



UPDATES INSTEAD OF NEW SALES

Retrofits, modernization and upgrades were the order of the day at the WPE. Page 12



PRINTING IN THE LOGISTICS FACILITY

The book wholesaler KNV has added an in-house PoD centre to its services. Page 10



CURSE OR BLESSING FOR PRINTERS?

Is the print manager a real intermediary or simply there to drive the price down? Page 18

Deutscher Drucker

INTERNATIONAL EDITION · FOR HIGH QUALITY PRINTERS WORLDWIDE

April 2013



Dr.-Ing. Colin Sailer

CASES OF DAMAGE FROM THE PRINTING INDUSTRY

- commercial web offset printing
- newspaper printing
- sheet-fed offset printing
- digital printing
- print finishing
- ink and chemistry
- printing substrates
- financing, insurance
- assessment of value, law



Print in the media mix Use the creative potential!



■ The owner of the Megapac Print creative agency, Erika Gassner, proves that virtually anything can be done with paper by regularly developing and winning awards for high impact special forms of advertising for newspaper and magazines. She has been pushing publishing houses and the printing industry to finally pluck up the courage to do something really new and special. Page 6

Newspaper and book production Inkjet printing moves ahead



■ Inkjet printing is moving centre stage for newspaper and book production. Océ and Manroland Web Systems have now launched two production systems for these segments. One newspaper production system will be commissioned in mid 2013 by Rivet of Limoges (F), whilst a second digital book production line is being demonstrated in Océ's Poing demo centre. Page 8

➔ Imprint Page 15

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Finally, master of one's own IT again

SOUND FAMILIAR? You have just bought yourself a brand new, super fast computer and want to run your old creative software on it. Dream on. The new operating system won't support it. Or perhaps your mature computer is already about to give up the ghost, taking with it the application you've just bought that you're so pleased with. It's a bummer. System functionality is always tied up with the hardware and sooner or later this leads to incompatibilities. To put it in a nutshell, things become less and less suited to each other and you soon end up with nothing working. You just have to live with it. Or do you?

JUNGLE. What for an individual is simply annoying is for a company with its client-server networks, collaborative and production solutions a real and constant problem. Over the years a heterogeneous IT structure inevitably grows up from constantly expanded, upgraded and differing servers and desktops, and this becomes more and more difficult to administer. SMEs, in particular, who can't afford full-time professional IT service providers and who therefore frequently have to rely on internal know-how are forced to make compromises the whole time. Or are they?

NO, THEY DON'T HAVE TO. Cloud Computing is the magic phrase or, to be more precise, server and desktop virtualization, which is the technical basis for Cloud Computing. By turning to 'virtual machines', system functionality is freed from the hardware platform and resources can be jointly and flexibly used regardless of location. The server landscape can be standardized and consolidated, IT administration regimented



“
You can't quantify what our new, flexible and clear IT structure means for future fitness.
 Hans-Jürgen Mack, Managing Director, Druckerei Mack, Schönaich (Germany)

and significantly simplified. Overall, IT is professionalized, rendered more energy efficient and cheaper; and it stays that way.

UNSHACKLED. Unfortunately, Cloud Computing is making slow headway in the printing industry. Again and again it is the security question and worries about data protection that come up. In practice, this plays virtually no role because you can employ an absolutely secure Private Cloud you control yourself. When Deutscher Drucker recently visited an industry SME that is setting the pace with Cloud technology, totally different (and much more important) things were discussed. Despite the start-up costs and the none too short a time to recoup the investment, this entrepreneur was delighted with the 'new freedom' that his new IT structure had brought him. Previously he, like many of his peers, felt himself driven by his own IT. Today, he can quickly direct the information technology as he wants; and for the first time configure it at short notice to support his corporate strategy effectively. Now that's really priceless.

Best regards,

Michael Schüle

Michael Schüle

↳ Ihre Meinung: m.schuele@print.de

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It's the products that are really not feasible that are the most fun

PERSONALITY ■ It's when unusual and hard to produce products are required that the phone rings at Manufaktur Lappe in Neuss. It's here that technical limits are probed, new ideas developed and the right partners quickly assembled in the drive to ensure the success of the job. These are precisely the projects that Hans-Günter Weber relishes.

By **Martina Reinhardt**
Editor, Post Press
Deutscher Drucker

■ If Hans-Günter Weber can't sleep at night he gets up, grabs a pencil and puts his ideas down on paper; drawing, scribbling, drafting solutions for every possible requirement that he may be called on to satisfy. Or maybe not. Somewhere, however, the ideas will ultimately find an outlet. And Hans-Günter Weber is full of ideas. Sometimes the ideas are for the drawer, sometimes for the bin and, again and again, for customers. He is profligate with his 'brainware'. "I simply chuck many of the drafts away. What's the point of keeping them? If concrete requests come in we develop the products specifically for them."

PROBLEM SOLVER. These products and the ideas that lie behind are the heart of Manufaktur Lappe, which has facilities in Neuss and Mendig and which is jointly run by Weber and his colleague Rainer Klein. It is primarily responsible for the converting and finishing of printed products, whether they be books, mailings, brochures and company reports or displays, presentation packaging, folders and filing systems. When things get complicated and the task really seems to be insoluble customers have come to rely on calling Lappe and being offered a well thought

out technical solution. These are also precisely the tasks that Weber relishes. The, "things that really don't work and that are right at the limits of technical feasibility", as he puts it. It is these limits that he is happiest redefining on a daily basis. The run of the mill doesn't stretch him and the thirteen strong Lappe team, but then others can handle the run of the mill. It's products like the premium card for Targo Bank that are fun. A production coordinator that Weber knew well approached Manufaktur with the basic idea for this project. He had seen Chanel do something along these lines and he wanted something similar. In four weeks.

PRIZE WORTHY. The result was an offset printed, folded card that was then screen printed and a window cut out in the middle. Three parallel threads (fishing lines) were inserted into this window to which tiny hot foil stamped symbols (people, aircraft, sun and moon) as well as a dummy of the premium card were fixed. It was great to look at and touch but it was also a project that nearly drove us insane",

recalls Weber. The printing and screen printing were no problem but the tiny, silvery figures were too delicate for conventional die-cutting. They had to be cut by a laser but this raised the problem of residues soiling the glossy silver foil, which meant that the hot foil stamping could only be carried



In order to stimulate interest in the contents of Drupa Report 4, the 72-page magazine was enclosed in a mailing package that reflected the packaging printing theme.

out after the laser cutting.

"So, we had to find a way of carrying out all the steps – i.e. stamping, laser cutting, gluing, die-cutting and threading – in the right sequence but without being able to try everything out in advance", explains Weber. "There was not enough time for this". And, since the printing, the film laminating and the laser cutting couldn't be done in house all the firms that were involved needed to be coordinated so that one step could follow on from another. First of all the laser cut the channel in the centre of the card for the thread and the symbols that would subsequently hover over it. Small catches projected on the outer edges. It was only then that the individual elements and the complete window were die-cut and almost stripped. Had the small silver symbols been a little bit larger they could have been die-cut as normal and glued to the thread but because of their tiny size this was not possible. All the effort paid off because the mailing won a Gold PrintStar in the Direct Mailing category. In contrast, the corporate image brochure for Tetra Pak seems almost simple. The inner four pages for the brochure was delivered as a printed sheet and the task of Manufaktur Lappe was then to die-cut the pop-up, to crease, to strip, to attach the pull string for the pop-up to the holder and to fix this holder to the brochure with six glue points, to tie the pull strings to each other or to holes drilled in the pop-up, to



Hans-Günter Weber

THE DOER

HANS-GÜNTER WEBER
 MANUFAKTUR LAPPE

Behind every prizewinning printed product there are managers who have directed its creation and production. *Deutscher Drucker* presents the people in our industry responsible for the PrintStars.



The mailing for the Targo Bank had to be ready in just four weeks. This meant all the steps had to be carried out in the right sequence without being able to test things out first.



carefully re-close the brochures and to pack them in their delivery packaging. This solution won a Silver PrintStar in the Flyers, Inserts and Brochures category. Drupa Report 4, which focused on packaging production, reflected its subject matter by being stamped by Lappe and also won a Silver.

HANDS AND BRAIN. With jobs such as these it quickly becomes clear that the means to the end do not lie in a gigantic machine park, a large production hall or a workflow concept. What Lappe offers is traditional work by hand and a great deal of know-how. The 13 people employed by Weber and his fellow managing director Rainer Klein are therefore mostly trained craft binders who have developed specific areas of expertise such as die-cutting or stamping over the course of time. "We only employ real specialists who each focus on their own area", states Weber. It is a team that one has to be able to rely on and it's a team that delivers the goods. Hans-Günter Weber himself is an all-rounder. Trained as a letterpress and offset printer, he began a design course after his training at Aachen technical college. After the third semester there he had a formative experience. He was simply looking for a fellow student but he opened a door and suddenly found himself in the middle of a small offset printing operation, which the college of product design based in the same building ran. It was the smell that told him, "This is where I belong."



A corporate image brochure for Tetra-Pak featuring a pop-up. When the booklet is opened a Tetra-Pak unfolds. If the string is gently pulled the carton closes in the normal way.

Since then Weber has never moved away from the graphic arts. Not even after the finishing the course. For DM 13.45 an hour, which was below the set rate, he worked in the printer and took on design jobs on the side. The low pay was offset by the opportunity to learn. "As soon as I got bored with one machine I moved to the next", recalls Weber. "I was eager to learn." In this way he became familiar with converting as well as die-cutting and stamping – and also sales. Then, after a time in production, Weber was offered the chance to move to sales and estimating and subsequently field sales

too. "I have always seized the opportunity if there is something new." It was the perfect background for his subsequent career at Manufaktur Lappe, where he and his colleague Rainer Klein, who was one his colleagues at the printer, have already worked for 14 years. Manufaktur Lappe has a history that stretches back over 40 years and during their 14 years there Weber and Klein have literally made their mark on it. They have gradually expanded the range of services of the craft bindery and have developed the company into the specialist in fiddly jobs that it is today. Just how right this route was can be seen from the numerous certificates and awards on the walls or the trophies in the company's display case. And it is also demonstrated by the customers who keep on coming back to Günter Weber and his team with their well nigh impossible projects.

The person

- **Date of birth:** 23rd May 1956
- **Marital status:** Married, one daughter
- **Interests:** Reading, drawing, walking
- **Favourite printed productt:** Any product that isn't straightforward to implement.

another time. another print.

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Customer wishes given the two-generation treatment

WINNER ■ The offset printer Siggset Print & Media (Albbruck) mounted the stage three times during the presentation ceremony for the year's best printed products at the German Printing Industry Innovation Awards. Where did a commercial printer based on the Swiss-German border with 30 employees and taking part in its first competition get the innovative power to collect a crystal trophy for three of its entries?

