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ROTO SMEETS FOUR-MONTHLY NEWSLETTER



Jerry Vecht of Reed
Business on Inside:
keep your workflow simple
Paper prices rising
Get the bigger picture
Address the reader
personally

Trouble-free submission with Insite

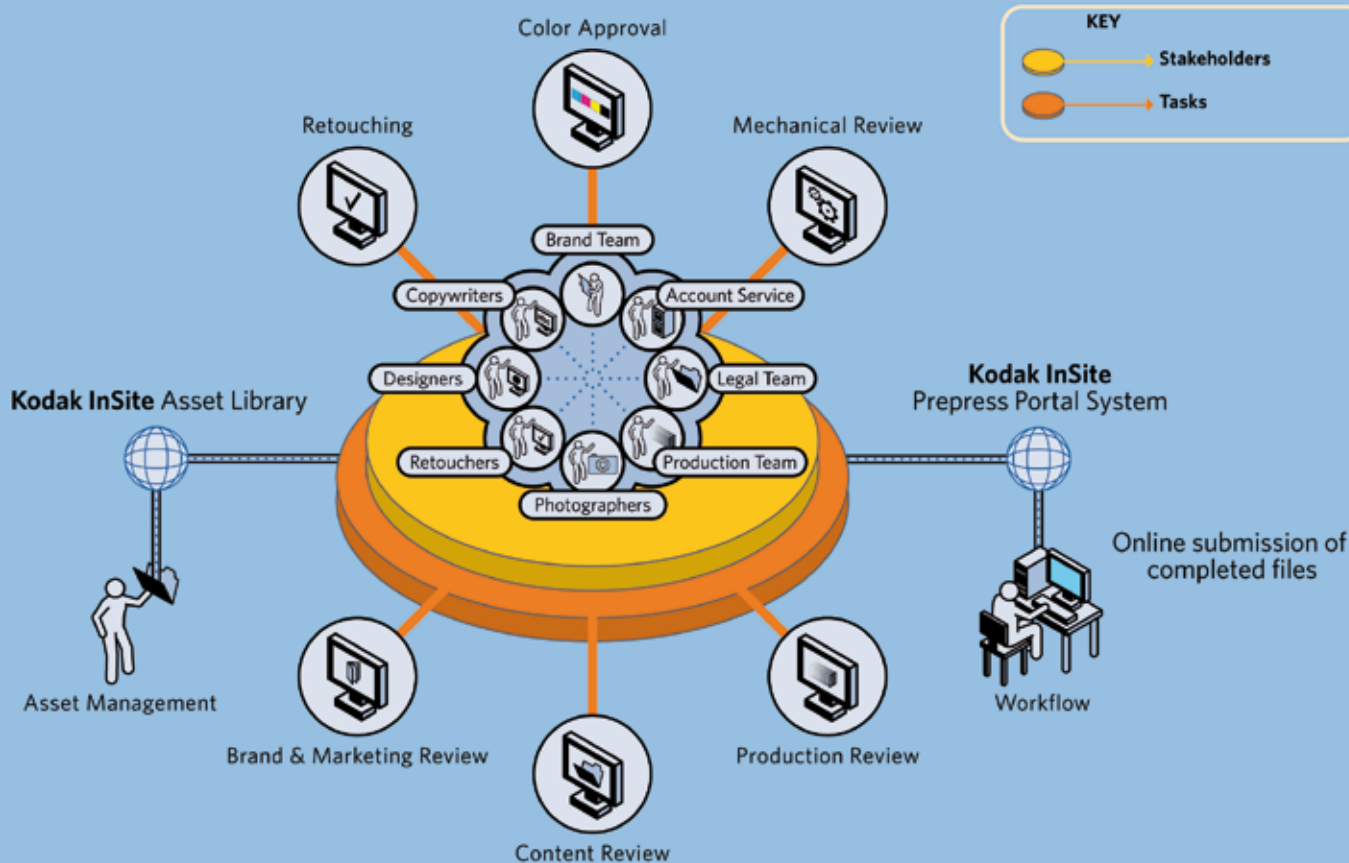
Jerry Vecht, Reed Business:
"Keep a simple workflow"

INSITE IS SIMPLE, TROUBLE-FREE AND QUICK. THE CONCLUSION OF JERRY VECHT, PRODUCTION MANAGER AT REED BUSINESS IN AMSTERDAM: "IT ISN'T ROCKET SCIENCE, SO YOU SHOULDN'T PRETEND YOUR WORKFLOW IS".

