



# ROTOdate

ROTO SMEETS FOUR-MONTHLY NEWSLETTER

No. 8 - JUNE 2006

**Did you know that...**

*at Roto Smeets Etten, jobs requiring up to 100 cylinders now roll off the press regularly?*

## ( SIZE )

Each issue of Rotodate is produced in a different format and is intended to illustrate one or more advantages of a particular format. That means you should save your copies of the newsletter or give them to your creative types so you can take the advantages of the various paper formats into consideration when designing your publication.

## Meet 'Go Between'

This format is called 'go between' because it is between A4 and A3.

With a net printing area of 285 mm (W) by 340 mm (H), it is a distinctive format that stands out among traditional formats. It is actually a small newsheet.

Sixteen pages in this format have approximately the same area as twelve A3 pages.

The benefit of this format (in the right volume) is that it perfectly matches our presses, and we can print it in either offset or

rotogravure. This means you can always be sure of using the best process regardless of the size of your print run, without having to adjust the format or layout.

### At your service!

Do you need high-quality printing in large or small volumes?

We support you right from the start. We can help you with creative ideas during the development stage or work with you to create entire concepts. What's more, we clearly outline the technical options for implementing your project before you get started. So don't hesitate to contact us – at no obligation!

## Rich fantasies

*What will the world look like about ten years from now – in particular from a printing perspective? It is an interesting thought to give your imagination free rein, like the wild fantasies you see in the legendary Donald Duck comics that have been printed by Roto Smeets Deventer since their launch in 1952. The funny thing is that many techniques that were pure fantasy ten years ago are now reality.*

*To take just one case, Donald Duck and all the other wonderful (international) magazines that fire our imaginations are rolling off the presses ever faster and more efficiently, and in ever more colour. It is all thanks to innovations so amazing that they could come straight out of a comic strip. For example, we have presses with 16 paper webs, up to 100 cylinder changes per rotogravure job, inks without heavy metals, colour profiles meeting the international ISO standard, and a growing number of jobs being printed on environmentally-friendly FSC paper. Not fairy tales, but reality, and one we enjoy creating for you every day. Something in which we have many years' experience.*

 **ROTOdate**

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**René van Werkhoven**  
(Managing Director  
of Roto Smeets)

# Roto Smeets Deventer celebrates 75th anniversary with new press

**"WHAT MAKES ROTO SMEETS DEVENTER SPECIAL IS LARGE-SCALE PRODUCTION. WE WORK FOR LARGE, PROFESSIONAL CUSTOMERS, AND OUR INDUSTRIAL APPROACH IS EXACTLY WHAT ENABLES US TO GIVE EACH OF THEM INDIVIDUAL ATTENTION."**

Jac Kars is the Managing Director of Roto Smeets Deventer, which processes 160,000 tonnes of paper a year, all in large print runs. Roto Smeets Deventer celebrated its 75th anniversary on 12 May of this year. At the same time, it proudly presented its new Cerutti press, with a width of 3.68 metres and sixteen paper webs.

Jac Kars: "The printing works is sited in the Netherlands, but our home market is really Europe. The company was originally called Nederlandse Diepdruk Industrie, and it started out with a package of rotogravure printing orders, primarily for periodicals. Now printed matter for large retailers makes up half of our orders. The new press is the tentative final step of a continual rationalisation process. We now have four wide presses in a row: two have a

**"What that means for our customers is that we can compete even better with the major European printers."**

width of 3.68 metres, the other two a width of 3.08 metres. Forty years ago, we processed 16,000 tonnes of paper a year here with nearly 400 people. Now we process ten times as much with the same number of employees. What that means for our customers is that we can compete even better with the major European printers. What counts for us is that we enhanced our delivery reliability by configuring our 3.86-metre press virtually the same as the first one, so we can switch between them if

**"Short lead times are decisive"**

necessary. That too is important for our customers." Hans Falk worked at Roto Smeets Deventer for more than 22 years before moving to RSDB in Hilversum to bolster Sales and Production Support. He was involved in the selection of the new Cerutti press for Deventer. "The 16 paper webs are a tremendous advantage for our customers, because we can produce up to 256 pages, or four sets of 64 pages, in a single run, depending on the format. We mostly see that retailers are looking for new forms of printing. The options in terms of formats and choice of paper are increasing every day. Publishers are also heading in new directions, but more gradually than retailers."