By Kurt K. Wolf
 Technical author
 Deutscher Drucker

■ Even the location of Siggset, the offset printer founded 34 years ago by Rolf Sigg, suggests that the boss of the company knows how to turn apparent drawbacks to his advantage. Albbruck lies to the north of the Rhine, which divides the German Black Forest from Switzerland. This means that only half of its catchment area lies in Germany and that half has far fewer potential customers than centres such as Basle and Lörrach, which are 50 kilometres away. The other, southern half lies in Switzerland and with the heavily industrialized cantons of Aargau and Zürich it is ideal for print businesses. However, even those potential customers have had to be worked for, and the fact that Rolf Sigg has managed to run his company successfully for 34 years despite the drawbacks of the location and all the technical developments and economic crises that have occurred is testament to his imaginative customer advertising and product design – what one today refers to as innovative power.



This wood laminate was printed and the coloured coat of arms glued on to serve as the front cover of a book for the 50th anniversary celebration of the foundation of the Schlaraffia men's society.



Rolf and Tobias Sigg (r.) in front of their Heidelberg Speedmaster CD 102-5+LX. The interplay of the different generations is key to a successful result at Albbruck.

TECHNOLOGICAL BASE. Rolf Sigg was born in 1944 in Zürich and over eight years trained in all the printing trades as well as in prepress areas such as lithography and repro technology. Two years at commercial college rounded off his training. After a number of spells in large companies in Zürich (including security printing) he set up on his own account in Germany with a GTO, photosetting and finishing. He then went on to buy two two-colour presses one after the other and then finally, in 1982, the first electronically controlled 50 x 70 cm format four-colour press. He used this to produce music cassette and CD inserts for the music industry. Print runs in the millions went to Philips in the Netherlands and JVC in Japan. In 1986 he bade farewell to the constant lack of space and moved into a new building in nearby Albbruck, which allowed the company to grow rapidly. Important milestones included the step up in format to 70 x 100 cm in 1992 with the installation of a five colour Speedmaster SM, which was then replaced by a modern CD 102-5+L. From then on the press was changed every four years to the latest CD model and then in 2010 to the first CD 102-5+LX with UV technol-

ogy. This meant the entry into the high quality finishing of printed products on paper, board and film from 50 up to 1000 µm. At this point there was nothing left standing in the way of the

creative ideas of Siggset and since then the company has designed its own products – including in 3D – which are then offered to customers. “It was already clear to us that with straightforward four colour printing we were interchangeable and could not survive”, chimed Rolf and Tobias Sigg in unison. “We are therefore constantly seeking to offer customers something that is unusual and that delivers them the added value that we also need because of higher costs.” To achieve this the company needs the broad technical base to its print operation, its long experience, the imagination of the workforce, and the views of two generations about how their customer can earn more money with the printed product. It is added value that customers recognize and are usually ready to pay for.

THE DOER

ROLF UND TOBIAS SIGG
 SIGGSET PRINT & MEDIA

Behind every prizewinning printed product there are managers who have directed its creation and production. *Deutscher Drucker* presents the people in our industry responsible for the PrintStars.



STRENGTHENED FIELD SALES. With his son Tobias, Rolf Sigg has an enthusiastic successor and partner who is working alongside him in sales, marketing and management. Now 32, he



We always strive to offer the unusual, delivering added value to the customer and justifying our costs.

Rolf and Tobias Sigg, Managing Directors, Siggset

went from school to the Stuttgart Media University, spent practical semesters at Mirror Colour Print in London (UK) and the Vorarlberger Medienhaus (Austria). He also acquired an understanding of the printing and finishing of fine cartons and labels for the consumer goods industry at the large offset printer Schwarzach. In January 2008 he joined his father's company and in 2010 he became a director together with his father. Following on from his wide-ranging training, he has been able to prove himself alongside his father, display his creativity in dealing with customers and submit five entries for this year's PrintStars at the German Printing Industry Innovation Awards. Four of these entries were shortlisted, three won Gold, and it was Tobias Sigg who picked up three crystal trophies for Siggset at the PrintNight; winning Gold in the Flyer, Insert and Brochure category and special awards in the Green Printing and the Creative Image Language categories.

THE CUSTOMER AS PARTNER. Tobias Sigg accepted the awards but father and son were jointly responsible for the products. This successful cooperation across the generations is crucial in Albruck for a successful result. Rolf and Tobias Sigg explain that their customers are only successful if the printed matter generates added value for their customers.

Therefore one needs to discover how the customers' businesses work and how print from Siggset can improve things. If a customer comes to understand this then it is also ready to accept a certain amount of additional cost. For Siggset this approach entails a very substantial amount of consultancy and this, as with any other printer, is seldom paid for. This is particularly painful if, in the end, the order goes to a rival. This often happens with management-led companies because, after the advice, the buyers who were not involved at that stage will try to drive the price down through the floor. "Management-led companies are immoral in character because every CEO must fight his corner and does not want to give way to price pressure", comments Rolf Sigg. "However, when an owner runs his company and agrees to the somewhat higher price for our clear added value it is his own money and nobody can criticize him." No wonder therefore that two of the three winning products were produced for

owner-run companies and the third for a cooperative whose management was prepared to acknowledge and pay for the one and a half years of advice.

THE PRODUCT AS WINNER. It's not just printers and their customers who win when they produce high quality flyers, brochures or books. The products themselves receive recognition. In this way, Verlag Deutscher Drucker is promoting competitive thinking through the competition for the most innovative printed products of the year. After all, innovative products should be the focus of attention during every visit by a sales rep and not just during the PrintNight.



Tobias Sigg (centre) receives the crystal trophy for Germany's most innovative flyer in 2012.

The 2012 PrintStars from Siggset

■ Gold for the 'Good Architecture' flyer

This flyer is a double-sided, ten page zigzag folded product printed on 150 g/m² transparent paper. Four colour images and text are printed on both sides and needed to be underlain with silver and opaque white as



the fifth and sixth colours. The customer, Steiger Concept, presented its types of houses on the front side of the flyer and its management on the reverse. The text, fonts and images were supplied by the Swiss advertising agent Cavegnwerbung of Zürich.

■ 'Creative Image Language' Special Award

The 'Light – the magic of light and the tooth' image brochure for Vita Zahnfabrik H. Rauter was printed by Siggset Print & Media. The



entire book was produced in black, with the words 'Light' and 'Vita' embossed in white and black respectively. All the contents pages are framed in black and feature striking colour photographs printed with high pigment inks and partially UV coated.

■ 'Green Printing' Special Award

The product is a cookbook for the members of the Migros cooperative of Zürich (Switzerland) entitled 'Green Gourmet'. It was produced in conjunction with the WWF. Over one and a half years the customer supplied the contents (recipes) and the design for the make up of the cookbook, which Siggset then took on. The book was printed on 135 g/m² Optibulk 1.5 bulk paper, the images were FM screened and printed with conventional offset inks. All 240 pages were overprinted with



a full surface dispersion coating to make them grease and water repellent. Structured Surbalin paper from Peyer was used for the binding. The drawing of a beetroot plant was printed in bright green on the cover and its form was embossed. The title was printed in dark green and embossed whilst the letter 'M' in the word gourmet was hot foil stamped with orange foil. A protective jacket of 150 g/m² transparent paper designed to help the user keep the book clean was also printed with the bright green beetroot plant.

Print has a massive creative potential but it often lacks the courage to use it

PRINT IN THE MEDIA MIX ■ “What paper can do’. Like a stuck record, Erika Gassner has been pushing publishing houses and the printing industry to finally pluck up the courage to do something really new and special. The owner of the Megapac Print creative agency proves that virtually anything can be done with paper by regularly developing and winning awards for high impact special forms of advertising for newspapers and magazines.

By Michael Schüle
Editor, Prepress
Deutscher Drucker

■ Initially, anyone visiting Megapac Print in the idyllic surroundings of Bachern am Wörthsee finds it difficult to imagine that a creative agency located down a side street and employing just six people can be a firm fixture in the European publishing landscape. Yet Condé Nast, Axel Springer, Burda, Gruner + Jahr, Klambt Verlag, IDG Communications Media and many others knock on the door when they need to develop particularly creative special forms of advertising for newspapers, magazines or mailings. The company also generates ideas for printed advertising for final customers too. Megapac Print does not just see itself as a creative service provider but as a pathfinder when it comes to the development of new techniques, whether the idea comes from the customer or is one of its own. The company will even take on overall responsibility for the production of special printed products as a total advertising package, and to this end has worked for a number of years with two partner companies.



No need to hide behind Superman. Erika Gasner, owner and managing director of Megapac Print. With Megapac Consult she also runs a consultancy that supports companies (in many cases print and media companies) undergoing change or facing particular challenges.

ALWAYS BE OPEN TO NEW IDEAS. Up until now, new, creative printed products and their technical feasibility have been a source of friction between agencies and printers. Things are completely different at Megapac because it is able to command the very highest level of print and postpress technical expertise. In the first instance, this is down to the experience and far-sightedness of Erika Gassner herself, the creative head of the company. A business management graduate, who has also studied engineering and who is a trained psychological coach, she has no intention of slipping into a village idyll, having previously worked for well-known city-based media companies before setting up on her own account.

Although Erika Gassner studied business management and before that mechanical engineering, she comments, “early on I learned that one didn’t have to have studied in order to bring something about. One only really learns something in life when one experiences it and it really gets under your skin.” In keeping with this attitude, she sort of ‘fell’ by chance (but inevitably) into the printing industry. As a sales manager for the large packaging and folding box printer Meurer of Radolfzell (today Lagoprint) she very successfully built up and consolidated the North Rhine Westphalia and North Germany sales territory. Even then, as somebody who was interested in architecture, she was developing her three-dimensional ‘thinking’, which is something she is able to draw on today when coming up with ideas in her agency. “For me, printing was never something that was flat, it was always an object.”

At some point, Sebaldu Druck und Verlag (Nuremberg: subsequently Schlott-Sebaldu) became aware of the committed and communicative manager. Sebaldu had just taken over Verlag Schwager & Steinlen and its thick board books for children and it was looking for a young manager whom it could entrust with building up a new board printing division for the company. Gassner knew that folding boxes were also printed on board – and Sebaldu had enormous potential!

So she took the job – and five years later the company was one of the top ten in the folding box segment. After ten years the division had grown to 300 employees and was supplying all the well-known packaging customers in the cosmetics, foodstuffs and luxury goods sectors.

In 1994 Gassner, who by now was a director of the holding company and also Managing Director of Sebaldu Austria/Switzerland, was tasked with integrating the offset printer, which had previously provided support to gravure, into her division and reorganizing it. This meant that some 150 staff from the former offset division had to be made redundant and Erika Gassner began to develop her expertise in restructuring. It also brought her her first contact with the magazine sector and in particular with cover production for various magazines whose contents were web offset or gravure printed. It was the time when CDs were making their debut as magazine giveaways but with the proviso that they had to be placed in white sleeves on the front cover. This was an outrage for Erika Gassner and also for each individual editor

and his or her pride and joy – the front cover. So, under direction of Gassner, different cover page concepts were developed that used the cover itself as a piece of flat packaging that could be opened up and into which something could be inserted. Since this and similar products went well, Gassner set out to establish contacts with other publishing houses and proactively marketed her ideas. Within just 15 months the company was turning over DM 10 million with a completely new product and Erika Gassner gained totally new insights into the publishing industry.