Jerry Vecht is Production Manager at the publishing house Reed Business in Amsterdam. Together with his department, he manages 15 periodicals: three weeklies such as Elsevier and FEM Business, and 12 other professional publications, such as the well-known "De Accountant". Vecht knows all there is to know about the printing trade and the demands publishers make when it comes to printing. He followed professional training courses and started in 1984 at Elsevier Science.

"At the end of last year, Roto Smeets Utrecht asked us to test Insite. We were happy working with Rototrax, using our own telephone line and an FTP server. You do, however, remain vulnerable. And you always need to be able to submit high resolution files at the last minute. And that's where Insite can do so much more."

Kodak InSite Creative Workflow System



CERTIFIED PDF

Reed Business submits the editorial and advertising pages as a Certified PDF. "We define the size more or less one week before the publication date. We know the imposition scheme and deliver section by section. Both the editor's and the advertising department are satisfied with this method. When I arrived in 2001, we sometimes had some problems meeting the deadlines we had agreed with the printer but nowadays, we're familiar with the process".

The pilot with Insite was so successful that Jerry Vecht decided in January to end the test phase and to submit all his pages using Insite. "It is a simple system. We have high standards when it comes to submission, but if a low resolution image slips through the net anyway, we get an automatic notification which gives us the time to make the necessary modifications."

"The pilot was so successful that in January Jerry Vecht decided to end the test phase and to submit all his pages via Insite"

Insite works without a hitch, which is what it's supposed to do. Vecht: "It's not rocket science and that's how you should consider the management of the workflow. Keep it simple and clean. If it were up to me, Roto Smeets works with the Insite software. That would be really convenient for us."

WHAT IS INSITE?

Insite is a Kodak workflow software. The workflow can be accessed via a browser so you can use it anywhere in the world. After entering a user name and a password, the publisher or the advertising agency can directly check the status of the pages or see the booklets at the printer's. What makes Insite spe-

cial is its direct linkage to the Prinergy workflow that manages the graphic production process of the printer's. This means that when a file with laid-out pages is uploaded, it is directly checked for errors or imperfections. If there is an error, the sender automatically receives an e-mail. That allows him to fix the error on the spot.

An important part of Insite is the possibility to do remote soft proofing. This means the customer can view his high-resolution pages via the Internet. He can even check the colours on a calibrated monitor. And you can still submit files via FTP or WorkWizz.

The price of paper

THINGS HAVE BEEN BREWING UP FOR QUITE SOME TIME AT THE EUROPEAN AND CANADIAN PAPER MANUFACTURERS. EVER SINCE THE END OF 2005, PAPER MACHINES ARE REGULARLY CLOSED DOWN BECAUSE THEY CAN NO LONGER GUARANTEE A POSITIVE MARGIN. WHAT'S THE IMPACT ON THE MARKET? FOUR QUESTIONS TO SPECIALIST BERT VAN DRIE.

Bert van Drie: "An important side effect is the increase of the delivery times."

tends to rise

"In 2007 we have been confronted with a number of closures and the same trend can be felt in 2008. In the meantime, about 1.5 million tonnes of newsprint paper and enhanced newsprint paper and 1 million tonne of coated paper have disappeared from the market. Also when it comes to Sc, the Super Calandered paper, closures of capacity at the end of 2007 reduced supply by 300,000 tonnes.

LESS PRODUCTION CAPACITY, THAT MUCH IS CLEAR. HOW DO ENERGY COSTS INFLUENCE THE PRICE OF PAPER?

As is the case everywhere, paper manufacturers are confronted with a massive increase in the cost of energy. This can also be felt in the transport of the paper to the buyers. On top of that, the cost of raw materials has increased dramatically. The impact on the printing industry is clear.

WHAT ABOUT THE TURNOVER?

When we compare January 2008 with January of last year, we see an important increase in turnover for the better SC types, which are called Sc-cat(alogue). This can be partly explained by the fact that some customers consider it a worthy alternative to the more expensive LWC.