## SERVICE WITH A PERSONAL TOUCH

**KARWEI is a major DIY retailer in the Netherlands, with 104 DIY stores spread across the country. Roto Smeets has been KARWEI's printer for several years already. We asked Diana van Dongen, Communications Manager at KARWEI, what she looks for in a printer.**

"The most important requirement for KARWEI is quality. We regard consistently good colour quality as crucial for the KARWEI folder.

"Other very important factors are flexibility (as to schedule changes), and customer orientation, so being attuned to the customer, anticipating the customer's needs, and quickly implementing agreed actions."

### Devotion to the profession

"I find it extraordinary to see how the people at Roto Smeets manage to combine devotion to the profession with attention to the customer's needs. That translates into "quality, flexibility and service with a personal touch". And the attention to individual employees at Roto Smeets is remarkable, especially considering how developments in the graphics industry over recent years have also forced them to make reorganisations."

### A mix of paper and digital

"Fortunately, customer appreciation of unaddressed printed matter is constantly improving. Folders from DIY stores are generally well read, and I'm happy to say that KARWEI's folder scores high in that respect. Considering the constantly increasing number of folders that land in household mailboxes every week, which I reckon comes to about thirty items these days, it's very important for us to be fished out of the pile or the seal package

for reading on the sofa.

"That means, for instance, that the front page is becoming increasingly important. In addition, KARWEI is trying to create a "distinct identity" with the KARWEI folder, because we know that customers don't see that much difference between the various DIY chains.

"We also try to find a good mix between paper and digital. For instance, we use the KARWEI folder as the primary means to draw attention to our competitions, but the responses come back to us in digital form."

### Surprise the customer

"KARWEI likes to surprise its customers, so we look for innovative campaigns and will continue to do so in the future. The surprise factor can also be expressed in the form of physical appearance. We'll definitely involve Roto Smeets in this, because they can certainly contribute to our thinking in terms of formats and paper sorts. Besides that, the total production time for the KARWEI folder must be reduced in the longer term."

## SMART LOGISTICS ARE ESSENTIAL

**Conforama is one of several large European retailers that have some of their brochures and catalogues printed by**

**Roto Smeets Deventer. According to Eric Laurent who is the print and paper purchaser from Conforama, "the new press creates new opportunities".**

Conforama specialises in kitchen appliances and household items. The company has a large number of stores all over France, and it also sells in Spain, Italy and Switzerland. Conforama uses print as a major channel for reaching its customers.



For instance, it publishes the Nouveau Guide Cuisines 2006 and La Maison côté Rêves.

Eric Laurenty: "Our relationship with Roto Smeets goes back to 2001. The company started with three orders. Now it has increased to more than a dozen in both rotogravure and offset. Most of the catalogues are printed in Deventer. The new 368 press gives us a lot of

flexibility and shorter lead times, which is really important in terms of logistics. That's truly a major advantage in Conforama's competitive market."

# Sanoma Uitgevers renews contract and enlarges agreement

**SANOMA UITGEVERS (NETHERLANDS) HAS SIGNED A NEW LONG-TERM COLLABORATION AGREEMENT WITH RSDB**

The previous agreement between RSDB and Sanoma expired last year. That agreement dated from 1993, when VNU, then a publishing company, shed its graphics division. VNU Tijdschriften Groep was acquired by the Finnish company Sanoma WSOY in 2001.

Sanoma Uitgevers prints around fifty titles at RSDB. The publisher has also utilised some of RSCB's broad spectrum of additional services.

During the negotiations for the renewal of the agreement, Sanoma Uitgevers

chose to incorporate all the utilised services into a single service-level agreement. The services provided by the two business lines of RSDB – Print Productions and Marketing Communications – thus fall under the new agreement.