In 1997 Sebaldu was restructured and turned into a joint stock company, concentrating exclusively on its gravure printing business and closing its other divisions. Although the Internet had yet to really take off at this time, Gassner already had a premonition of the structural changes on the way for the printing industry and above all for publishers. By 2001 the time had finally arrived to strike out independently in this exciting envi-

THE DOER

ERIKA GASSNER
MEGAPAC PRINT

Behind every prizewinning printed product there are managers who have directed its creation and production. *Deutscher Drucker* presents the people in our industry responsible for the PrintStars..





The MegaFlap ad special produced by Megapac Print for the magazine Business Punk and advertisers such as BMW or VW. The back page (full format or die-cut) is extended and folded over the front cover. This greatly increases the value of the inside back cover as an advertising position.

ronment and to combine her broad range of experience with her ever-stronger creative streak and her well-established publishing connections. Although initially Gassner continued to work in parallel as a consultant and now and then as a managing director in insolvency administrations, Megapac had been born.

KINGDOM OF IDEAS. Megapac Print is a think tank. It does not wait for customers to approach it about the implementation of specific products. Around 80% of the product developments arise in house as dummies that have not been produced to any specific brief. Erika Gassner, “We develop all sorts of products, we look at a publishing product and find added creative value for advertising customers. In our case, usually publishers, seldom agencies.”

This was how the MegaFlap arose – the back cover extended to form a flap over the front cover (full format or die-cut) – which was developed for the magazine Business Punk and its advertiser BMW. At first sight this 2012 PrintStar appears very simple but if one knows anything about the

magazine production process it is obvious that it took a whole series of creative ideas to realize this advertisement format.

For the Berlinale, Gala had an advertiser, L’Oréal, that wanted the consumer magazine to rain stars. Working with McCann Erickson, Megapac developed a container with a tear open closure that remained sealed at the POS but when



We Germans tend to worry, we are simply too negative. In our heads we seem to be rabbits rather than lions.

opened released nine black and one coded gold star. The gold star could then be used to obtain a cosmetic gift via the web.

Then there are the technical changes that have had a major impact, such as the folder with a print run of around 500,000 being produced and filled for ADAC members. From the sample, Erika Gassner found that up until then the flaps of the folder had been manually glued in order to create a deep enough space for the contents. Megapac developed a simpler design that could be machine glued. It was both much cheaper to produce and looked better. Gassner, “Even technical product modifications can be creative.”

For the launch issue of Flair, the new women’s magazine from Klambt Verlag, the aim was to catch the eye on the newsstands. The brief was for the magazine to be placed in a ‘package’ but one that would allow the reader to flick through the copy without having to pull it out to do so. The aim was to avoid two parts being left behind at the newsagent. The result was a sort of ‘packaging frame’ christened the MegaLook, which features a board insert that holds the magazine in the

block whilst allowing it to be flicked through. A possible 2013 PrintStar...

READY FOR CHANGE? No end is in sight to the flow of creative ideas from Megapac for the medium of print. It has long been developing total concepts to help customers to achieve a striking presence (displays, large posters, etc.). However, there are countless creative products and finished dummies lying in the drawers in Wörthsee rather than out in the market place. In view of the paradigm shift in the advertising business this is something that gives Erika Gassner food for thought. What worries her, however, is not that she isn’t getting paid for producing dummies but the ‘big things’. “The print medium needs to change, it needs to change urgently, to become more varied in look, feel and smell. It is frustrating how slowly things change in publishers that are set in their ways and in many areas of the printing industry. In the past, print’s primacy was unchallenged. Now, however, not only is it vital, it is possible to exploit the potential of the medium to the full. Yet only a few have the courage to do so. There are still too many technical people sitting around for whom print is about volume and speed. When I turn up with my ‘wonder box’ of new products the response is often simply defensive, a conscious blocking of the new or a worried reference to the past. In part advertising salesmen, managing directors and publishers are simply too poorly informed about the possibilities. Publishers should therefore make sure that they staff advertising departments with people who can offer the right products to satisfy customer requirements. It’s better to have fewer people but to pay them properly for this.”

Erika Gassner is an optimist through and through but the contrast between increasing media variety and the snail’s pace with which the industry is breaking up the monotony of print gives her cause for concern. “Everything in life can be rescued and it will be possible to rescue print advertising. The only question is how many will fall by the wayside in the mean time...”

The person

- **Date of birth:** 19th February 1962
- **Marital status:** Divorced
- **Interests:** Music, literature, sport, art, travel, foreign cultures, joys of living, meaningfulness, Zen teaching.
- **Favourite printed product:** Favourite printed product: Hard to choose because passionate about all printed products; but of all the products she has developed Gassner is particularly fond of a dummy that holds a magazine and that fits together to form a loop at the front. This product has yet to be adopted but it’s sure to be taken up because it’s simply so great.

The company

- **Founded:** 2001
- **Location:** Bachern am Wörthsee
- **Activity:** Creative agency with partner companies for print production. Development and production of unusual advertising products for magazines, newspapers, mailings and other special forms of advertising.
- **Turnover:** €3 million
- **Employees:** 6
- **Awards:** Silver PrintStar in the magazine category of the 2012 German Printing Industry Innovation Awards for the design of an ad special (flap based on the MegaFlap) for the magazine Business Punk.

Fully exploiting digital printing – with the right postpress

NEWSPAPER AND BOOK PRODUCTION ■ Anybody who thinks that newspaper and book production is still the exclusive preserve of offset is wrong. Inkjet has long since pushed into this market segment and as runs fall and the variety of titles increases it is playing a bigger and bigger role. Working with Manroland Web Systems, Océ has now brought two production lines to market that focus specifically on these areas.



Digital newspaper production. After printing on an Océ Jetstream 4300, the web is fed into the multi-function Foldline VPF 211 pin folder, which is capable of producing both broadsheet and tabloid newspapers.

By Judith Grajewski
Editor, *Digital Printing and Packaging*
Deutscher Drucker

■ It all began two and a half years ago when the French contract printer Rivet Presse Edition of Limoges took a look at how markets, advertising and run lengths were changing. On the basis of its findings, Rivet – together with the publisher of the regional newspaper, L’Echo – launched its Synapse project for the digital printing of newspapers.

By mid 2013 Rivet should be scheduling production on the basis of an optimized distribution scheme and printing daily and foreign newspapers on a production line consisting of two Océ Jetstream 4300 inkjet presses and a special-

ly developed folder, the Manroland Web Systems (MRWS) Foldline VPF 211 pin folder. According to the offset press manufacturer, this is the first solution for industrial, digital newspaper production.

GOAL. Currently, Rivet produces eight to nine newspaper editions and a total of 38,000 copies each night. However, as soon as the digital press line is commissioned the number of different editions should be increased in stages to 17. What is known in the trade as microzoning means in practice that target regions are narrowed. National titles will no longer be produced in Paris but in Limoges itself. In addition, Rivet aims to produce newspaper titles in the sequence in which they are required by the distribution points for deliv-

ery. These are to be found in the region around Limoges within a 90 minute drive of the new 960 m² printing facility. Shorter delivery times and digital printing technology mean that the newspaper of the future will be built around variable, target-group oriented content designed to strengthen reader loyalty. This in turn could lead to increasing advertising revenues, since titles should recover their attractiveness to advertising customers as a result of their targeted customer approach and lower wastage. “The digital process offers newspapers a new kind of business model that supports publisher innovation”, comments a convinced Christian Sirieix, the Managing Director of Rivet.

TECHNOLOGY. But what really makes the Océ and MRWS digital production line so special? There is no doubting the fact that the full colour Océ Jetstream 4300 inkjet printing system is suitable for regionalized newspapers. With a web width of 762 mm and a speed of 200 m/min it is capable of producing 2,200 36 page broadsheet newspapers an hour. According to the manufacturer, it can print on all standard offset papers with grammages between 45 and 80 g/m² and needs no primer. Océ claims that the perceived resolution is 1200 x 1200 dpi and it can use either dye or pigment inks.

However, on its own, the digital press is not capable of fully exploiting its ability to vary con-

Falling print runs are forcing newspapers to revise their business models. Digital printing does not just offer the possibility of regionalization, which will encourage advertisers to book advertising, it also allows shorter runs to be produced more economically.



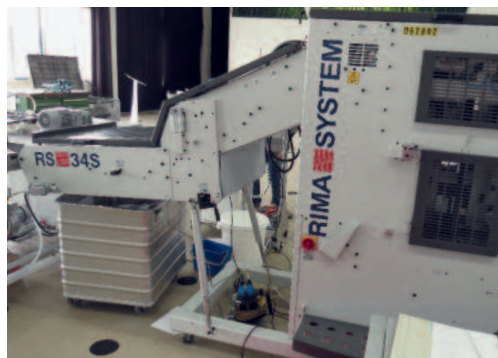
tent and format from one copy to the next. That is because a newspaper is more than just printed sheets, and postpress has to be able to keep pace if it is to be possible for every copy of a newspaper to differ in format or to be folded differently. The multi-variable Foldline VPF 211 pin folder from Manroland Web Systems is designed to allow one system to produce tabloid or broadsheet, long grain or short grain newspapers. It also supports newspaper sections with variable page numbers. So far as performance is concerned, the specially developed pin folder is configured for web speeds of up to 300 m/min but, given the press speed, it is currently running at 200 m/min. The maximum supported web width is 1060 mm and, according to MRWS, this means that it is able to handle 96-page tabloid or 48-page broadsheet products. The maximum production format is 400 x 580 mm and the minimum is 210 x 305 mm. Even with change-over times, the emphasis is on speed, according to the manufacturer, and MRWS states that it can switch to a new grade of paper in around five minutes or a new format in just three minutes. If a new cut-off length is called for, the Foldline VPF 211 can switch on-the-fly. Control is entirely JDF/JMF-based.

STATIONS. The multi-variable Foldline VPF 211 pin folder comprises a former module as well as a fully flexible, self-driven cutting cylinder that can be adjusted in speed within just one revolution. As a result, the cut sheets are transferred to the collecting cylinder via a constant belt feed and then fed to the folding cylinder for the cross fold. The individual, folded signatures are then collected and, optionally, the newspaper can be quarter folded.

In the configuration planned for Rivet, the Jetstream 4300 and the Foldline VPF 211 should be able to produce up to 17,143 four-page broadsheet newspapers per hour in Rhine format, 19,047 in Berliner and 15,000 in Northern format. For tabloid newspapers the planned rates of output are higher because of the different format and range from 21,052 eight-page Northern format newspapers to 26,666 in Berliner format.

