

PANORAMA

News from Muller Martini
Spring 2017

Top Story

Notebooks

An Analogue
Gadget



For many people notebooks are a must.

Think of mobility and smartphones, tablets and laptops spring to mind. However, as is often the case, a counter-trend has emerged. Physical notebooks are highly popular and are generating increased sales each year, which can be explained by the fact that many people regard notebooks as essential at meetings and lectures or on their travels. They lend information greater value, permanence and relevance.

More on page 6



VOLKER LEONHARDT

Print Remains a Relevant and Important Market

Be honest now, have you, like many of us, ever wondered whether traditional print products such as conventional notebooks might soon disappear from the market given the massive popularity of smartphones and tablets? Think again. Precisely the opposite is the case. While tablet sales are falling, conventional notebooks are enjoying stable growth, as you can read in our top story on page 6. Classic notebooks, personal organizers and, in some cases, appointment diaries are once again in fashion today, and not only among the over-50s.

There are even start-ups and crowdfunding campaigns that are dedicated to notebooks and organizers. After graduating, Angelia Trinidad formed the idea that people need a new form of planner to help them organize their lives. With no further ado, she launched a crowdfunding campaign. She thought that she would need around USD 10,000 at the start. Within a week, a whopping half a million dollars had been pledged for a well-designed, paper-based planner. A simple idea resulted in a flourishing company.

"Passion Planner" is just one of the many companies that are active in this dynamic segment. The dominant player Moleskine has shown how to conquer a market with clever marketing. Today all kinds of notebooks are available, from simple products to exclusive notebooks with leather binding, embossed initials and personalized content.

In addition to the haptic properties of notebooks, people value the fact that information is more readily etched into their mind thanks to the motion of the pen. That may be one reason why notebooks that have an interface with the digital world have not really taken off.

During our research for the market trend article in this edition of "Panorama", we attended a conference on children's media in Munich. Jörg Risken from Egmont Ehapa Media gave a highly regarded talk there titled "Print natives in the era of digital change:

success models, no-goes and forward-looking strategies in the children's magazine business". That prompted us to meet with the children's book expert for an interview (see page 18).

Jörg Risken's comment that readers are certainly willing to spend more if print products provide added value is worth taking note of. The Ehapa publishing company has significantly raised its prices over the past 20 years, allowing it to maintain a healthy bottom line. Since e-books currently account for just 2 percent of revenue at the company and Jörg Risken forecasts that the figure is unlikely to rise considerably in the foreseeable future, print remains a relevant and important market for the publisher of well-known titles such as "Disneys Lustiges Taschenbuch" (the local version of the "Donald Duck pocket books" in Germany, Austria and Switzerland) and "Lucky Luke".

At drupa 2016 and Hunkeler Innovationdays 2017 (see page 8), Muller Martini showed what automation and connectivity are capable of today in line with our Finishing 4.0 philosophy. More and more customers across the world are now benefiting from the fact that Muller Martini's compact solutions for products in runs of one copy reduce the barriers for entry to digital printing. One of those customers is Andi Druk. The Dutch company is using an integrated inline solution involving a color digital printing press and three Muller Martini print finishing systems. On page 4 you can download a video of the Andi 4.0 solution to your smartphone by means of our augmented reality animation.

Kind regards,

Volker Leonhardt,
Head of Marketing and Sales
at Muller Martini Print Finishing Systems AG

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Andi 4.0 – Welcome to the World of Innovative Digital Printing



With digital on-demand products increasing in importance, Andi Druk in the Dutch city of Maas-tricht is now using the world's first integrated inline solution involving a Canon color digital printing press and three Muller Martini print finishing systems.

“Think paper is dead? – Ha ha ha, forget it!” With a touch of Dutch humor, that slogan featuring on a large poster inside the company’s foyer signals to guests that they are entering an innovative graphic arts world.

According to the company’s two co-owners and directors Frits Keulen and Dave Kremer, last year’s drupa in general and, more specifically, Muller Martini’s fully connected machine line-up (“that’s also what we’re aiming for”) showed “the direction our industry is moving in”. “That’s why we believe it’s now time to invest in the future. It’s time for Andi 4.0.” Following an extensive evaluation process involving seven people, Andi Druk, which has 50 employees, opted for an integrated inline solution – a world premiere in that configuration – to meet its needs in digital softcover and saddle-stitching production. It consists of a Canon Océ ColorStream 3900 inkjet web printing press with four speeds (48/75/100/127 meters per minute)



Visit www.mullermartini.com/Andi/E to read an extended version of this story.



Focus the camera of your smartphone on this image of the Andi team to see the Muller Martini SigmaLine live in action as an integrated solution with the Canon printing press. For tips on downloading, please see page 20.

The Epitome of Finishing 4.0

Thanks to its new integrated inline system, Andi Druk’s production is touchless from the roll to the finished product. “Our innovative solution makes the company unique in the Netherlands and even the whole of Western Europe,” note the two co-owners Frits Keulen and Dave Kremer with pride.

- ▶ From the Océ ColorStream 3900, the paper web enters the SigmaFolder, where it is processed into individual signatures.
- ▶ Afterwards the folded signatures are gathered into book blocks in the SigmaCollator. The book blocks are then transported inline on a belt to the Vareo perfect binder with automatic loading, a PUR nozzle, glue application monitoring, barcode matching, and a cooling section, and to the Granit three-knife trimmer, which is likewise directly connected via a belt.
- ▶ Alternatively, the paper web is processed into signatures in the SigmaFolder and enters the Presto II Digital saddle stitcher, which is used exclusively for digitally printed products and features a cover folder feeder, via a cross carrier table and a processing folder.

The Connex data and process management system ensures a seamless, touchless print finishing workflow that epitomizes Muller Martini’s key drupa topic of Finishing 4.0. The whole line is handled by a single machine operator. In addition, there are two staff members in charge of packaging. “We used to need five to six people for this production process,” says Works Manager Frank Alofs.



Andy Cork (left): “A one touch solution between binding and trimming is essential in short-run production.” Right: Ian Clarke, Sales Manager at Muller Martini UK.



“We Sell Solutions, Not Books”

“Think Global, Print Local” – With that slogan, Printondemand-worldwide in Cambridgeshire has become one of the UK’s leading producers of book-of-one orders. For perfect bound, hardcase, inkjet mono and high definition color production, the short-run specialist uses the dream team of the Vareo and InfiniTrim.

