Speedmaster SM 102 to print millions of catalogs.*

 Michelle Monaghan, Mulgrave, Australia // *I love the quality. Not many magazines entice me to read everything from the start to finish. Great pictures and interesting articles.*

 Suvendrini Amaratunga, Mount Lavinia, Sri Lanka // *Inspiring articles, innovative ideas – a truly top-quality magazine.*

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#### 1<sup>st</sup> Prize: LEICA X1

Ulrich Neumann, Wilhelm Wagenfeld Schule, Stuhr, Germany

#### 2<sup>nd</sup> and 3<sup>rd</sup> Prize: iPod touch

Matthew Marczak, Marcam Printers, Toronto, Canada  
Jimmy Suwito, Credo Print, Malang, Indonesia

#### 4<sup>th</sup> to 6<sup>th</sup> Prize: 135 Dollar (100 Euro) Gift Certificate for the Heidelberg Merchandizing Shop

Roland Hamm, Druck 3400, Klosterneuburg, Austria  
Gabriel Vélez, Allegra Print & Imaging, Scottsdale, USA  
Christian Hohl, Druckerei Hohl, Balgheim, Germany

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