However, the digital newspaper production line will not be confined to newspapers. It will also produce stitched booklets. To do so, a chopper fold is integrated into the finishing process after the cross fold. Depending upon the pagination, it will be possible to produce between 28,571 A4 booklets (8 pages) and 2,381 96-page A4 booklets per hour. Book and magazine signatures will also be possible and Manroland Web Systems offers thread or saddle-stitching as well as perfect binding as the final step. According to MRWS, the Foldline VPF 211 should be available by the middle of 2013.

BOOK PRODUCTION. The fact that it is no great step up from booklets and magazines to substantial books is demonstrated by the second project that Océ is pursuing with its partner MRWS. This is an industrial book solution capable of delivering 2,500 books per hour. The book block format can range from 102 x 145 to 250 x 420 mm and the thickness from 4 to 70 mm. It is capable



of handling paper grammages of between 40 and 150 g/m².

Here too the books are not offset printed but inkjet printed on an Océ inkjet digital web press. At the Océ demo centre in Poing near Munich the press in question is a new Jetstream 5500 Mono. This black and white printing system uses Océ's Digidot piezoelectric drop-on-demand inkjet technology, which delivers prints with a perceived resolution of 1200 dpi. With a web width of 762 mm and running at a speed of 254 m/min, the Jetstream 5500 Mono delivers 5,140 A4 pages per minute, which is the equivalent of 1,600 eight-page signatures of a 15 x 22 cm format book.

Once again, Manroland Web Systems has developed a folder for finishing the printed web. This is the highly flexible VFF-2 folder with variable former fold – one horizontal, one vertical – and a variable cutting unit with two staggered cutting cylinders delivering two-up, three-up or four-up signatures to a shingled stream. For ten to 16-page signatures it is possible to add a third, vertical former. Correct web alignment is monitored by video and stable transport is ensured by belt guides that fit into each other. For signatures with a web width of 762 mm the cut-offs range from 145 to 420 mm.

After folding and cutting the signatures can be forwarded to either a manual or a semi-automatic Rima compensating stacker and in Poing the line has an RS34S at this point. It gathers the signatures using the job marks, glues them and delivers book blocks. Currently, work is underway to integrate the newly developed MRWS fully automatic VBC 4 collator capable of delivering 5,000 glued and pressed book blocks. This option for the digital book production line should be available in the second quarter of 2013.

The postpress system currently supports a production speed of 200 m/min but it is configured to handle production speeds of up to 300 m/min. Thanks to the integration of the Océ Prisma workflow the postpress units receive the necessary information via JDF/JMF and adjust themselves for the new job with very little manual intervention.

APPLICATIONS. So, what can actually be produced now by the digital book production line from Océ, Manroland Web Systems and Rima Systems? Not just book blocks, of course, but also individual, stacked signatures, flyers and brochures as well as magazines. However, regardless of what has just been produced, the key thing is that postpress does not act as a drag on the digital printing capabilities but rather is every bit as flexible and capable of switching to a new job from one copy to the next.

The Océ, Manroland Web Systems and Rima (from top to bottom) book production line. For printing it uses an Océ Jetstream 5500 Mono, after which the web runs over two formers, one horizontal, one vertical, is folded and then fed into the cutter, which has two cutting devices. The shingled delivery forwards the signatures to the Rima RS24S compensating stacker, which is fitted with an auxiliary gluing unit, where they are collated and output as book blocks.



Two Océ Varioprint 6200 systems are used to print the content pages.



KN Digital Printforce uses a Canon Imagepress 6010 VP to print the colour title pages.



A C.P. Bourg perfect binding line handles the binding and trimming of the book blocks.

Production at the logistics facility

PRINT ON DEMAND ■ A year and a half ago the leading book wholesaler Koch, Neff und Volckmar of Stuttgart (KNV) joined forces with Euradius, the Dutch-German printing and media group, to establish the KN Digital Printforce GmbH joint venture and a PoD centre. This makes it the only book distributor that currently also produces books at a logistics facility.

By Judith Grajewski
Editor, *Digital Printing and Packaging*
Deutscher Drucker

■ The book trade is in a state of flux. The big chains such as Thalia, Weltbild or Hugendubel are consolidating and drastically reducing their floor space. At the same time, print sales are increasingly giving ground to digital. The trend towards more and more titles with shorter and shorter print runs is forcing publishers to rethink their production management, as Thomas Raff is well aware. He is head of sales and customer services at Koch, Neff & Oettinger Verlagsauslieferung GmbH (KNO VA) of Stuttgart and Managing Director of KN Digital Printforce GmbH, which was founded in 2011.

MULTICHANNEL OFFERING. KNO VA, as a book distributor, and KNV, a book wholesaler belonging to the same group, have been affected by and are responding to changes in the book market. For a number of years the companies have been offering the redigitization and finishing of book titles and have also been investing in digital publication delivery as the e-book becomes increasingly more significant. Whilst digital books had a market share of just 1% in 2011, in 2012 this rose to 2% or 3%, although the share varies from subject to subject. KNO VA is already handling the delivery of their digital content for over 30 publishers to various sales channels. All these digital activities, together with the e-commerce solutions that KNV offers its book trade partners, are covered

by the KN Digital brand. Clearly, it's no big step from digital content to digital printing and the company's decision to set up its own print centre became a no-brainer with the addition of a major new publishing customer, in this case Springer Science + Business Media, for whom a key criterion was that its new service provider could offer digital printing capacity.

PRINT ON DEMAND. It was no surprise that in 2011 KNV chose to join forces with Euradius, the Dutch-German printing and media group, to found KN Digital Printforce and the on-demand printing centre in Stuttgart, which was opened at the end of August 2011 as part of this joint venture. "For us it was clear that we needed a partner who knew their way around our world and who was technically capable of implementing our requirements", recalls Raff. Given that Euradius not only operated several offset printing plants in the Netherlands and Germany but had also been involved in digital printing for a number of years and had had its own digital printing division under the name of Printforce since 2009, it has been possible to draw on an extensive body of experience in building up the on-demand print centre in Stuttgart. In the Netherlands Euradius is involved in a similar joint venture with Central Book House, the Dutch counterpart to KNV.

The tasks were clearly apportioned. "We provide the technical know-how whilst KNV and KNO VA supply the marketing, sales and service side", explains Ralf Schraud of Euradius, who is responsible for technical operations at KN Digital Printforce GmbH's new PoD centre. For example, the machine park of the Dutch print centre has been 'copied' by the German one



Thomas Raff (l.), who is responsible for sales and customer service at KNO VA as well as being Managing Director of KN Digital Printforce GmbH, together with Ralf Schraud, the PoD centre's Technical Director.



Matt or gloss film lamination is one of the possible finishing options.



The product spectrum of the PoD centre ranges from single copies to short runs.



Once a title is printed it is delivered along with the other books that were ordered from the wholesaler.

but on a smaller scale. “Here we are running two Océ Varioprint 6200s for black and white content printing and a Canon Imagepress 6010 VP for the production of colour pages and book covers”, reports Schraud. Postpress is handled by a perfect binding line from C.P. Bourg and various peripheral devices are available for finishing. KNV and KNO VA are currently the only companies in the book trade involved in the digital printing of books to have their own production capacity at a logistics facility and therefore integrated into the supply chain. “We

triggers the immediate printing of the book in question. The printed copy is then delivered to the trade partner along with those items in the order that were already held in the warehouse. “Publishers can therefore supply their entire list and there is no longer any risk of remainders and returns”, explains Thomas Raff. “In the future it will matter less which printing process is used for production and more that the right quantity of books is produced at the right time and in the right place, so saving both warehousing costs and freeing up capital.”

able to manage their complete PoD programme and can simply and rapidly estimate printing prices. Several thousand titles have been produced in this way over the last year and a half at the digital print centre. “We are very pleased with the order volume”, comments Thomas Raff. “It has gone down very well with publishers and the prospects for the future of the PoD centre are good.”

The centre has already reached full capacity and Schraud and Raff are considering expanding production capacity. “It is clear to us that by integrating print services into the supply chain we have hit on something our customers welcome”, concludes Raff.

In any event, the current development and the inclusion of the print-on-demand titles in the KNV database has enabled the company to take a major step towards its goal of being able to supply more than a million different titles to its book trade partners.



When planning titles and design many publishing customers are already turning to a mix of offset and digital printing.

Thomas Raff, Managing Director of KN Digital Printforce GmbH.

haven’t started up in order to become the 97th digital printer in Germany and we are also not trying to use digital printing to recover the volumes lost by offset”, continues Thomas Raff. “Our strategy is different. By basing production in the logistics facility we eliminate things such as transport and incoming deliveries. We couple printing with our core business, which is supplying books, and we are convinced that this is the concept for the future.”

The digital print centre means that not only can KNV offer to physically store its suppliers’ titles in its warehouse but also to hold them digitally ready for printing. As a result the complete range of a publisher’s titles can be fed into the KNV database and then searched for and ordered by retailers and consumers via the various platforms. If a title is not physically in stock in the KNV warehouse, a customer order

In moving into this arena, KN Digital Printforce GmbH has set itself the stiff target of achieving the same timescale for customer deliveries as normal, even if the book has to be printed before delivery. “What are orders at 1.00 p.m., we deliver to logistics by 4.00 p.m.”, claims the Technical Director Ralf Schraud.

The books will then be with the retail customer the following morning. “Our workflow system is based on an in-house developed software solution that allows us to automatically capture and check the publisher’s print data. This means that we can guarantee that a title can be ordered through the book trade within 24 hours.

PRODUCTION SPECTRUM. KN Digital Printforce GmbH has succeeded in securing more than 70 publishers as customers since the launch of its print centre in August 2011. The two shift operation has four employees and mainly produces individual copies or short runs of up to 1,000 copies, predominantly in the field of scientific publications, specialist or special interest books. Softcover books can be produced entirely in house, whilst hardcover orders are currently still outsourced to the Dutch Printforce in Alphen.

Standardization is an important element in print production. Consequently, seven grades of paper are currently offered by the PoD centre and there is a choice between a matt or a gloss film lamination for bookcover finishing. When it comes to formats things are not specified to the centimetre and both A5 and A4 sized books are produced. On the software side the PoD centre is integrated into the ERP of KNO VA via its in-house developed workflow and a print control tool. With the aid of these tools publishers are

KNV AND KNO VA

The book wholesaler Koch, Neff & Volckmar GmbH (KNV) of Stuttgart and Cologne, its sister company Koch, Neff & Oettinger Verlagsauslieferung (KNO VA) of Stuttgart, as well as some book wholesale, media logistics and IT subsidiaries form one of the book trade’s largest logistics groups. KNV supplies more than 7,000 book retailers in more than 2,200 locations in Germany, Austria, Switzerland and the South Tyrol with a list of 510,000 books, e-books, DVDs, sound media, games and other book trade products. The group was founded back in 1892 and today employs more than 3,000 people. At present it is investing over a hundred million euros in a logistics centre in the north of Erfurt and from the middle of 2014 this is where the logistics of KNV and KNO VA will be centralized. This will also allow the PoD centre to be further expanded and even more effectively integrated into the overall production and delivery logistics.

www.kno-va.de

Filling the new press hole: retrofits, modernization, upgrades

WORLD PUBLISHING EXPO ■ Every year, at the newspaper production industry's autumn show, the manufacturers proudly list the massive press lines that they have sold. At the latest World Publishing Expo in Frankfurt/Main the focus was somewhat different. As a sign of how the industry has changed, a lot of the talk was of orders for updates.