Andy Cork, founded Printondemand-worldwide in 1995. His comment sums up the requirements made on a short-run specialist, for which a job of 25 copies already counts as a long run. For his company, which employs 65 people, that means that one-copy orders account for 75 percent of production – double that of three years ago. Ten percent of all products are dispatched the same day and the majority of ones within 24 to 72 hours, depending on complexity. “We’re competing with Amazon and offer a fast turnaround,” says Andy Cork with pride. The company structure is specifically designed:

- ▶ Printondemand-worldwide works together with several global partners



pressing and correct positioning of every single product thanks to its revolutionary drive, conveying and trimming concept (unit drive technology for all grippers and knives). Andy Cork will demonstrate how efficient the production of digitally printed books, journals and magazines is today at a two-day open house event this summer. He plans to discuss even leaner processes, allowing for even shorter production times, with his customers – which he prefers to call “partners” – and convince them with his company slogan that “we sell solutions, not books. And we regard Muller Martini as an important part of such solutions.”

- based in the USA (“our largest growth market”), Australia and the UK.
- ▶ Using the company’s proprietary Global BookVault software, its customers – which are mainly publishing companies, but also include many self-publishers – can place their orders quickly and easily online (see box).
- ▶ In line with Muller Martini’s Finishing 4.0 philosophy, several highly automated systems (including the latest color high-definition and inkjet line) ensure a barcode-driven, touchless inline workflow from the digital printing press to the three-knife trimmer.

Andy Cork therefore opted for the new three-clamp Vareo perfect binder for soft-cover production. It began producing a few weeks ago and will be supplemented by the innovative InfiniTrim three-knife trimmer in June. “A one touch solution between binding and trimming is essential in short-run production, so we’ve always paid particular attention to such efficiency.” Vareo lends itself to short-run production because its three clamps are equipped with their own servo motor and are individually driven. The InfiniTrim, which forms a dream team with the Vareo, ensures the optimal

Online Placement of Orders with BookVault

The company’s proprietary, web-based Global BookVault software allows Printondemand-worldwide customers to place on-demand orders online using its print ordering system. Customers can store their titles, with wide-ranging content and formats, in BookVault and retrieve the data at any time. Standard perfect bound and cased book-of-one jobs are dispatched within 24 to 48 hours. More complex jobs with dust jacket and foil block may take longer. “In the current economic climate, the demand for digital on-demand and short-run book and journal printing is continuing to grow at an ever greater rate,” says company owner Andy Cork, who is confident that the company is on the right track with its state-of-the-art solutions.



Notebooks – an Analogue Gadget

With the launch of the iPad in 2010, Steve Jobs brought an entirely new generation of devices on to the market. Other manufacturers followed suit, and the term “tablet” (another name for a writing pad) took hold. Some one billion tablets are thought to have been sold across the globe since. However, sales have recently suffered a significant decline, falling by around 15 percent year-on-year in the third quarter of 2016 alone. Analogue notebooks have been spared that trend – the global market is growing by between 4 and 5 percent each year, which may seem surprising in a digital era. Some manufacturers are even recording double-

figure growth year-on-year. In meetings especially, it is the done thing to use a physical notebook to address and take note of all the relevant points. However, students and creatives also use notebooks to jot down ideas that they want to implement later. Moreover, they are indispensable for people wishing to record their experiences while on their travels.

The Haptic Experience

Why do people who own all those digital devices also love to use analogue notebooks? Rather than being a matter of nostalgia, notebooks shows that digital and analogue formats meet different needs.

The blogger Christian Mähler from Notizblog.de comments that “notebooks provide a haptic experience; the motion of the pen turns thoughts immediately into the written word. That transformation process lends your own ideas a certain value, permanence and relevance. Carrying your own thoughts with you in a physical form is exciting.” Christian Mähler also sees notebooks as a statement – the form, content and speed are determined by you, not by a digital tool.

Moleskine

That trend was recognized at the end of the ‘90s by the Italian manufacturer Moleskine,

whose notebooks have a great marketing story. In the last two centuries, a manufacturer in Paris made black notebooks that were supplied to a stationery shop that was frequented by the writers and artists of the avant-garde. The British author Bruce Chatwin (1940–1989), for instance, nicknamed his favorite notebook “moleskine”. It was made from oilcloth, a cotton material that closely resembles leather and was often used by bookbinders. In his book “The Songlines”, Chatwin recalled how “moleskine” notebooks had become impossible to get hold of in the mid-’80s. Maria Sebregondi read the book – and the Moleskine brand was born. The result is a simple, black, rectangular notebook with rounded corners, which in some ways shares the aesthetics of the iPhone and iPad.

A Wide Range

The company recorded revenue of EUR 128 million in 2015, generating a net profit of EUR 28 million. Today Moleskine’s range extends well beyond just notebooks. It includes numerous products for a modern “nomadic” lifestyle – diaries, sketchbooks, photo albums, planners, special thematic editions, bags and pencils. Moleskine now also offers the “Smart Writing Set”, which brings together the analogue and digital worlds by means of a smart pen. “We’re aware of all the advantages of the digital world, such as for editing, structuring and sharing ideas, so we see the analogue and digital worlds as a continuum,” says Arrigo Berni, CEO of Moleskine. The blogger Christian Mähler is somewhat more skeptical: “Of course it sounds very useful, but I doubt whether it’s really of any great benefit in everyday life.



Moleskine’s classic notebook – simple, black, rectangular, with rounded corners.

For some people it may be, but not for the majority of customers.”

Exclusive Leather-Bound Notebooks

Moleskine’s success has prompted numerous companies to emulate it. The Italians have given rise to a huge market that is flourishing in terms of sizes, colors, special finishing and personalization. Highly exclusive leather-bound notebooks retail for prices as high as EUR 50. Leuchtturm-1917 sells notebooks that are almost indistinguishable from those of Moleskine at first glance. However, the north-German company emphasizes that it has enhanced the classic notebook by using heavyweight paper and adding page numbering, an empty table of contents and covers with personalized embossing (which can range from a motto to a date or a name). The company was established 100 years ago, operating first as a bookbindery and then as a scrapbook specialist. It only recently began producing notebooks to compensate for its decline in revenue from selling scrapbooks.