With the launch of this new agreement, several multi-year contracts

were signed for printing and finishing 21 titles. Existing contracts that expired in 2005 were renewed for twelve titles, including Cosmopolitan, Nieuwe Revu and Sportweek. Nine new titles were also added to the package, including Flair, Kijk, and Ouders van Nu.



# Printing that meets expectations

**MOST PRINT COPY IS SUPPLIED IN THE FORM OF PDF FILES, IN MANY CASES AS PREVIOUSLY CHECKED (CERTIFIED) PDF FILES. CERTIFIED PDF FILES PROVIDE A HIGH DEGREE OF CERTAINTY THAT THE PAGE CONTENT IS OK, BUT UNFORTUNATELY THEY DO NOT PROVIDE ANY GUARANTEE OF CORRECT COLOUR REPRODUCTION. HOW CAN THIS PROBLEM BE SOLVED? JO BRUNENBERG, A SPECIALIST IN THIS AREA, EXPLAINS THE DETAILS.**

To get a good idea of what the printed result will be, you can make a digital proof from the PDF files. One essential aspect here is that the definitive customer proof – sometimes called the 'contract proof' – must be optimally matched to the printing process and the paper to be used for printing.

What the Americans call 'printing by the numbers' – printing without pulling a customer proof from the press – is another option used by some of our customers, especially offset customers. For printing, we use automated measuring systems that constantly check the measured values against the ISO standard that we use and adjust the inking on the press as necessary.

However, in that case, if we want to avoid any surprises in the end result, we must be able to rely on proper colour checking of the files in advance using an optimally matched proof.

## How good is a digital proof?

A digital proof can give a good idea of the printed result if the proof is made using the correct colour profile.

However, it's not that simple. The proofing system must be properly calibrated and the proof must be viewed under standard (D50) illumination. Digital proofs that are not viewed under D50 illumination can give a completely different (and thus incorrect) colour impression. This phenomenon is called 'metamerism'.

No matter how good your digital proofs may be, you always have to remember that they are not real prints, so they will never be exactly the same as the final printed result. For instance, the base material for the proof will be thicker (less translucent) than the paper used for printing, and you cannot see real screen dots in digital proofs.

Practical experience also shows that it is very difficult to exactly simulate the paper tint of the printing paper in a digital proof. In most cases, all you get is a simulation of the average paper tint of a particular class of paper.

## On-screen colour control

It's increasingly common practice to judge colours on-screen in the photography and prepress stages. This is also called 'soft proofing' or 'virtual proofing'. A good monitor with properly calibrated hardware and software can give quite a good idea of the printed result. However, that's only true if the monitor has a sufficiently large colour space and a recently generated monitor profile is used.

Soft proofing amounts to simulating the printing process on the monitor. That requires using the proper colour profiles for the soft proof settings and working under the proper lighting conditions. If these aspects are kept under control properly, colour control on a monitor can give quite reliable results.



## Matching the proof to the printing process

Digital proofing and virtual proofing must both, therefore, be matched to the printing process. For that, you need a good ICC profile (International Color Consortium; [www.color.org](http://www.color.org)) for the proofing system you are using, and the right printing profile must be used for printing simulation.

Colour profiles for offset and rotogravure on various sorts of paper are available on our website for downloading. Besides defining the colour space of the printing process and the paper to be used, these colour profiles also define the standard-related printing properties of the presses, the maximum amount of ink in four colours, the composition of the black component, and the average paper tint of the selected paper class.

You can use these colour profiles to make digital proofs, but we also strongly recommend that you use them for optimally matched colour conversion from RGB to CMYK files in the prepress stage.

## Good colour profiles

The European Color Initiative (ECI) publishes colour profiles that are based on the international ISO standard for the offset printing process. Unfortunately, ECI profiles are not yet available for all paper sorts, so in some cases we use our own profiles.