AND WHAT ABOUT THE OTHER TYPES OF PAPER?

In the LWC segment we also see a massive turnover increase versus last year.

This increase, together with the available total volume, explains the cost increase of paper on 1 January.

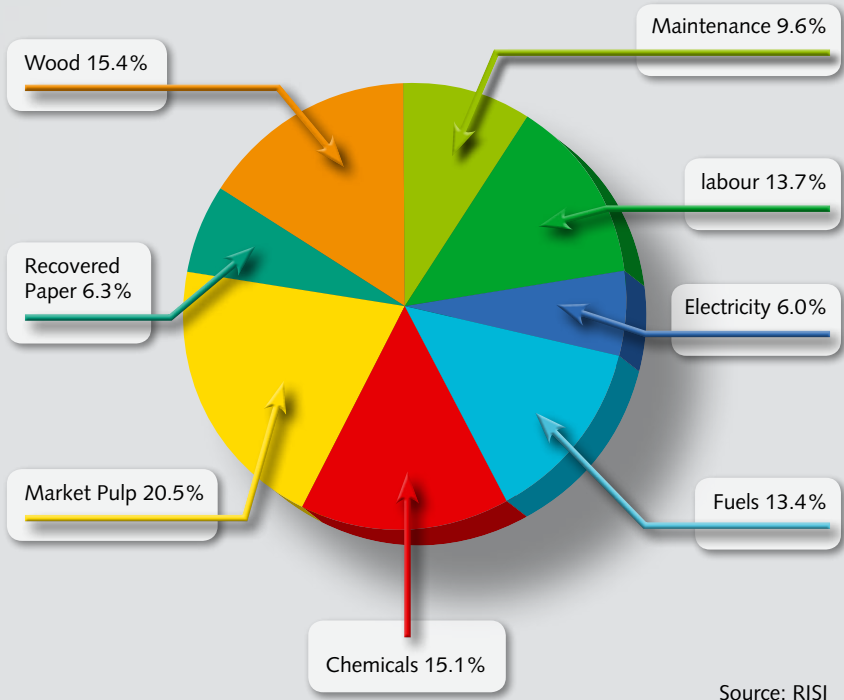
WHAT CAN BE EXPECTED REGARDING THE PRICE OF PAPER?

Paper is ruled by supply and demand. If the trend persists, this will not be the only price increase we will witness this

year. On top of the price increase, there is another side effect: the delivery lead times will increase. Printers will have to convert their booking into an order more quickly and make the paper "free for use" at an earlier stage in the process. It also means the customer will have to confirm the printing of his project at an earlier date.