Pushing the Boundaries

The prestigious “Wall Street Journal” (WSJ) has brought out a collection of notebooks, two of which are produced by the German

manufacturer brandbook. “WSJ” says that brandbook has developed two essential notebooks to plan your day, organize your thoughts or just jot down a few notes in on paper. brandbook sets out to push the boundaries of the book medium by means of design, form and the selection of materials. It is not just about embossing a logo on an attractive book, but about understanding a brand and product and helping creatives to transform that feeling into a book. brandbook, whose reference list ranges from the New Yorker fashion label and a luxury stationery shop in London through to an automotive group and the local optician, shows every sign of being successful in that. brandbook is also launching its own brand – nuuna. If they are well-made, notebooks, which are everyday items, can become must-have products. The positive market trend shows that manufacturers across the world are thriving in this segment despite the digital competition. With impeccable quality, innovation and a healthy dose of marketing, the success story of the notebook will continue.



Moleskine’s Smart Writing Set brings the analogue and digital worlds together.

4–5%

global annual growth is recorded on the notebook market.

14.7%

fewer tablets were sold globally in the third quarter of 2016 than in the equivalent period of the previous year.

20%

growth in revenue was recorded by the Italian notebook manufacturer Moleskine in 2015.

Digital Sharing of Analogue Content

Leuchtturm-1917’s Whitelines Link shows that instead of notebooks being replaced by smartphones and tablets, the two worlds can complement one another. A physical notebook is used to write down thoughts, which can then be shared using the app. The paper is light gray with white lines. On photocopies and scanned pages, the



Make notes in an analogue notebook and edit them digitally – Whitelines Link enhances both worlds.

background disappears and the lines are invisible. The app focuses on the page, scans it automatically, and the lines vanish. Analogue notes can be edited digitally, stored, sent by email or made accessible directly via Dropbox, Facebook, Twitter and other similar platforms.



Welcome to the Future with "Connexivity"

At Hunkeler Innovationdays in Lucerne, numerous visitors from across the world experienced live the world premiere of connectivity between Hunkeler's roll-to-stack line and Muller Martini's Connex system, as part of a combined book-of-one line for softcover products, just like with Muller Martini's Vareo perfect binding line. That embodied the principle of Finishing 4.0.

"The connection of the Connex data and process management system to a Hunkeler roll-to-stack line in Lucerne marked an important workflow milestone in Muller Martini's systematic development of the Finishing 4.0 philosophy," noted Volker Leonhardt, Sales and Marketing Director at Muller Martini Print Finishing Systems AG, after a successful appearance at the trade fair. "Enabling the connectivity of Connex with the systems of a third-party supplier for the first time in the field of print finishing represents a quantum leap in the graphic arts industry. The fact that our booth at Hunkeler Innovationdays attracted so many visitors on all four days demonstrates that Muller Martini has its finger on the pulse with live demonstrations of its book-of-one solutions in softcover production with the

Vareo perfect binder and the InfiniTrim three-knife trimmer and in saddle stitching with the Presto II Digital." Volker Leonhardt was delighted not only that the Muller Martini booth proved so popular with visitors but also that "Hunkeler Innovationdays was considerably more international this year thanks to numerous visitors from the USA, Asia and the Middle East. That's a clear sign that digital printing is also gaining a more international profile. Our compact solutions for products in runs of one copy reduce the barriers for entry to digital printing for digital arts companies." Livonia Print in Riga (Latvia) is the first graphic arts company worldwide to connect Hunkeler and Muller Martini systems with the Connex data and process management system. "We view that as an important step towards our goal of full integration," says Trond Erik Isaksen. The company founder and owner explains that "the removal of all barriers between our conventional and digital production is a top priority. Using individual machines for production without them being connected is outdated. That's why I see no future for our industry without 'Connexivity'." Livonia Print is integrating not only the new Hunkeler bookline and the new Océ digital printing press with Connex, but also the new Muller Martini Ventura Digital thread sewing machine and the new

Focus the camera of your smartphone on this image of the trade fair to see a video of Muller Martini's solutions at Hunkeler Innovationdays.

Muller Martini Diamant MC Digital bookline. "At a later stage we plan to integrate all our Heidelberg printing presses and print finishing systems with Connex," says Trond Erik Isaksen. "We expect the total transparency of all the connected machines to result in higher up-time and productivity and reduced production waste."



We showcased systematic development of the Finishing 4.0 philosophy in Lucerne.

Volker Leonhardt, Muller Martini



Fewer Manual Interventions and Less Production Waste

Currently, Micropress Printers, located in the English village of Reydon, solely uses its new Primera MC to stitch offset signatures. However, it will soon also be used to produce digitally printed magazines.



Soon we'll also be stitching digital products using the Primera MC.

Paul Coby, Micropress

Micropress has been generating annual growth of 10 percent for some time now. Although James Cross, Production Director and son of company founder Mike Cross, is anticipating somewhat tougher times ahead in view of Brexit, as well as rising paper and ink prices, he is confident that the growth of the family business, which employs 125 people, will continue. Mike Cross' confidence is also underpinned by the company's latest machine purchases. Three years after commissioning an Alegro perfect binder, Micropress has now also commissioned a new Muller Martini Primera MC saddle stitcher with a cover feeder, four flat pile feeders, two vertical pile feeders and a Perfetto compensating stacker. "Since we also invested in a new sheet-fed offset printing press at the same



Micropress Director Paul Coby (left): "We've managed to acquire numerous new jobs with longer runs." Right: Ian Clarke, Sales Manager at Muller Martini UK.

time, we've managed to acquire numerous new jobs with longer runs," says Director Paul Coby. "That's why we've replaced our eight-year-old Primera Amrys saddle stitcher with the more powerful Primera MC." Micropress, which has used Muller Martini systems since the '90s, benefits from the higher production speed for its long-run jobs of up to 280,000 copies per title, while the quick make-ready lends itself to shorter runs of around 100 copies thanks to Motion Control. James Cross is impressed by the touchless workflow concept of the Muller Martini systems. "Thanks to the high degree of automation, significantly fewer manual interventions now have to be made and we also have less production waste." The saddle stitcher, which runs almost around the clock, is currently being used solely to process offset signatures. However, Paul Coby has no doubt that the company will "soon also be stitching digital

Micropress commissioned an Alegro perfect binder (pictured) three years before commissioning the Primera MC saddle stitcher.

products". Currently, digital production accounts for just 5 percent of the sales volume at Micropress, which has four offset and four digital systems and whose customers are all based in the UK. "However, that will change in the coming years," says Paul Coby. In tandem with the investment in the new Primera MC, Micropress had its Heidelberg ST450 saddle stitcher, which it commissioned in 2012, serviced under the ^{MM}Inspect service program. "The net output now meets our expectations again," says Paul Coby, expressing his satisfaction with the successful reconditioning performed by the Muller Martini technicians.