All of these colour profiles are quite suitable for proofing and colour conversion, and they closely match our printing processes and the ISO standards that we use. That also means that we comply with these standards. International colour profiles are also available for rotogravure under the name 'PSR', which stands for 'Process Standard Rotogravure'.

Digital proofs can never give a completely accurate idea of the printed result, but they can have considerable predictive value with the proper configuration settings. They thus enable us to perform prepress work more efficiently, but above all, they enable us to produce printed matter that meets your expectations as far as possible.

## How to make a good proof

- Use our colour profiles and calibrate your proofing system.
- Put a control strip on every proof and ensure that it remains within the ISO tolerances.
- Judge the proof under the proper illumination.
- For the best possible matching, first send us a proof of our test form for checking.
- Always remember that every proofing system has its own limitations and the printing process is an industrial process with a certain range of variation.

Visit <http://www.rotosmeets.com> for additional information, colour profiles and test forms.



## How can you get overprint under control?

**APPARENTLY INEXPLICABLE THINGS SOMETIMES HAPPEN – TEXT THAT WAS PRESENT ON A PROOF VANISHES WHEN THE JOB IS PRINTED, OLD TEXT THAT THE LAYOUT ARTIST HAD NICELY 'TUCKED AWAY' BEHIND AN IMAGE FRAME SHOWS UP IN THE PRINTED PRODUCT, TEXT SET IN WHITE DISAPPEARS, AND SO ON.**

Jo Brunenberg of Logic Use, a subsidiary of RSDB, knows where the problem lies in many of these cases: "Most of these problems are related to incorrect overprint settings in the original document. Some graphic artists don't yet know how to use them properly."

## What is overprint?

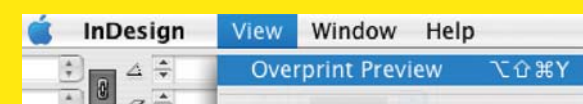
"Overprint refers to the option of defining individual image and text elements in a layout program so they can be printed transparently on top of each other. It's the opposite of masking, for example. These options are available in Quark XPress and Adobe InDesign. These overprint settings also end up in the PDF document, which is what ultimately goes to the printer.

"Graphic artists intentionally use this option to achieve certain creative effects, which means the printer must respect these settings when processing the PDFs to generate the printing forms."

## Do you have a tip to help prevent problems?

"Unfortunately, the results of the overprint settings cannot be made visible in a program such as Quark XPress, so settings are sometimes unintentionally overlooked by the graphic artist. That means the only way to prevent problems is to check the final PDF for overprint.

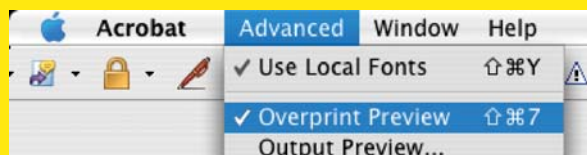
"Adobe InDesign does allow the effect to be visualised by enabling 'Overprint Preview' in the 'Advanced' settings."



## How can you check a PDF for correct overprint?

"As printers, we can't know whether a particular overprint effect was intentionally used by the graphic artist, so the PDF must be checked for overprint before it is sent to the printer. That's the only way to prevent undesired overprint effects in the print run. ►

"Fortunately, this check is very easy. If you use Acrobat 6 or 7, you just need to open the PDF and enable 'Overprint Preview' in the 'Advanced' menu. Then you'll see exactly what the printed result will be. If the graphic artist sees something different, he or she will have to adjust the overprint settings in the layout program and generate a new PDF."

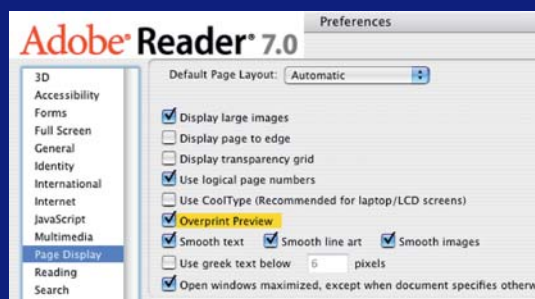


### What about colour proofs?

"Whether customers make their own colour proofs or have them made elsewhere, it is naturally important to ensure that the proofing system handles the overprint settings properly. In case of doubt, Acrobat or Adobe Reader with Overprint Preview enabled should always be used as a 'neutral judge' to see exactly what will come off the press."