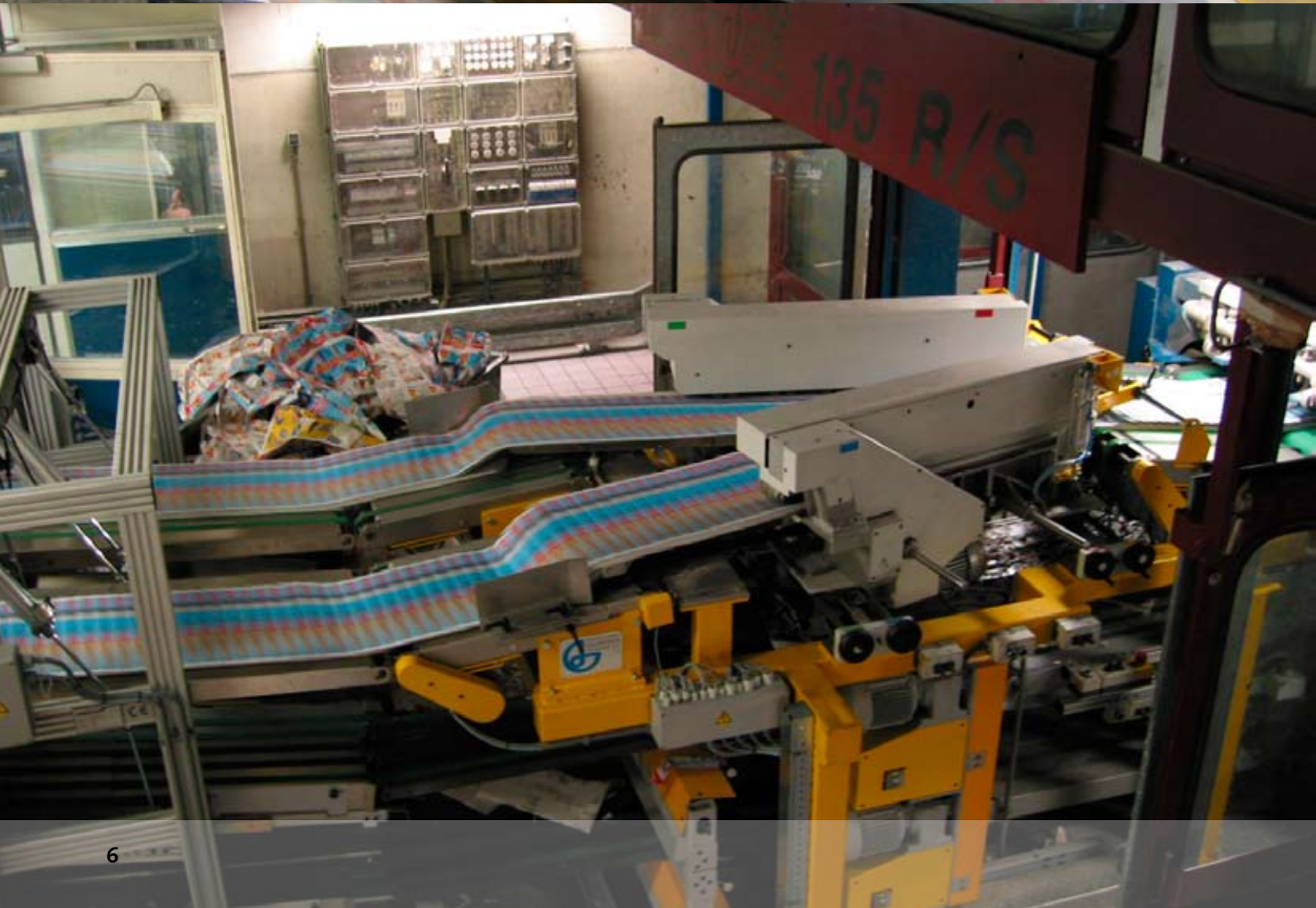
Answer: Impact of the rising share of energy

European Pulp & Paper Industry Average Manufacturing Cost Structures in 2005



The effect of the cost price of paper due to a number of price increases.

FORMAT FOLDING



Hans Falk: "Retailers want a nicely finished product for their customers".

New-sized publications after investments in Deventer

INVESTMENTS ALLOW FOR NEW PRODUCTS SUCH AS THE NEW SPINE GLUING SYSTEMS ON THE FOLDING FORMERS IN DEVENTER. "WE CAN SPINE GLUE USING BOTH FORMERS. AS A RESULT, CUSTOMERS CAN MAKE NICELY FINISHED PUBLICATIONS FROM A SMALL A4-SIZE UP TO A SIZE THAT IS NEARLY AN A2", SAYS HANS FALK.

At the end of February, Roto Smeets Deventer installed a new spine gluing system on both formers on gravure press n° 21. This press has a maximum paper width of 308 centimetres. "Because you glue in-line, your production speed hardly decreases. The customer gets a perfectly finished product".

Hans Falk, works at sales and & Production Support, enumerates the different possibilities of this type of press width. "Take for instance 16-page booklets glued on a size that is almost A4. But it can be bigger as well. It concerns "portrait" productions: the tails of the pages are attached to one another. Later on, they are cut and trimmed, hence the name in-line. We can make brochures of a near A4-size in a quadruple or octuple production, which means the production time is very short. And that's a significant difference when you have millions of copies to make."

PERFECT FINISHING

At the lay-out and pre-press stage, one needs to take into account a minimal glue line of 2 mm. "It is optically much nicer when the images correspond perfectly. But for the adhesion on MC paper, it is better when the paper is without ink on those places where the glue is sprayed. We don't glue the entire spine but leave an empty space at the top and the bottom. Thanks to this, you get the glue on the products, and not on the press. Don't

forget the paper runs at a speed of 15 or 16 meters a second through the press and over the formers. You don't want to see any glue residue". The spine gluing systems in Deventer are proving popular. Hans Falk: "You see, retailers want a nicely finished product for their customers. For this type of product, stitching is not an option. So that leaves only an unbound product or a product with a perfectly glued spine. We can now offer this possibility to our customers."