Taking the Future by the Horns



As a young man, Alípio Ascensão worked at a Muller Martini bookline. Recently the founder of Acabamentos Gráficos in the Portuguese city of Porto became the proud owner of a Diamant MC 35.

A number of his regular customers – mainly printing plants in the greater Porto area and Lisbon, the capital of Portugal – had recommended that he enter the hardcover book market for two reasons. First, because they have valued the high quality of his products for years. And, second, because there are only very few hardcover lines in Portugal, and most of those are outdated.

The six-person company – Acabamentos Gráficos with more machines than staff – therefore built a new hall and invested in a fully automatic Muller Martini Diamant MC 35 bookline together with a BLS 650 book stacker and a casemaker from Hörauf. That brought things full circle for Alípio Ascensão, who is not only in charge of customer relations and marketing, but also regularly works at the production systems. Many years earlier, as a machine operator at a different company, he had worked at a Diamant.

However, the company founder and owner did not base his decision to invest in a Muller Martini solution primarily on emotional factors. Instead the decision was clinched by numerous technical features such as Motion Control Technology, Smart Press Technology at the joint forming and pressing machine and the presence of several quality control systems, as well as ^{MM}Remote, which provides a quick online connection to Muller Martini in the case of malfunctions, and ease of operation.



With the Diamant MC 35, I'm ready for the digital future!

Alípio Ascensão, Acabamentos Gráficos

Company owner Alípio Ascensão (left) with Miguel Bos from the Portuguese Muller Martini agency MaxiTrade & Consultoria.

A further major advantage of the Diamant MC 35 was the fact that it is digital ready. Currently, digital printing accounts for just under 5 percent of the book blocks that Acabamentos Gráficos processes into books. However, Alípio Ascensão expects that percentage to rise considerably in the foreseeable future. "With the new bookline, I'm ready for the digital future!"

The classic niche specialist is already benefiting from the advantages of the Diamant MC 35. Acabamentos Gráficos often interrupts relatively long runs of several thousand copies to fit in a short-run job that has been acquired at short notice. "That enables us to impress customers with our high degree of flexibility in hardcover production too," says Alípio Ascensão.



See the bookline Diamant MC 35 live in action.



1.25

Billion Inserts Per Year

Thanks to two new ProLiner inserting systems, which process different newspaper formats, Oppermann in the German town of Rodenberg has more than doubled its number of inserts to 1.25 billion per year.

The dimensions are vast. Production space, tonnage and insert volumes at the plant in Rodenberg have doubled since Oppermann Druck und Verlags GmbH & Co. KG added the production of three daily newspapers and a dozen weekly newspapers for the MADSACK media group to its existing 70 weekly titles, investing tens of millions of euros in the expansion. In figures:

- ▶ Commissioning of the new hall has increased production space at Oppermann by 7,000 m².
- ▶ Oppermann now prints and finishes 240,000 more newspapers daily than before.
- ▶ Oppermann's annual insert volume (480 million) has increased by 770 million, resulting in an impressive 1.25 billion inserts this year.



"A brilliant solution" – the six FlexPack bundle building systems at Oppermann.

Such vast quantities naturally call for seamlessly integrated production processes, not only because of the short turnaround times but also because of the small-zoned units of the (key) bundles. The products are loaded onto between 150 and 200 vans at the ramp each day to deliver the newspapers to readers.

To meet those requirements, Oppermann, which employs 260 people, uses two new ProLiners – which are managed by the Connex.Mailroom control system for an optimal production overview – in its new hall. The two Muller Martini inserting systems are identically configured with 20 feeders each, automatic main-section and preprinted-section feeding (the newspapers are conveyed to the two ProLiners from the press via two NewsGrip-F conveyors of the latest generation and two FlexiRoll buffer systems) and three FlexPack bundle builders per line.

"We want to make use of the synergy effects of the SLS3000 and the ProLiner, from machine control through to spare parts," says Managing Partner André Schäffer, explaining why the company again opted for a Muller Martini solution – Oppermann acquired two SLS3000 lines in 2006 and is highly satisfied with them.

Furthermore, the ProLiner, which runs at up to 45,000 cycles per hour and has fully motorized changeovers, is designed for the two newspaper formats that are used at the plant in Rodenberg. The existing weekly newspapers are printed in the Berliner format, while all the new newspapers at Oppermann are printed in the Rhenish format.

The six FlexPacks also come into their own at Oppermann. The products are fully guided, gripped and cycled right up to the stacking device – a major advantage for newspapers with several inserts. "It's a brilliant solution!" says Oppermann executive Werner Rohrsen. The FlexPack systems at Oppermann are also the first in the world to be equipped with an integrated film-wrapping function. The daily newspapers, which typically contain a preprinted section and five inserts on average (and 15 inserts in the case of weekly newspapers), need to be film-wrapped in compliance with the relevant regulations.

Oppermann will also become the first to use the mini feeders that have been newly developed by Muller Martini for the efficient feeding of inserts. In addition to the optimization of layout and costs, the cost-effective mini feeders also provide

From left to right: Niels Rohrsen, André Schäffer, Werner Rohrsen and Dirk Nagel (all from Oppermann) and Matthias Kandt, Daniel Frey and Bernd Sauter (all from Muller Martini) in front of one of the two new ProLiners in Rodenberg.



The “Endurance Runner”



Marian Ologeanu, Managing Director of Sothis, speaking with Oana Tataru from Muller Martini Romania.

The new Presto II saddle stitcher at Sothis Print in Bucharest runs almost around the clock at maximum production speed.