By Gerd Bergmann
Editor-in-Chief
Deutscher Drucker International Edition

■ It was really only at the Würzburg press manufacturer KBA where it seemed to be business as usual, with Claus Bolza-Schünemann being the last man left standing from the previous cohort of senior managers at the press manufacturers (see box on page 15).

MARKET DOWN BY SEVENTY FIVE PER CENT. Even KBA, however, has had to come to terms with the drastically shrunken market. Global print volumes are indeed slightly up but this is largely due to the emerging economies, where literacy and rising living standards are driving demand for print. What's more, it is packaging, labels and film printing that are benefiting.

According to KBA the volume of orders for commercial and newspaper web presses col-



KBA's CEO, Claus Bolza-Schünemann, wearing a stainless steel tie presented to him by the staff to celebrate his 25 years with the company.

ever, it is far from being alone in making such a move. Goss will see in 2013 the first Colorliner CPS commissioned at DC Thomson in Dundee (Scotland). Then there is the Swiss manufacturer Wifag, which has returned to the new press market and which presented its new S Line at a press conference.

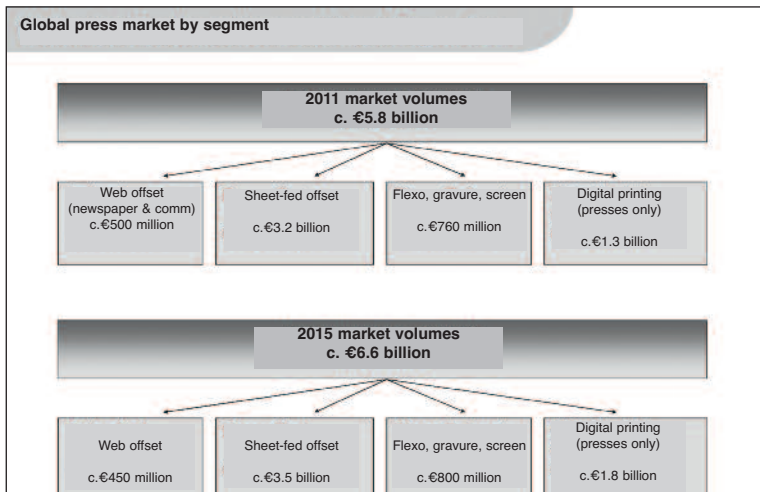
Wifag in particular, but also Manroland, devoted a large part of their press conferences to the 'modern-

or a new Pecom environment with new control desks.

For Wifag a project in Lahti (see page 15) should be a forerunner for its cooperation with Gamag, the rebuild specialists from Berne. Goss, for its part, was more than happy to talk about an extensive retrofit project at the Sin Chew Daily in Malaysia, where new press controls are being fitted to 32 single width press towers, making them fit for the requirements of the next ten years.

Besides the press manufacturers, companies such as WRH Marketing are also focusing on mechanical and electronic retrofits and were promoting a whole series of modification packages intended to rejuvenate Ferag production lines.

SMART AND PRACTICAL. The aim of some of the newspaper production technologies on show in Frankfurt was to add options to what is already



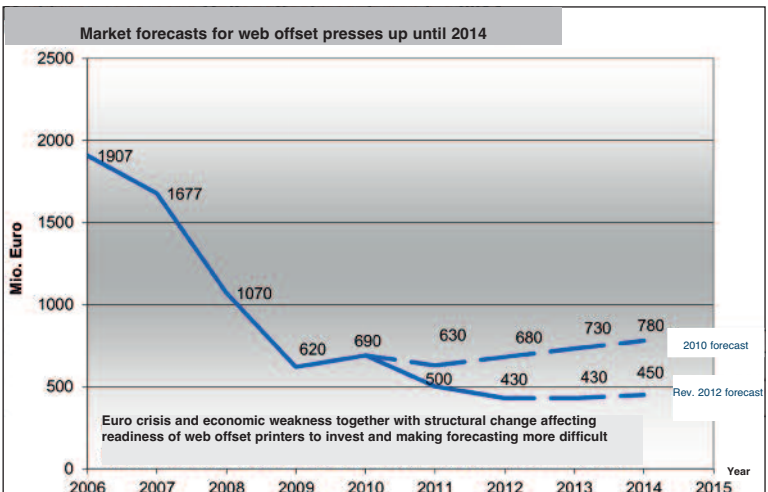
KBA presented this forecast at the WPE of how the global press market will change up to 2015 in terms of printing processes. Note that 50% of digital print business comes from consumables and services and this is not included in the above totals.

lapsed from €1.9 billion in 2006 to €500 million in 2011 and it has now revised its estimates for 2012 and 2013 downwards in expectation of demand continuing to bump along the bottom.

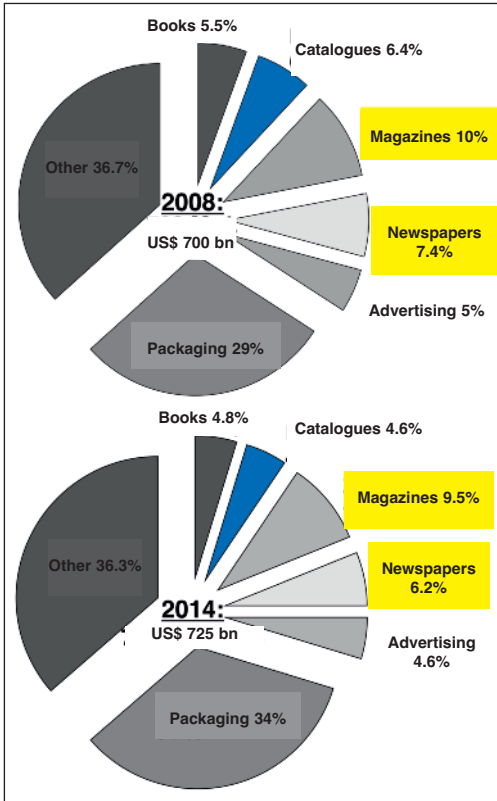
KBA has added cheaper models to its portfolio of presses with the launch of the CL version of its Commander CT. In this variant the compact press towers cannot be moved apart. How-

ization' of newspaper presses. The Augsburg manufacturer used examples from Hong Kong, Brazil, Canada and Luxembourg to show that many publishers are thinking about extending the life of their current kit rather than digging deep for a new press. A variety of things can be done here such as reducing web width, improving print quality, adding new ancillary devices

high level technology. KBA, for example, presented impressive printed samples of work by the car photographer René Staud to demonstrate the ability to coat newspaper products inline on the KBA Cortina, and it also showed zip perforations on spreads of the kind offered as a special advertising format by the Würzburg Mainpost regional newspaper.



Following a further drop in demand in 2011, KBA has now revised downwards its 2010 estimate of the market for commercial and newspaper web offset presses.



The printing market is growing but its breakdown by product categories is changing. According to a 2010 forecast from PRIMIR/NPES, digital is mainly taking share from offset in books, direct mail and advertising. The Internet is reducing print and advertising volumes for newspapers, magazines and catalogues. Chart: KBA.

Tolerans, the Swedish manufacturer of inline stitchers, opened up the prospect tabloid newspapers featuring cut outs to make it easier to find individual sections. The solution consists of two die-cutting cylinders integrated into a ribbon stitcher to produce cut outs that can vary in size and shape. Such solutions, which enhance the newspaper product and make it more striking or easier to use, were primarily aimed at top tier newspaper printers.

MOVING FORWARD. Besides several Commander CT/CL sales over recent months, KBA was also able to announce another – so far unnamed – European Cortina customer (“waterless has far from had its day”). Its rival, Manroland, was directing the gaze of its potential customers towards Kempton and Bozen – where it has pilot customers for its new E Line newspaper press and its latest control desk design with iPad like operating modules.

Peter Kuisle, Executive Vice President for Sales and Service at Manroland Web Systems, described the first nine months following its takeover by the Possehl Group as a success story, with orders for 22 newspaper presses being taken during 2012. The new CEO of the company, Eckhard Hörner-Maraß, did not travel to Frankfurt for the World Publishing Expo but instead visited Manroland customers in the USA, China and Australia during October and November.

Goss: role of new CEO is to deliver growth

■ Many new faces have appeared at the helms of the major press manufacturers over recent months. Apart from Heidelberg, new senior managers have been appointed to the newspaper press manufacturers: Manroland, Wifag and Goss.

The new Goss CEO, Rick Nichols, was appointed in June 2012 and came from Terex Cranes and he was at the WPE in Frankfurt in order, “to get to understand the printing industry better and to talk to as many customers as possible.” Nichols has succeeded Jochen Meisner and has been given the remit of optimizing product portfolio, workflow and corporate structures. Goss is aiming to become more competitive and so expand its market share. Its owner, Shanghai Electric, probably wanted a CEO who would go for growth, is how Nichols viewed the change in the company’s leadership.

With production on three continents, around 750 of the company’s 2,200 staff work in Europe. How Goss’s broad range of presses might change is still a matter for speculation. Currently, it stretches from the 96-page Sunday 5000 heatset press through the third world bestseller, the single width Community newspaper press, to the M-600 reel to sheet press. At Drupa a web offset

press was also launched for packaging printing. Nichols and Senior Vice President Commercial Bert Schoonderbeek told *Deutscher Drucker* that no decisions have yet been taken about the path it will take. However, Nichols described himself as an advocate of platform strategies and mentioned the problem of offering the market the necessary service for ‘one-offs’ over the long term. (ben)

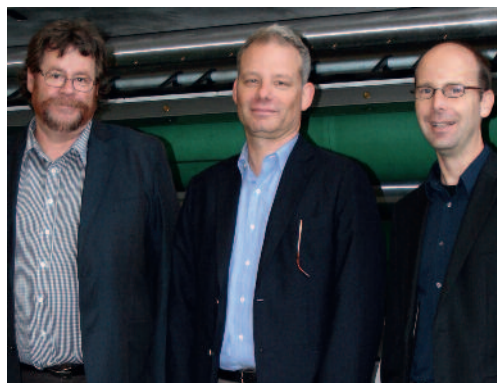


The new Goss CEO, Rick Nichols (r.), and Bert Schoonderbeek, Senior Vice President Commercial, in conversation with *Deutscher Drucker*.

Modernization projects: Wifag working with Gamag

Finnish contract a model for future cooperation

■ Wifag Maschinenfabrik AG, a division of Wifag-Polytype Group (Fribourg/Switzerland) and a specialist in newspaper presses, and Gamag Grafische Manufaktur AG (Berne/Switzerland) have signed a cooperation agreement. In future, the two companies aim to cooperate on the modernization and modification of web lines.