### Check it with Acrobat Reader

If you don't have Acrobat 6 or 7, that's not a problem. Adobe Reader 7 (available as a free download from [www.adobe.com/downloads](http://www.adobe.com/downloads)) is also perfect when it comes to overprint checking. Configure it for overprint checking by ticking 'Overprint Preview' under 'Preferences'. This free software will show you how overprint effects will appear when the document is printed.



## COLUMN

*This issue of Rotodate has been produced in an unusual page size which my Dutch colleagues have baptised, "The Go Between".*

*It illustrates perfectly Roto Smeets' ability to offer innovative printed products, which make your catalogue or brochure stand out from the competition and give you excellent value for your print spend.*

*Also highlighted in these pages is our efficiency in gravure cylinder production, which translates into our ability to handle large numbers of version changes for carefully targetted products. More and more clients are realising the benefit of this and we are entering a phase of substantial further investment in cylinder engraving to cope with rising demand.*

*The permutations of page size, pagination and version changes we offer are virtually limitless. Talk to us before you design your next brochure and ask us how we can help you escape from the straitjacket of conventional A4 and A5 sizes, to produce some really interesting, eye-catching print.*



*Alex Scott  
Managing Director  
Roto Smeets Ltd.*

## Doing business in an environmentally-friendly manner with FSC paper

**MORE AND MORE CUSTOMERS ARE REQUESTING FSC PAPER FOR THEIR PRINT JOBS.**

**FSC ('FOREST STEWARDSHIP COUNCIL') PAPER FOR THEIR PRINT JOBS.**

It takes more than just using FSC paper to qualify for using the FSC logo on printed material. The production process must also comply with the FSC requirements. That's why RSDB has requested FSC certification for its printing works.

**"Our buyers monitor the 'environmental history' of all the paper we purchase"**

Roto Smeets Utrecht is already FSC-certified, and the rest will follow soon. The speed with which this certification was obtained is the result of a consistent environmental policy in the various companies. Thanks to ISO 14001 certification of our companies and our Ecobalance programme, we already meet nearly all the requirements for the FSC quality mark.

### Pigments without heavy metals

The ingredients of the inks used by RSDB are pigments and petroleum products. The pigments do not contain any heavy metals that are harmful to the environment. Our inks are regarded by legislation as non-hazardous. Automated systems are used to optimise ink usage during the printing process. This helps minimise losses. Emission reduction measures, such as afterburners and toluene recovery installations, have been implemented to minimise environmental pollution by solvents.

### Biodegradable film

Some customers prefer to seal their printed matter in plastic film due to the added value that can be achieved by enclosing inserts that are attractive to their readers. LDPE film is most commonly used for this purpose. However, this film is made from petroleum and is not biodegradable. The demand for biodegradable film is increasing steadily. There are now several manufacturers that have developed films made from non-GMO crops such as maize, wheat, potatoes and so on. These films have the same properties and characteristics as LDPE film, so they can be processed both in the same way and on the same machines.

### Forest management

The FSC fosters environmentally responsible, socially compatible and economically viable forest management. It uses specific principles to award the FSC quality mark to wood and to processors of wood products such as the paper industry and paper processors. A product bearing the FSC quality mark is guaranteed to have been made from wood originating from properly managed forests.

As stated in the Environmental Policy Statement of RSDB, our buyers monitor the 'environmental history' of all the paper we purchase, and that means not just FSC paper. Sustainable forestry and registration of the origin of the wood pulp are important considerations in our choice of paper suppliers. They provide the assurance that the wood originates from sustainably managed forests. In addition, waste paper from the companies is collected for reuse.



**ROTO date**

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