Talk about a brilliant start! The new Presto II was put to the test almost as soon as it had been commissioned at Sothis Print. Its very first job consisted of a million flyers for the French postal service. The Muller Martini saddle stitcher passed the test with flying colors to the full satisfaction of the customer, who has since regularly assigned that job to the graphic arts company in the heart of Bucharest. Since being commissioned, the Presto II has regularly stitched print products in six-figure runs. That means it operates almost around the clock, hence the description of it as an “endurance runner”. Sothis Print, which has three sheet-fed offset printing presses, stitches not only leaflets, catalogs and brochures in large print runs, but also processes many smaller jobs, right down to 2,000 copies. However, it still mainly uses the significantly slower saddle stitcher of another supplier for such short runs.

General Manager Gheorghe Nicolae not only decided to invest in a new Presto II with three twin feeders and a cover feeder to join that saddle stitcher because of the higher production speed of the Muller Martini saddle stitcher. “It’s also because the Presto II, unlike our mini saddle stitcher, allows us to perform trimming inline, which has significantly improved our workflow for larger jobs in particular,” says the company founder and owner. The Presto II first impressed Gheorghe Nicolae at the X-Fair in Vienna in 2015, where Muller Martini provided convincing demos at its booth. However, it was not just the trade fair demos that clinched his latest investment decision but also his experiences with two second-hand Muller Martini machines that he had purchased the previous year. Gheorghe Nicolae commissioned a used stand-alone 1571 gathering machine and a used Inventa II

thread sewing machine in 2014, and has been highly satisfied with Muller Martini’s after-sales service ever since. “After-sales service in Romania is pretty exasperating, but Muller Martini is a happy exception,” says Gheorghe Nicolae. “I’m not interested in how many problems we have with a machine, but how quickly they are fixed. High uptime is particularly important, because customers place orders at increasingly short notice.” Speaking of customers, Sothis Print, which employs 128 people, currently generates 5 percent of its volume with orders from abroad. However, the company has set itself the aim of increasing its proportion of exports, says Gheorghe Nicolae. Anyone who has observed Sothis Print’s development over the past few years will have no doubts that the enterprising company founder will achieve that goal too. The former niche player in the package printing segment is now one of Romania’s top five printing plants. Currently Gheorghe Nicolae has no specific plans for new investments in print finishing systems. “But if ever I need a new system, I’ll just give Muller Martini a call.”



Learn more about the Presto II saddle stitcher via Muller Martini’s YouTube channel.



MiniFeeders Make the MailLiner Even More Flexible

The Muller Martini MailLiner is leading the way in combating high personnel costs and material costs. Two technical innovations further optimize the flexibility of the revolutionary system for the gathering of inserts.



Focus the camera of your smartphone on this image to see an animation of the MailLiner. For tips on downloading, please see page 20.

The new mini feeders for the efficient feeding of signatures to feeders are also available for the FlexLiner and ProLiner newspaper inserting systems and have four key advantages.

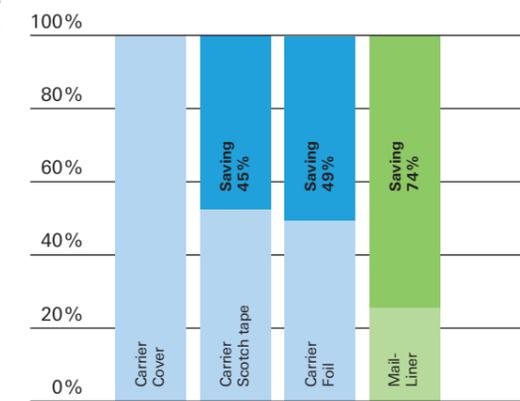
- Layout optimization: The whole gathering system can be optimally configured since the mini feeders have a compact design and are compatible with stream feeders.
- Cost optimization: The ergonomic loading of the mini feeders allows the operator to operate more than one feeder.
- Ergonomic optimization: First, the mini feeders can be loaded at a lower height. Second, loading from the side eliminates back strain.
- Production optimization: Thanks to feeding from mini feeders, the piles in the feeder are more uniform, which increases the process reliability of the whole line.

The MailLiner can now be equipped with a maximum of 40 feeders – ten more than previously. That optimizes the preparation of new jobs. Since the MailLiner has several main-jacket feeders, the various jackets can be processed selectively with the FlexFeed without the need for additional changeover

time. As with zone transitions for inserts, the jacket is changed without interruption. On the topic of jackets, at the MailLiner gathering line, one of the inserts is used as a cover and folded using an air blade – a Muller Martini innovation – after all the other inserts have been applied. As a result, direct distributors of unaddressed advertising do not need to use carriers, scotch tape or foils. That removes the need for time-consuming manual sorting, and ensures that all insert sets are complete. After the folding process, the gathered insert sets enter the FlexPack. Since the integrated bundle builder, unlike conventional compensating stackers, does not compensate layers, it is ideally suited to this innovative insert gathering process in terms of flexibility and product quality. First, the individual inserts can have different sizes, without the insert sets becoming unstable. Second, the various bundles can be of different sizes without losing their stability. Bundle building, like the seamless zone transitions and printing of the top sheet (activation and deactivation of the feeders), is managed using the Muller Martini Connex.Mailroom control system. Connex.Info ensures detailed reporting and monitoring.

Reduce Your Personnel Costs with the MailLiner!

How much you will save with 1 million sets/week (including a depreciation period of 5 years)





A Clear Improvement in Results

Since the Alprinta 74 at Multi Packaging Solutions in Raleigh (USA) did not harmonize optimally with all the printing press's components, Muller Martini's MM Services.Print program was used to significantly increase the equipment's net output.

Equipped with an automatic splicer, blanket washer, ink dispensers, chilling system, UV system, 100 percent video surveillance and a sheeter (custom-built for 40 inches), a four-color Alprinta 74 printing press like that used at Multi Packaging Solutions in Raleigh in the US state of North Carolina is highly complex owing to the sensitive nature of the end products.

In addition, since the various components are made by different manufacturers, it often takes machine operators a little longer to get the hang of such a complex system. That was precisely the case after Multi Packaging Solutions commissioned the Alprinta 74 as the first Muller Martini solution at its plant in Raleigh in fall 2015, especially as the printing business was also contending with the departure of its two most experienced machine operators. The obvious solution was for Muller Martini to provide support as a general contractor and increase the performance of the whole line in conjunction with the customer, since the printing press in itself had been operating to the company's full satisfaction from the start. The interaction between the various aggregates, however, left something to be desired and was impacting negatively on net output.