Working together on automation and modernization (from l. to r.): Urs Eymann (Gamag management), Jörgen Karlsson (CEO Wifag) and Rolf Mani (Wifag Automation Director).

ization and modification of web lines. Gamag has been working in the graphics industry for two decades, primarily in Europe, North and South

America, and it currently has 16 employees handling removals, reinstallations and retrofits of web presses. The Wifag contribution will primarily consist of its developments in the area of automation. A modernization contract from Finland, which was announced at the World Publishing Expo, is serving as the jumping off point for the proposed cooperation. The customer is Esa Lehtipaaino Oy, which has acquired a used KBA Express from Oulu in Finland. The intention is for the press to be modernized, reconfigured and recommissioned in Lahti by the end of 2013. Gamag is coordinating the overall project.

The use of Wifag drive and press control (Platform Plus) involves a rebuilding of the press tilters, the draw rollers in the turner module/folder superstructure and the folder to incorporate direct drive technology. The electromechanical side register drives and the mechanical facing register as well as its electromechanical positional drives will also be renewed. Two Wifag control desks will control the press and it will be fitted with a Wifag softproof system. The package will also include a Wifag production planning and press pre-setting system, with the overall contract including press removal, transport, the retrofit, which will be partially carried out in Lahti and Petäjävesi, reconfiguration and integration of Wifag automation solutions, and the system’s re-commissioning.

Which technologies really drive the industry forward?

INNOVATIVE TECHNOLOGY CONCEPTS ■ In a major online vote, the readers of *Deutscher Drucker*, *Deutscher Drucker – International Edition*, *Grafische Palette* and the visitors to *print.de* have voted for the most innovative technologies of 2012 from a shortlist of 33 technology concepts in the ‘prepress’, ‘print’, ‘postpress’ and ‘materials’ categories. Here are the winners and those who took second and third places.

By Bernhard Niemela
Editor-in-Chief,
Deutscher Drucker

■ In previous years voting for the most innovative technologies formed part of the PrintStars – the German Printing Industry Innovation Awards; but, starting with this year, the PrintStars will be focusing exclusively on innovative printed products. The technology vote has now become a separate competition in its own right and at the same time it has become international. What remains unchanged is that the vote is online. The aim is to allow (potential) users to have their say and cast their votes. 1,643 people voted in this year’s competition.

PREPRESS. A wafer thin decision gave the prepress award to EFI’s MIS system ahead of Agfa’s Advantage, with an average score of 7.77 points to 7.76. Third place went to the can:view2 LED softproofing system from Caddon Printing & Imaging.

The winning EFI MIS product consists of EFI Digital FrontStore, EFI Pace, EFI PrintSmith, EFI Monarch and EFI Radius. EFI Digital FrontStore is a web site and shop that print service providers

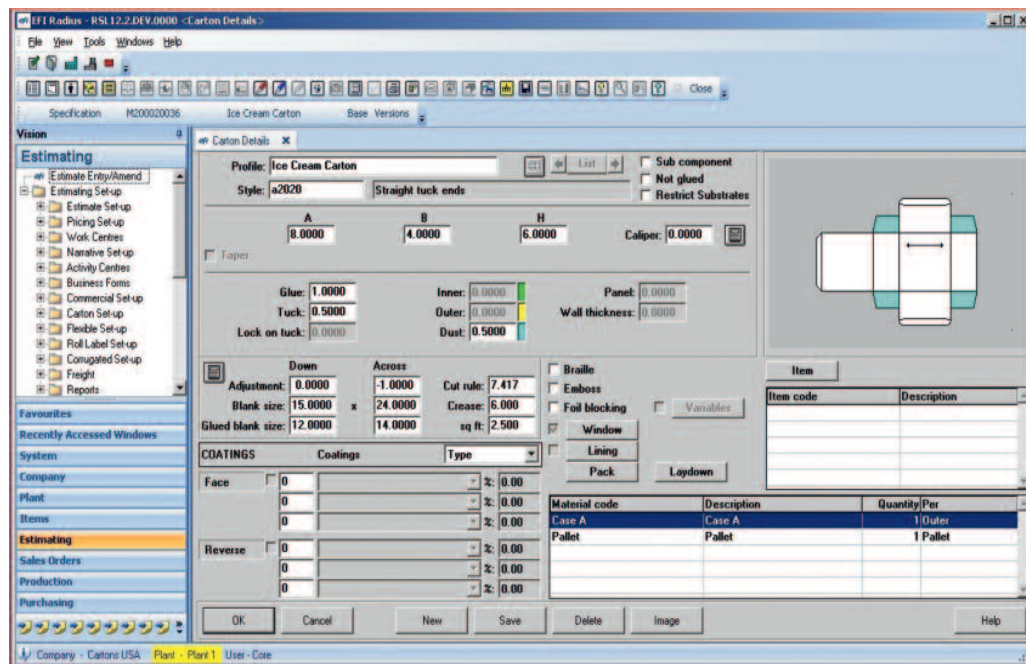


can personalize themselves. The shop offers the standard types of printed matter for the customer to order and Digital FrontStore can be installed by the customer so its own staff can manage print documents, send them for printing by the company’s printer and have them printed automatically. EFI Pace is a fully integrated, browser-based print management software package that has been specifically developed for the printing and media industry. It covers all areas of a printer’s output, from estimating to dis-

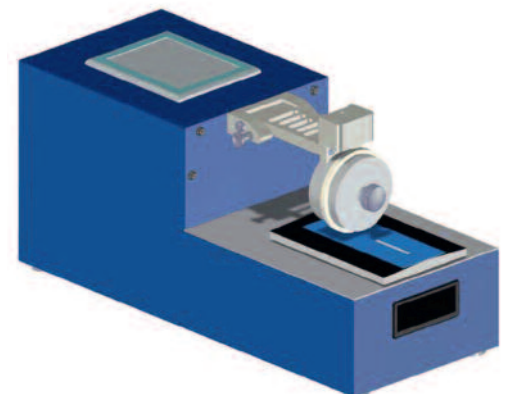
patch. Estimating has been specifically extended for large format printing. EFI PrintSmith has been undergoing enhancements over more than a decade and is aimed at copy shops, on-demand printers and small commercial printers. It is fully integrated into Digital FrontStore. EFI Monarch is intended for larger graphic companies with one or more production sites that require seamless workflow automation and that specialize in publications, books, direct mail, transactional and commercial printing. EFI Radius is specifically tailored for the production of labels, folding boxes and flexible packaging. The seamless integration of all the individual application programs through the use of open standards such as JDF means that printers can integrate the individual EFI MIS programs into their existing operation. Browser based access to all programs is useful and allows sales staff to access estimating data at any time from laptops or iPads.

PRINT. The winner of this category was IST Metz’s Ink Rub Tester (averaging 7.03 points), just ahead of the iRegister Pro iPhone app from Techkon (averaging 7.02 points). The Isra Vision ProofStar proofing solution took third place on 6.85 points.

The winning Ink Rub Tester (IRT) from IST Metz is a device for determining the degree of curing of UV coatings and inks and can be used on all two-dimensional coated paper or film surfaces. It is capable of performing the normal scratch and solvent tests, whilst offering the advantage of consistent test conditions. The



Prepress Gold: the EFI MIS system



First place in the Print category was taken by the IST Metz UV curing tester.



The Zünd Systemtechnik S3 Digital Cutter was the winner in the Postpress category.

pressure applied by the test head can be adjusted using weights and the device uses a fixed 50 mm stroke length. The sample is arranged in such a way as to present a consistent rub area, which guarantees highly reproducible test results.

POSTPRESS. Scoring an average of 7.67 points, Zünd Systemtechnik's S3 Digital Cutter secured first place ahead of the RSP Finishing System 2.0 from Cito System (7.48 points) and the Polar Mohr WiMotion knocking block (7.43 points).

The S3 Digital Cutter from Zünd Systemtechnik is modular in design, which allows it to be expanded and for tool systems to be selected to handle stiff and flexible materials up to 25 mm in thickness. Optional extras for handling materials turn the S3 into an all-rounder. A direct drive system means that the S3 offers speed, whilst tools for cutting and creasing as well as a 300 W routing set extend the scope of the machine. The S3 also boasts award winning Zünd Cut Center Software.

MATERIALS. The Durophan Plus laminating film from fini.tec HPF secured an average of 6.43 points to take first place, whilst Agfa Graphics came second with its N94 VCF plate (6.03

points). Kodak came third with its Sonora XP thermal plate (5.76).

fini.tec HPF's Durophan Plus laminating film offers a scratch and abrasion resistant polypropylene film that is ultra matt, glues well, can be printed and coated and is environmentally friendly to produce. Up until now, the problem with polypropylene has been that even with corona pre-treatment its surface tension is low. Following manufacture, the surface tension steadily declines so that within a few months it is no longer possible to guarantee reliable printing or gluing. With Durophan Plus the manufacturer has managed to achieve a surface tension that is stable for a minimum of twelve months, which ensures reliable gluing, printing and coating.

Durophan Plus is also the highest matt (below 6 gloss points) and most scratch and abrasion resistant polypropylene film on the market. Its primary application is for paper lamination in areas such as book covers, folding boxes, folders, ring binders and other graphic products. Durophan Plus is now also used for flexible packaging, where it usually still glued with a second functional film; and, finally, it is used as a decorative film in the furniture industry.

Digital Ink System to replace ink ducts

Colour measurement system with Spectralcam HD

■ Quadtech Inc. (Sussex, Wisconsin/USA) showed high speed inline inspection and spectral colour measurement solutions for film, foil, paper and other substrates for use by flexo and gravure packaging printers at Emballage 2012 (Paris Nord Villepinte). According to the exhibitor, the press controls should help to reduce makeready times and wastage to a minimum whilst delivering consistent print quality over the whole web. The Digital Ink System was another new product. This is designed to replace conventional ink ducts in web offset printing with computer-controlled ink injectors.

The Digital Ink System replaces conventional ink ducts with computer-controlled ink-injectors. This should allow considerably more precise density control over the entire printed image, since the required amount of ink can be precisely and consistently metered for each control zone at all press speeds, according to Quadtech.

Besides markedly improved colour density the system should also eliminate the costs that stem from soiling due to open ink ducts. The result is immediate and substantial savings on ink, paper and maintenance. Quadtech is confident that if an existing open ink duct system is converted to its injection system – or a new press is ordered with the Digital Ink System – then the up front investment will be rapidly recouped.

The Quadtech colour measurement system with Spectralcam HD should allow continuous inline monitoring of virtually all reel-fed packaging materials, including transparent and translucent substrates. The Spectralcam camera calculates precise L^* , a^* , b^* , ΔE and Δ densities at full press speed. It measures multiple colour aim values in the job without the need for colour measurement strips or patches.