About sizes

What are the possibilities for glued products? Hans Falk lists the different sizes. "From 8 pages 200x200 mm in an octuple production, and 8 pages 340x480 cm in a quadruple production to 12 pages 425x580 cm and 16 pages 385x580 in a double production. The maximum size is a page of 425 by 580 millimeters. This allows you to make a broadsheet product of around A2 size, with up to 16 pages". Roto Smeets Etten-Leur has a similar gluing system. "The press there is a lot smaller – 196 cm – and it has only one former".

Get the bigger picture

DIFFERENTIATING YOUR MAGAZINE FROM THE OTHERS: THAT'S WHAT THE PLUS SIZES ARE ALL ABOUT. ONE OF THE WAYS TO DO THAT IS TO LITERALLY GET THE BIGGER PICTURE...

Publishers know the attraction of a packaging film that differentiates their magazine from all the others. Up until recently, the header bag could only be produced manually. Now, thanks to Rotopack, it can also be done mechanically. The unattractive intermediate slice that is needed to keep the magazine in place has now

become invisible. Specialist Gerrit Veldhuizen: "It's all about differentiating power. A header bag makes your magazine different from all the others".

CHUNKY

In order to increase the attractiveness of a magazine, sealing only uses a side seam. Now, an unattractive seam on the cover

or the back cover is a thing from the past. There are publishers who always choose to work with CPP film instead of the somewhat cheaper PE. "We print CPP film on the inside in order to protect the product's gloss. CPP is crystal-clear and guarantees optimal protection of the magazine", says Veldhuizen.

Sealing offers an infinite number of possibilities. Rotopack can insert gimmicks and other products up to a thickness of no less than five centimetres. "That is possible with a standard seal of 20 mu, even though 40 mu provides greater solidity".

Light fingers

You can also make magazines too attractive. That's why Rotopack sealed an edition of Playboy in a chunky foil of 40 mu. The reason? The magazine had a pack of cards that would otherwise have been stolen only too easily by someone with light fingers.

For more info on this header bag, please contact our sales office.



Marketing, publishing, production and creative directors can be quickly informed of the potential of print in the marketing mix.

drupacube – drupa for buyers of printing material

THE OLYMPICS OF THE GRAPHIC INDUSTRY. THERE ARE NOT ENOUGH SUPERLATIVES TO DESCRIBE DRUPA 2008 IN DÜSSELDORF. NOW THIS MEGA FAIR BREAKS ALL RECORDS.

With drupacube, drupa 2008 for the very first time offers a special programme aimed at buyers of printed material. The printed product is in the spotlights, as it is the case in the nineteen fair halls. But there is one major difference: in the exhibition pavilion near the Rhine, everything is centred on the role of the printed product in the marketing mix. Here, technology plays a minor role.

Marketing, publishing, production and creative directors can be very quickly informed of the potential of printed material in the marketing mix. Manuel Mataré, the project manager explains: "We want to make drupa interesting to the buyers of print. There are of course a number of exhibitors who show many interesting developments to this target group. But at a fair such as drupa, where technology plays the leading role, there is always a danger that this kind of information will be lost.

GATEWAY

"The drupacube is a kind of gateway: it offers infotainment on the theme "printing and communication" and leads buyers to the different stands of the exhibitors".

The drupacube offer is as heterogeneous as the target group of buyers of printed material. The symposia and workshops reflect the diversity of the themes. Each day has its very own motto. There are days dedicated to magazines and newspapers, but also days dedicated to direct marketing, catalogues and corporate communication. There are also symposia that transcend the segments, such as symposia on copyrights, ecological printing or 'art meets printing'.

The newspaper and magazine publishers and publishers of advertising magazines are thrilled about the concept. Furthermore, there are talks with numerous

drupa exhibitors in order to combine the information that is interesting to the buyers of printed material with the drupacube offer.