Machine operator Matt Fandl now has every reason to be satisfied with the Alprinta 74.

Muller Martini therefore spoke with the other manufacturers and spent a week working on the equipment. During that time it also provided the machine operators with extensive further training. That rapidly led to an improvement in results. "The make-ready times have been reduced by 50 percent and productivity has increased by 25 percent," says Production Manager Ryan Vinyard. "The Muller Martini technicians did an excellent job," adds General Manager Dean Robinson. "The synchronization between the printing press and

the sheeter, which can process up to 40 inches, is now much better. In addition, the refresher course gave our new operators in particular a better grasp of the whole line."

The net impact of the greater speed and larger sheet on the Press Department throughput has been significant. "We're pleased to have reached our goal and to be achieving the results we targeted in our Capital Expenditure submission," say Dean Robinson and Ryan Vinyard.

To ensure that the results remain at that level, Multi Packaging Solutions has concluded a MMSelect maintenance contract with Muller Martini, which will come into effect after expiry of the two-year warranty period. Under that contract, the

Alprinta 74 in Raleigh, which operates almost 24/7, will be thoroughly inspected during a two-week period each year.



The make-ready times have been reduced by 50 percent and productivity has increased by 25 percent.

Ryan Vinyard, Multi Packaging Solutions



The Alprinta 74 at Multi Packaging Solutions now operates much faster. From left to right: Ryan Vinyard (Production Manager), Dean Robinson (General Manager), Shaun Hinchey (Division Manager Web Press Technology Muller Martini North America).

Multi Packaging Solutions

- ▶ Location: Raleigh, North Carolina (USA).
- ▶ Muller Martini printing press: Alprinta 74 (4 colors).
- ▶ Product range: Packing slips and packaging for the pharmaceutical industry.
- ▶ MM Services.Print modules: Inspection, training, maintenance contract.



Process Manager Steve Melmore (left) and Aidan Campbell (Customer Service Manager at Muller Martini UK) in the mailroom of the GPC in Manchester.

Fit for Another Ten Years

Thanks to an extensive MM Services program, the Guardian Print Centre has extended the lifecycle of the mailroom that it installed in 2001 in the British city of Manchester.

"We work in a time-critical business and need our mailroom to be available around the clock. After all, who wants to read yesterday's newspaper?" says Steve Melmore, emphasizing the importance of reliably functioning mailroom systems.

The Process Manager explains that the Muller Martini machines that were commissioned at the Guardian Print Centre (GPC) in Manchester in 2001 are still in good condition. However, the older they get, the greater the risk of downtime due to mechanical or electronic faults. That prompted the GPC to have the entire mailroom thoroughly inspected three years ago. It then followed the advice of Muller Martini to have numerous upgrades carried out. The upgrades have been performed – and are still being performed, since the extensive MM Services program lasts several months – by experienced Muller Martini technicians. "It was clear to us from day one that we didn't want to take any risks and wanted to have the reconditioning carried out by experts," notes Steve Melmore.

- The upgrades extend to the following:
- ▶ the software of the NewsGrip conveyors,
 - ▶ the Programmable Logic Controller (PLC) of the FlexiRoll buffers,
 - ▶ the control and operating system of the four FlexiRoll stations,
 - ▶ the control system of the four CN 80 compensating stackers
 - ▶ and the entire ramp system.

The major challenge from the start was to avoid any negative effects on current production. "That's why we drew up a detailed schedule together with Muller Martini before the first upgrade," says Steve Melmore. "And I'm impressed. It went 100 percent smoothly." The experienced GPC manager did not have any major concerns, but freely admits that he had expected reconditioning of the ramp system over two weekends to be the toughest part. "In fact, that went like clockwork too. If I were to do it again, I wouldn't do it any differently." Steve Melmore is not only satisfied with the reconditioning work that has been performed so far, but is also delighted with the resulting improvements. "Now we're fit again for the next ten years!"



The magazine supplements of "The Guardian" and "The Observer" are stitched using a Primera MC.

A Saddle Stitcher in the Mailroom

The GPC in Manchester produces "The Guardian" (published from Monday to Saturday in a print run of 120,000 copies) and "The Observer" (published on Sundays in a print run of 120,000 newspapers – the only two newspapers in the UK that are in the Berliner format. In addition, it also produces two magazine supplements of "The Guardian" and "The Observer", namely the "Guide" (published weekly in A5 size) and the "Observer Food Monthly" (published monthly in A4 size). The two supplements are both printed using a coldset newspaper rotary press, allowing for better capacity utilization, and then provided with covers that have been printed externally using the heatset method. To optimize production of the two magazines, the GPC installed a Muller Martini Primera MC saddle stitcher in the mailroom. "For us it's a cost-saving solution," notes Process Manager Steve Melmore.



From left to right: Marcel Cărbunaru, Oana Tataru (Muller Martini Romania) and Cezar Răsuceanu in front of ArtPrint's new Pantera perfect binder.

A Start-Up, from the "Stone Age"

ArtPrint in the Romanian capital of Bucharest can boast of impressive growth figures following the commissioning of two Muller Martini print finishing systems.

"I think my father would be pretty proud of me," says Cezar Răsuceanu, who followed in the footsteps of Miron Răsuceanu just under six years ago. Cezar Răsuceanu, who entered the family business almost overnight following the death of the company founder in 2011, has turned ArtPrint, which was established in 1990, into one of Romania's leading graphic arts companies within a very short time. He added two additional market segments – magazines and books – to the company's core segment of labels (ArtPrint, for example, was the first Romanian printing plant to print Pepsi labels) with resounding success. ArtPrint's revenue grew by 300 percent between 2011 and 2015. However, there was a snag. During the same period, its productivity only rose by 4 percent.