A low friction web stabilizer (patent pending) uses vacuum technology to stabilize the web as it runs over a surface in order to keep the measurement point at a fixed distance from the camera. This, according to Quadtech, opens up the prospect of a controlled and repeatable method for spectral colour measurement on transparent and translucent films or papers during actual production without the risk of damaging the substrate.

The Quadtech Color Quality Solution, which was launched in May 2012, is a joint venture with X-Rite and the Huber Group and adds ink formulation functionality to the measurement of true spectral colours by combining inline spectral data from Quadtech, ink formulation data from X-Rite and ink dispensing technology from the Huber Group.

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www.print.de, info@print.de

Managing Director: Bernhard Niemela
E-Mail: b.niemela@print.de

Editor-in-Chief: Gerd Bergmann,
E-Mail: g.bergmann@print.de

Advertising and Translation: Neil Stratton, Babel Marketing Ltd., Dellstone, 6, Ivy Cottages, Hinksey Hill, Oxford OX1 5BQ, United Kingdom, Tel.: +44 (0)1865 739484, E-Mail: n.stratton@print.de
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Hot foil stamping at the limits of feasibility

AN EXPERT REPORTS FROM THE COAL FACE ■ “Is the through printing of the silver lines too pronounced and was the hot foil stamping too messily executed and is there therefore a fault in the execution or is such through printing inevitable with letterpress?” This was the question our expert was called upon to answer in gathering evidence for a legal dispute.

■ **THE DISPUTE.** Expensive invitations were produced for a consultancy on coated card with a solid gold (spot colour) background. Single colour motifs and text were then printed on this and fine lines, text and logos were then hot foil stamped on the card.

An initial print run was rejected due to a forme fault and the reprint was also rejected because, in the view of the plaintiff, the stamped lines came through as ‘reliefs’ on the reverse of the hot foil stamped card. This time, the defendant refused to reprint, arguing that for technical reasons it was not possible to improve matters. Since it was not possible to reach agreement amicably, the lawyers were called in.

INSPECTION OF THE SAMPLE MATERIAL. The evaluation was made purely on the basis of a visual inspection. A visual comparison of the first and second batches of the invitation revealed that the through printing of the stamped lines

The better detailed reproduction of the fine stamped elements resulting from the better printing conditions then resulted in the fine lines partially penetrating through to the reverse in the second batch of invitations that are the subject of the dispute.

This is clearly process related and could not be avoided with the substrate that was used, since the substrate thickness and the deformability of the substrate during stamping play a major role. The downside of good reproduction of the details is the printing through of fine elements.

METALLIC PIGMENT INKS. Matters were aggravated by the fact that a metallic pigment ink was used for the printing of the gold solid area. This ink is highly sensitive to pressure and reacts by exhibiting undesired matt/gloss effects.

Consequently, matt/gloss marking may arise even when there is no visible mechanical print

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Michael Kirmeier, publicly appointed and sworn expert for quality evaluation of printed products, runs an expert’s practice in Munich and works for Prüf-bau.

↳ mk@druckgutachten.de
Tel.: +49 (0) 89/62 26 94 03
www.druckgutachten.de



Figure 1: Distorted transfer of fine elements in the first batch.

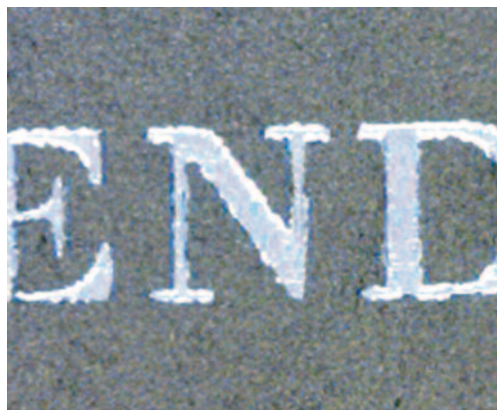


Figure 2: Good detailed reproduction of the fine elements in the second batch.

in the first batch was clearly less pronounced than in the second one. According to the records, no complaint had been made about through printing of the lines in the first batch.

On more detailed examination under the microscope it became clear that in the first batch fine hot foil stamped elements had either not been transferred or only partially transferred due to the markedly lower stamping pressure. Figure 1 shows an example of this. In the second batch these elements were better transferred due to the significantly higher stamping pressure, as figure 2 clearly shows.

through of the stamped lines. This is the case with some of the through printed lines that are the subject of the complaint.

Furthermore, there are also areas of the lines that display mechanical deformations on the reverse side. In one specific area of the second batch of invitations mechanical deformations are apparent in the outer regions of the lines that do not arise in the central region.

Here, a better makeready of the stamping forme would have resulted in a better stamped result.

ANSWER TO THE QUESTION. As a result of the investigations it was possible to state that the general execution of the hot foil stamping lay at the limits of what was technically feasible given the substrate being used. In order to achieve good hot foil stamping results the preparation of the stamping forme would require elaborate preparation (makeready) coupled with stamping conditions (pressure, temperature) matched to the substrate being stamped.

Lower pressure would result in less marking on the reverse but the reproduction of the fine stamped elements would be impaired. A better reproduction of the details of the fine elements would lead to marking on the reverse due to the higher pressure. This was exacerbated by the use of the highly pressure sensitive metallic ink.

With regards to the through printing of the stamped lines it was the view of the expert that only that mechanical through printing that could be prevented by more elaborate makeready of the stamping forme could be classed as a fault. As described above, the other markings arose due an effort to achieve a good stamped result in the reproduction of the fine stamped details on the substrate that was being used. A price reduction of 10% was set for this fault.

Edited by Frank Lohmann

A web offset press with no heat build-up and no ink mist

PATENTS AND REGISTERED DESIGNS ■ Web offset presses generate heat as a result of many different factors. This, combined with enclosure of the press units, can result in the build up of warm air and in high levels of ambient humidity (nearly 100%). Such conditions are detrimental to a stable printing process. The invention describes a web offset press that should allow such problems to be dealt with.

■ Besides these climate problems, ink mist can also form, soiling the press and posing a threat to the health of those working on the press, as the patent application explains.

Air duct elements therefore run into the press units in such a way that these elements can carry away any air accumulating in the vicinity of the press units, according to the application.

BUILD-UP-FREE OPERATION. According to the developer, this invention is the first to propose air duct elements running into the press units of a web offset press so that air accumulating in the region of the press units can be carried away. It should make it possible to:

- effectively counter the build up of warm and possibly humid air in the vicinity of the press units.
- create ambient conditions that are favourable for the printing process in the vicinity of the press units in a simple and straightforward way.
- It is also claimed that there is no risk of a web offset press being soiled as a result of ink mist.
- Another important consequence is that it should be possible to prevent the risks to

the health of people working on presses, as the application further states.

FURTHER DEVELOPMENTS. If one looks at the further developments of the invention, in one of them sections of the air duct element run roughly horizontally in the tunnel of the press unit above and/or below the forme cylinder and the transfer cylinder and the horizontal sections join vertical sections of the air duct elements.

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Air is carried away from the vicinity of the press units along the horizontal sections of the air duct elements and this air is then removed via the vertical air duct elements.

Ideally, the air carried away from the press units is cleaned by at least one filter. The clean-

DD SERIES IDEAS FOR TOMORROW'S TECHNOLOGY

We provide a look at patent and registered design activities in our industry. In this issue: Manroland Web Systems GmbH, 86153, Augsburg – Patent application, document No. DE102011015306A1

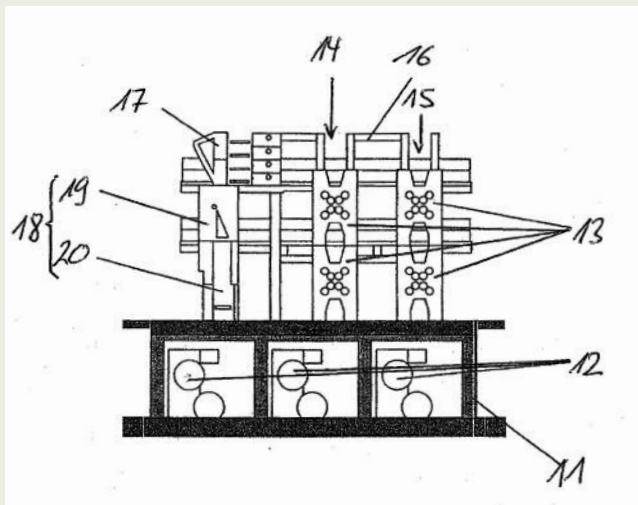
ing of this air by at least one filter is recommended because it can prevent ink extracted from the press units along with the air from reaching the surroundings.

A further development of the invention envisages, for example, that cladding and/or protective fittings designed as hollow components should form the horizontal sections of the air duct elements and/or the vertical sections of the air duct element.

Then, if cladding and/or protective fittings designed as hollow components form the horizontal and/or vertical sections of the air duct elements, existing components can be used to carry air away from the press units. Consequently, access to the press units is not further impaired by the air duct elements, as the application further explains.

IMPROVED CLIMATE. The additional fittings on the press units should have the effect of enclosing the press units so that warm and possibly humid air can be collected in the vicinity of the press units. Given the current state of press technology the effect of the resulting climatic conditions is detrimental to a stable printing process. In order to be able to carry away the air collecting in the vicinity of the press units, a web offset press as envisaged by the invention has air duct elements running into the press units. As the application further explains, the developer is convinced that warm and/or humid air gathering in the vicinity of the press units can be simply and reliably carried away from the press units by these air duct elements, so that an accumulation of warm and possibly humid air in the vicinity of the press units can be counteracted; creating a climate that makes a stable printing process possible. **Frank Lohmann**

The air duct element serving a press tower (14 or 15) has horizontal sections so that each horizontal section runs in a tunnel of a press unit (13) beneath the forme cylinder and the transfer cylinder in the press unit in question. Alternatively or additionally it is also possible, according to the patent application, for sections of the air duct element to run horizontally above the forme cylinder and the transfer cylinder in the tunnel of the press unit in question. In addition, the horizontal sections of the air duct element running into the press unit should join vertical sections of the air channel element. The air removed from the press units should then be carried away from the press towers by the latter. In this arrangement, the horizontal sections of the air duct element that run into the vertically stacked press units of an individual tower join a common vertical section of the air duct element in question.



Print management customers: opportunity or risk for print service providers?

PRINT MANAGEMENT ■ In 2008 the German printing market was worth somewhere in excess of €30 billion and 9% of this was handled by print managers. A study by Pira International forecast an 18 % increase in the volume of print management orders by 2013. Print management is a service concept that has been well established in the UK for some 35 years and it has been making headway in Germany for the last ten years or so.

■ Print management is a purchasing service in which the print manager acts as a middleman and expert adviser between the customer and print service provider, handling the pre-financing of print jobs and charging the customer. Customers are offered permanent account managers who advise them on all (print) media questions. These account may either be seconded to the customer's own premises or be based in the print manager's offices.