And that's not all. The drupacube has been designed to offer sufficient festive attention to the different segments of the printing industry. During the daytime, there is for instance the theme 'production techniques for the printing of catalogues', followed by a party for people involved in this type of business in the evening. Such a concept can only be realised outside the premises of the fair. The link with the city of Düsseldorf with her innovative Mediahaven on the Rhine is the perfect solution because drupacube not only offers information but also a classy style of entertainment.

Up-to-date information on drupacube: www.drupacube.com.

Gateway

Drupa 2008 can count on over 1,800 exhibitors, a surface of over 170,000 square metres, 400,000 expected visitors and approximately 3,500 journalists from all over the world. The 2008 edition, which takes place from 29 May to 11 June, will be bigger than ever before.

Its location outside the actual premises of the fair makes drupacube special. However, there is a direct connection, as it is located in front of the Congress Centre South near the Rhine. This separate location makes drupacube a separate event and offers a well-defined target group access to drupa itself. If drupacube would have been part of the regular fair, it would not have been a gateway but just a transit station.



More powerful colours on the cover

ROTO SMEETS WEERT INVESTS IN PRESS 701, AN M600. GENERAL MANAGER DIEDERIK FETTER: "THE MAIN IMPROVEMENT IS THE FIFTH COLOUR. NOW OUR MAGAZINES CAN LOOK EVEN BETTER, FOR INSTANCE THANKS TO THE USE OF METALLIC INKS".

Diederik Fetter: "Think metallic inks such as silver or gold."

The M600 will be built in spring. After a period of tests and test runs, the press will be operational before the summer. What makes the press different is, its five colour capability.

"At special occasions, such as Christmas or Easter, you witness an increase in the demand for special colours. Think for instance of the use of metallic inks such as silver or gold. That's an option we can now offer our clients with even greater quality".

"We also invested in a new folder. Now, all folding possibilities are at hand. And don't forget the state-of-the-art varnish unit. The covers get a perfect gloss or are distinctively mat. We guarantee optimum protection against damage".

Almost no more proof-sheets needed in Etten Leur

ONE YEAR AGO, ROTO SMEETS ETTEN INSTALLED ITS NEW DIGITAL PRE-PRESS HARDWARE. "EVEN FOR COLOUR-CRITICAL MAIL ORDERS, PROOF-SHEETS ARE HARDLY EVER NECESSARY, BECAUSE WE MANAGE THE PREPARATION AND PRINTING PROCESS RIGHT DOWN TO THE LAST DETAIL", SAYS GENERAL MANAGER GERALD PETERSEN.

Records are always nice. The new K6 cylinder engraver is an example of automation and mechanisation. In November, the pre-press produced no less than

347 cylinders in just one weeks' time. A record that, a year before, amounted to about 260 pieces. Nice, but where's the benefit for the client?

"The stability of the production process leads to better product quality".

Gerald Petersen: "This hardware gives us greater control over the total workflow. We had high expectations and they have all been met. Ribon imbalance has been all but eliminated because the cylinder heads are controlled digitally and because they continually auto-correct themselves. As a result, we don't need to make a proof-sheet for every job. Even more: we have switched off our proofing press".

In comparison with the same period last year, the number of proof-sheets has decreased by eighty percent. "When a client wants us to, we make a proof-sheet on the production press. But we are seeing a rapid decrease in that type of demand. The whole company recognizes the quality of the gravure cylinders. The stability of the production process leads to better product quality. And our clients can see that".

Senefelder Misset chooses large size

SENEFELDER MISSET IN DOETINCHEM, PART OF ROTO SMEETS OFFSET, IS CURRENTLY WORKING ON A MASSIVE INVESTMENT PROJECT. EVEN THE POND NEXT TO THE PRINTING SHOP NEEDED TO BE FILLED IN ORDER TO MAKE PLACE FOR THE DISPATCH DEPARTMENT. GENERAL MANAGER JAAP VAN DE VOSSE: "OUR LARGE SIZE ALLOWS US TO DECREASE PRODUCTION TIME EVEN MORE".

At the beginning of this year, Senefelder Misset in Doetinchem got the green light for a 72-page web offset press. On top of that, it will also set up a new perfect binding line. The new press replaces an older 16-page and a 32-page press. Five questions to Jaap van de Vosse.