That was largely because many processes were performed manually. "We were essentially a start-up from the Stone Age," says Cezar Răsuceanu. The CEO and company owner took two main steps to solve the problem. First, at the start of April 2016, he employed Marcel Cărbunaru, a proven expert from Romania's second-largest printing plant, as Managing Director. Second, a few months later, he installed two highly automated Muller Martini print finishing systems – a Pantera perfect binder (with an 18-station 3692 gathering machine, a Book Data Center and a Granit three-knife trimmer) as well as a Presto II (with ten flat pile feeders, a manual feeding station, a cover feeder and an Apollo compensating stacker), Romania's longest saddle-stitching system. The results were just what he had been hoping for. Using the Presto II, ArtPrint can now print 15,000 magazines in three hours, rather than one day. "In other words, we've become eight times quicker," says Marcel Cărbunaru with clear satisfaction. The Pantera has also increased the company's

+800%
Commissioning of the Presto II has increased ArtPrint's net output of saddle-stitched products from 15,000 per day to 15,000 in three hours.

+500%
Commissioning of the Pantera has increased ArtPrint's net output of softcover books from 100,000 to 500,000 per month.

-40%
Thanks to automation, ArtPrint's personnel costs have decreased by 40 percent – from 30 to 18 percent of revenue.



Local Color Gives Print an Edge over the Net



"URISTIER" and "Nidwaldner Blitz": two successful weekly magazines even in the age of electronic media.

The two free weekly magazines of the Gisler and Odermatt printing plants in Switzerland are a success story even in the age of electronic media. They are both produced using the Presto II saddle stitcher.

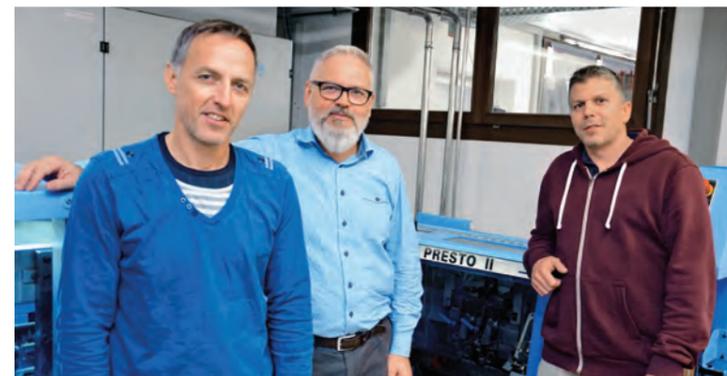
The "URISTIER" and "Nidwaldner Blitz" titles, which are two saddle-stitched products (in A5 and B5 respectively) that are delivered free to all households on a weekly basis in the Swiss cantons of Uri and Nidwalden, are the ultimate proof that print products can compete successfully with electronic media, providing that they are attractively presented and strike a

chord with readers. That is true of both the magazines. "We not only have wide coverage, which means we can offer our advertisers excellent value for money, but also have high visibility since we have interesting content with plenty of local color," says Urs Schnüriger, Head of Technology and Projects at Gisler 1843 AG in Altdorf, which publishes "URISTIER" in a run of 13,500 copies. "Amid the bulk of information provided by the Internet, we provide high value and capture attention because the product is delivered free to our readers' mailboxes." Those aspects also explain the unflagging success of Gerold Odermatt's weekly magazine: "In our small canton, everyone knows everyone else, so our publication, which is kept in

households for some days, provides a strong sense of identification," says the owner and Managing Director of the Odermatt AG printing plant, which is based in Dallenwil and produces the "Nidwaldner Blitz" in a run of 24,000 copies. Both printing plants use a Muller Martini Presto II saddle stitcher for the production of their flagship publications, though they do so for different reasons. Gisler 1843 AG switched from web printing to sheet-fed printing for production of "URISTIER". "Our old 1509 saddle stitcher with four stations couldn't keep up any more in terms of production speed," says Urs Schnüriger. That prompted the family business to invest in a new Presto II with eight flat pile feeders, a cover feeder and an Apollo compensating stacker, which was commissioned just two months after it was ordered. Odermatt AG, which was founded in 1964, has always printed the "Nidwaldner Blitz" using the sheet-fed offset method. However, the 18-year-



Urs Schnüriger (right) with Richard Hofer, Sales Manager at Muller Martini Switzerland.



Gerold Odermatt (center) with Christoph Schuler (left) and Dani Odermatt.



“We Introduce Children to Reading”

Despite decreasing circulation sizes, Egmont Ehapa, which specializes in children’s magazines, has managed to increase its revenue by 50 percent in the past 15 years. “Panorama” asked Publishing Director Jörg Risken why print products are so popular with young readers even in the digital era.

You recently gave a talk titled “Print natives in the era of digital change: success models, no-goes and forward-looking strategies in the children’s magazine business” at the Children’s Media Conference in Munich. What’s the secret of your success? Strong license partners and strong brands are essential. Many of our book and magazine titles have equivalents in other media, whether in the film, TV or digital segments.



The number of children’s magazines is continuing to rise.



“Panorama”: “We bring stories to life” is your publishing company’s slogan. What does that involve? Jörg Risken (Publishing Director at Magazines Egmont Ehapa Media GmbH, Berlin): In our magazines and books, we tell the stories of the most popular characters and figures from the licensing world, i.e. those of well-known names such as Disney, Mattel and Viacom. We put that information in magazine form, enhance it with illustrations and pictures and add interactive elements such as puzzles and coloring pictures. We bring those stories to life for children (and for adults) by transporting the stories into their world.

Jörg Risken: “Customers accept the higher retail prices, because the products have clearly been upgraded.”

Typically brands that have proven successful on one platform can also be successfully converted to the print segment.

In addition to licenses, what other factors have contributed to your success?

Regular dialogue with our target group is one of the key factors. We conduct regular surveys for that purpose. We keep our ear to the ground and understand what our customers want. To be successful, you need to plan a title so that it is used optimally at the height of its popularity. Run sizes therefore need to be managed accordingly.

Between 2000 and 2015, the number of children in Germany aged between 0 and 12 fell by 22 percent. How does the reduction in size of your core target group influence your business model?

We are responding by focusing more on products that also appeal to adults, namely “Lustiges Taschenbuch” (the local version of the “Donald Duck pocket books”), “Lucky Luke” and “Asterix”. For instance, 55 percent of those who buy “Lustiges Taschenbuch” are 18 or older.

Has that proportion changed in recent years?