VARIATIONS ON A THEME. The term print management is used in differing ways by us and the distinction between it and the print broker is unclear. The classic print broker tends to be a freelance or commercial representative active in national markets. Now, however, there are German companies offering print management services that refer to themselves as print brokers.

Print management is not to be confused with 'print(er) management', which is a service focusing on a company's digital printers and copiers, and which relates to (office) printers. Advertising agencies also offer to handle the sourcing of printed matter and the customer benefits from having just a single contact for the production of a print job. It is, however, rare to find print media campaigns being handled internationally in this way.

Printers too may in some cases act as print managers in order to expand their range of services and to increase customer loyalty on a national level. Print managers are primarily characterized by their international nature. They offer internationally active companies who are looking to achieve consistent brand management a network of spe-

cialist consultants and a broad supplier base in several countries. Contracts are generally drawn up for a trial period and then for a number of years (usually 2 to 5) and frequently guarantee savings for customers.

PRINT MANAGEMENT CUSTOMERS. Customers for print management services are secured through large-scale international invitations to tender to which print managers respond by determining and submitting the lowest prices from their supplier base.

Typical customers are international companies from all industries that use print advertising and who buy anything from €1 million and up. The finance sector (24%) and retail (23%) account for the largest shares of the market volume handled by print managers. Travel and leisure accounts for 10%, whilst publishing (periodicals, books, advertising printing, forms and POS) and government each account for 9%. Telecommunications and IT account for 7% and the pharmaceutical industry is responsible for the smallest share of 5%. The remaining 14% is made up of other industries and service providers, including the motor vehicle industry.

THE PRODUCT SPECTRUM. Printed products of all kinds are handled, including marketing print, corporate printed matter, POS, print-on-demand products, magazines and company reports.

Around half of the print volume handled by print management in Germany falls into the category of magazines, newspapers and books. Office items and forms together with mailings account for 10% apiece, labels and packaging as well as

document management for 6% each. Printed advertising accounts for only 5% of print management volume, whilst POS products make up 3%. The remaining 12% consists of various products such as security printing, envelopes, plastic cards, wallpapers and so on.

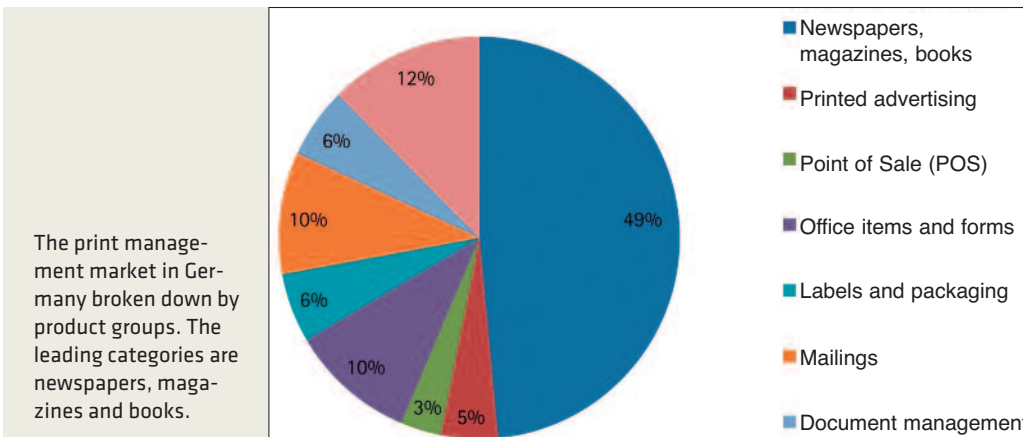


Print management is not to be confused with print(er) management, which is a service dealing with digital printer and copier assets in companies.

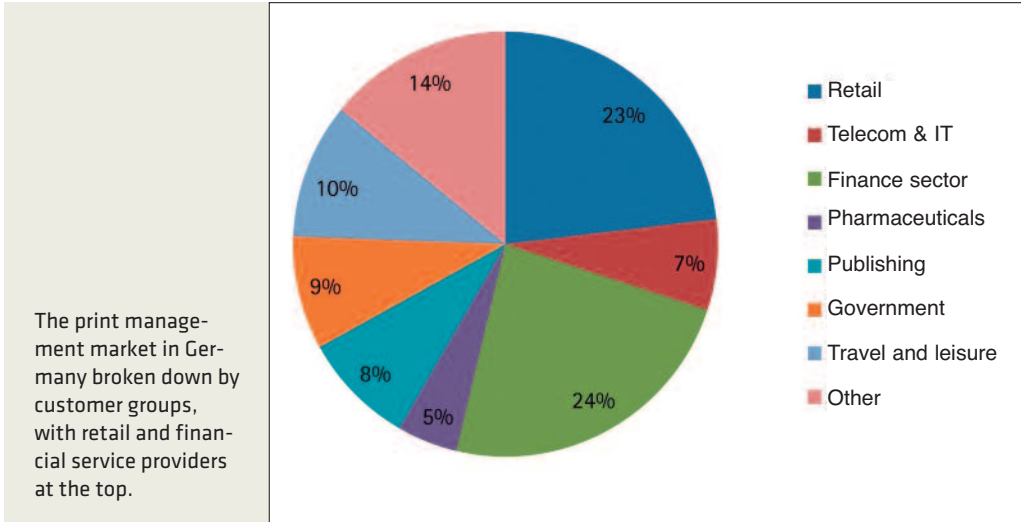
The range of services includes the logistics services involved in the distribution of printed products, mailing fulfilment, advertising material sourcing and distributed printing across national frontiers. Comprehensive reporting is a fundamental part of the package. On the other hand, the services provided by a print manager generally include little or no creative input and they do not offer the classic agency service.

ADVANTAGES AND DISADVANTAGES. The advantages for the customer are, firstly, a technically knowledgeable contact (especially in countries where, unlike Germany, there is no widely based professional training in the graphic arts). By being able to call on a larger network, such contacts are able to handle peaks in work without any problem and without the final customer having to provide specialist buyers to cope.

Another advantage is the ability to tap into knowledge of local markets and prices, together with international supplier management, cross border reporting of print costs and product categories, supplier turnovers and coordinated (and multi-national) campaign planning with logistics. The conclusion of framework agreements and other measures for contractually agreed lev-



The print management market in Germany broken down by product groups. The leading categories are newspapers, magazines and books.



els of cost savings should help customers to achieve targets for purchasing savings. In addition, it is possible to achieve a beneficial reduction in the supplier base without any loss in the level of service. Demanding activities such as print acceptance, supplier qualification, on and off site, and quality control are also undertaken by print managers. Long payment terms and, possibly, consolidated statements simplify payment procedures.

IT'S NOT JUST CUSTOMERS WHO PROFIT.

The advantages to printers of working with print managers can include access to new customers and jobs that would not otherwise be within reach. Then there are higher order volumes and a wider customer base without the need for any external sales force activity. It may also be possible to conclude price list based framework agreements that minimize time intensive estimating. On top of this there is access to favourable terms for paper.

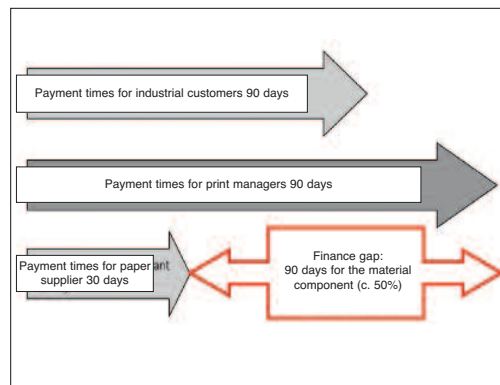
Access to Europe-wide requests and tenders through the print manager is another benefit for the printer, who would otherwise not enjoy such market access or who would only do so with considerable sales effort. Quotation enquiries are expertly checked by the print managers staff and clarified with the customer so that the work the printer has to do in this area can be minimized.

THE DOWN SIDE FOR PRINTERS. The disadvantages and risks for printers are payment times that are often long, especially in the case of British print managers. There is little direct contact with the final customer, which means that the wider customer base cannot be actively integrated into selling processes. There are longer communication paths in the case of queries, since, in general, the print manager has to be contacted first. However, this is not that uncommon in the case of jobs being handled by advertising agencies.

The processes by which the print manager itself wins customers often involve substantial tenders. These in turn involve requests to print service providers for prices and this can place a considerable estimating burden on the printer's staff. The products for which quotes are required are usually printed items from previous years that are

documented but they will not necessarily be repeated precisely as they were.

So, in addition to these quotations, up to the minute prices for printed products will also be requested. As a result many quotation requests will be received. Some of these will not have



One disadvantage is when print managers take 120 days to pay, which means printers have to pre-finance their paper for long periods.

been adequately filtered in relation to the range of service offered by the print service provider in question and many will not result in a job.

The narrowing of margins should also not be forgotten, since a part of the in any case tight margin is creamed off by the print manager. However, this is also the case with other intermediaries such as advertising agencies. A downward price spiral is made worse by intensive, Europe-wide competition. However, this also affects printers whose previously direct customers begin to work with a print manager or who begin to do their own print buying on a Europe-wide scale.

WELL-KNOWN SUPPLIERS. In terms of sales, the big players in print management include RR Donnelley, Williams Lea (Deutsche Post), Workflow One, Standard Register, Pitney Bowes; suppliers who are best known for office items such as Office Depot and Corporate Express; companies known from the copier/digital printing segment such as Xerox, Océ and Ricoh with

a specific print management segment, as well as mid-sized suppliers such as Adare, Communis, HH Global, Banner Managed Communication, Charterhouse and others.

MARKET TRENDS: SEE PRINTING INDUSTRY.

Print managers are exposed to the same market trends as those facing the printing industry itself. These include the altered perception and value put on printed products, technological aspects such as the migration of advertising budgets online and mobile advertising, as well as the demand for cost-neutral, environmentally friendly products.

The margins for sharing between print service provider and print manager are slim and the price pressure applied by the customer high. The national infrastructure a print manager needs to build up in order to be able to serve customers locally is expensive.

The pre-financing of jobs by the print manager can result in gaps in financing and so print managers may strive to keep payment times to their suppliers longer than the terms they have agreed with their customers.

Together with the European trend to longer and longer payment times, this can pose problems for printers. Since materials account for around 50 per cent of an order, they will also have to pre-finance a not inconsiderable proportion of the order volume, but cannot in general impose longer payment periods on their own suppliers

DECIDE FOR YOURSELF. So, does it pay to work with a print manager? You need to pose the following questions:

- How much could you save on your external sales force expenditure as a result?
- How high does your margin have to be for the business to pay?
- How long a payment time can you cope with?
- What order volume might you probably achieve?
- Could you save costs through the print manager's paper buying terms?
- How are you going to check how economically successful the cooperation is? How much is your print management customer worth?



THE AUTHOR

Carola Lammich, Master of Business Consulting (M.BC.) and Dipl.-Ing. (FH) Printing Technology, has many years of experience in the printing industry and print management. Today she is an independent professional.

→ consultant@consultingprint.com