WHY THIS INVESTMENT?

"Roto Smeets wants to stay ahead and use the newest printing techniques. The old presses could still do their job but there's more to it than just technique. You want to remain an important competitor on the difficult market of today. The productivity of the new press is much higher, which means you need less people to make the same number of magazines and periodicals."

WHAT ARE THE DIFFERENCES

"The major benefits? Greater production flexibility and shorter production times".

BETWEEN THE NEW AND OLD CONFIGURATION?

"The main difference is the size of the plates. The standard size is now approximately 70x100. We chose a plate size of 130x200, which offers space for four times as many pages. As a consequence, we had to adapt our CTP to this larger size. We will now have three plate lines".

CAN YOU DESCRIBE THE CONSEQUENCES?

"These larger sizes have a great impact on the entire workflow. The paper widths are now twice as large. The reels are much heavier. In order to ensure a seamless workflow, we are now constructing a new building of 5.500 square metres. To do so, we had to fill the pond, because we

needed the extra space."

YOU ARE ALSO INVESTING IN A PERFECT BINDING LINE?

"We are observing an important increase in perfect binding, a tendency that we see for all periodicals. So that's why we're also investing in this technique. When we do the binding ourselves, we gain more control over the total production time. Plus, we don't have to move the paper anymore. That saves time and it is also better for the environment".

WHEN WILL THE NEW PRESS BE UP AND RUNNING?

"We're on schedule with the construction of the hall. If everything goes according to plan, the afterpress, including the perfect binding, will be operational in the autumn of 2008. The new press and the plate production unit will be ready at the beginning of 2009."

The power of print in the “Print Sells” campaign

PRINT MAY SEEM ORDINARY, BUT THIS IS FAR FROM BEING THE TRUTH. THE EUROPEAN CAMPAIGN “PRINT SELLS” CONVINCES RETAILERS AND MARKETERS OF THE POWER OF PRINT.

The campaign, which has a budget of 6 million euros, is specifically targeted at the 800,000 decision makers that are responsible for the buying of printed material, advertising material and advertisements in 13 European countries.

The campaign was developed at the initiative of Cepifine, the European organisation of paper manufacturers, together with Intergraf, the association of graphic designers in Europe, Eupia, the organisation of ink manufacturers and a number of large paper companies and postal companies, such as TNT Post and Royal Mail.

Beatrice Klose is the secretary-general of Intergraf. “Print is the most powerful medium”, she says. “Print is unique because it is the only communication you can feel and touch. There’s a lot to do about new media, but in the end print is still one of the best methods to communicate your advertising

Beatrice Klose of Intergraf: “There is a new generation of people in the media industry that has been raised with new media. They can hardly imagine what print can do for them”.

or marketing message. Nowadays, there is a new generation of people who work in the media industry and who have been raised with new media. They can hardly imagine what print can do for them. PrintSells wants them to experience what print can do for them”, explains Klose. In the Netherlands, the campaign is coordinated by the Royal KVGO.

THE PROOF IS IN THE PUDDING

The campaign has a special website: www.printsells.org. There are also a number of advertisements in specialised marketing and advertising magazines. Furthermore, the decision makers for direct marketing, media planners and account managers of advertising agencies in the thirteen participating countries receive 4 targeted mailings.

Klose: “We want to make clear that print is a must-have when it comes to communicating a product or service. Print is the medium type par excellence to transmit a message, whether it’s a new car or a new banking service. We can prove that with research and case studies of major brands. We feel it’s high time the print industry also brought its own message”.

Print Sells: more than new media

The campaign Print Sells especially takes up on the increasing realisation in the advertising industry and in marketing management that new media – the Internet and newsletters by e-mail – are not enough when it comes to selling a product or service. Especially large leading companies are starting to realize that the role of printed media has been somewhat forgotten lately, due to all the attention to new media.

Do you have a specific question?

Please get in touch with your contact person. If you have suggestions for the layout or content of ROTodate, send them via e-mail to rotodate@rotosmeets.com

Or send them via mail to: Marketing en Business Development, Hunneperkade 17004, 7418 BT Deventer, Nederland.

For more information, visit our website: www.rotosmeets.com



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