Yes, certainly. I don’t have hard evidence for the figures, but I suspect that it was around 10 percent lower ten years ago. We’ve found, interestingly, that “Lustiges Taschenbuch” is very popular with students, and is a life-long companion for many readers.

Ehapa has been present on the children’s magazine market for decades. How has the market changed in recent years?

The market is highly fragmented and has become even more so in the past few years. The number of children’s magazines is continuing to rise. In the three German-speaking countries, i.e. Germany, Austria and Switzerland, 190 children’s magazines are published on a regular basis.



Egmont Ehapa Media

The Berlin-based company Egmont Ehapa Media GmbH, which was established in 1951, is a fully owned subsidiary of the Scandinavian Egmont media group and in Germany is market leader in the segment for children’s magazines, teen magazines and comics as well as being the publisher of a range of websites and apps. Its range includes print products that have been produced for many years, such as “Micky Maus-Magazin” [Mickey Mouse magazine], “Disneys Lustiges Taschenbuch” (the local version of the “Donald Duck pocket books”), “Asterix”, “Lucky Luke” and “Wendy”, as well as “Disney Prinzessin” [Disney Princess], “Barbie”, “Winnie Puuh” [Winnie the Pooh], “Monster High”, “Benjamin Blümchen” [Benjamin the Elephant], “SpongeBob” and “Galileo genial” [Galileo – the Science Magazine].



In the ‘50s, there were calls for a boycott.



In addition, there are many specials, which make the market even more crowded. However, the total volume of all children’s magazines is decreasing, as is the average number of copies sold per title.

You mention the decline in total volume. In 2000, Ehapa Egmont sold 63.1 million children’s magazines and comics. In 2015, the figure was 47.9 million, which is a decrease of a quarter. Despite that, your revenue

from that business segment increased during that period from EUR 124.6 million to EUR 186.3 million– a rise of some 50 percent. How have you managed that?

The retail prices have almost doubled in the last 20 years. In 2000, the average price of a magazine was EUR 1.95, whereas today it is between EUR 3.50 and 3.70. As a result, we have stable revenue despite the decrease in the number of copies sold.

The increase in retail prices is almost double the rate of inflation. That means your readers are willing to spend more. Customers accept the higher retail prices, because the products have clearly been upgraded. For instance, we have massively increased our investments in gimmicks.

Most of your titles are a mixture of illustrations and text. To what extent does that combination cater to children’s needs?

The children who read our magazines are in the early stage of learning to read, so we don’t want to overwhelm them with huge chunks of text. Instead we want to introduce them to reading with a mixture of words and pictures and make them curious about reading. That approach, incidentally, is very popular with teachers, who hold comics in high regard.

Has that always been the case?

By no means. When the first “Micky Maus” [Mickey Mouse] magazines came out in the ‘50s, schools called for them to be boycotted because comics were regarded as trash. However, the situation has completely reversed now. Many parents also welcome printed comics as a way of counterbalancing digital media a little.

What proportion of children’s magazines do e-books account for?

Just under 2 percent in the case of “Lustiges Taschenbuch”.

Such a low percentage?

That’s largely because people in Germany tend to have reservations about digital reading materials, especially when it comes to children. In addition, digital media in Germany still have the stigma attached to them of being free of charge. People have got used to not paying for digital content. Another reason is that you need the haptic aspect of the physical book to get the full product experience. “Lustiges Taschenbuch” is a case in point.

250

magazine editions (all in German) are published by Egmont Ehapa each year, of which around 180 are targeted at children aged between 3 and 13.

30

percent of “Lustiges Taschenbuch” copies are sold in the form of subscriptions – the highest figure on the whole German-speaking children’s magazine market, which is strongly dominated by retail sales.

5

million “Lustiges Taschenbuch” copies are sold each year. In addition to the 13 regular editions, there are over 50 specials each year.

1951

was the year of publication of the first “Micky Maus-Magazin”. Today it is the only weekly children’s magazine in Germany, Austria and Switzerland.

1.2

billion copies of “Micky Maus-Magazin” have been sold in the past 65 years.



Visit www.mullermartini.com/Risken/E to read an extended version of this interview.



Successful Open House at Bokbinderiet Johnsen



The Diamant MC 60 that was presented at Bokbinderiet Johnsen's open house event is the only hardcover bookline in Norway.

Bokbinderiet Johnsen in the Norwegian city of Skien presented its new Muller Martini Diamant MC 60 bookline at its well-attended open house event (see also "Panorama" 3/16). Forty customers from throughout Norway headed to the small city of Skien, which is 130 kilometers from Oslo, to see Norway's only hardcover bookline live in action.

Company owner Per Johnsen not only presented a wide range of sample products, but also showcased the advantages of the new Muller Martini bookline by means of live demos. The Diamant MC 60 with a Solit three-knife trimmer and a BLSD 650 book stacker ran for more than four hours without a single stop.

"The trend for smaller book runs goes hand in hand with increasingly short lead times," says Per Johnsen. "That means our customers, many of which are located in the Greater Oslo region, are happy to have a bookbindery close by which they can count on to complete their jobs quickly. The new Diamant therefore helps us to keep hardcover orders in the Norwegian market."

Oberndorfer Druckerei – Producing at Higher Tempo



The Tempo 220 saddle stitcher and the Integro inserting machine will be an ideal inline/offline combination at the Oberndorfer Druckerei printing plant.

Two years after its investment in a Corona C15 perfect binder (see "Panorama" 3/15), the Oberndorfer Druckerei printing plant near Salzburg in Austria is now also able to produce at even higher speed in the saddle-stitching and inserting segments thanks to its investment in two high-performance Muller Martini systems, which can be used both inline and offline.

At the start of this year, Oberndorfer Druckerei commissioned a Tempo 220 with an Integro inserting machine to replace two older Muller Martini 300 saddle stitchers. The highly extensive combined system – a Tempo 220 with six flat pile feeders (including stream feeders), a folder feeder (including stream feeders), a merchandise tipper, two NewsGrip transfers, an Integro with four insert feeders, together with labeling equipment, a Robusto compensating stacker, an automatic top-sheet printer, cross strapping equipment, a bundle packer, shrink tunnel and palletizing equipment – has two major production advantages. If inserting is not required, the Integro can be "skipped" thanks to the NewsGrip transfers, allowing the Integro to be used in stand-alone operation to process other products. Just like the Corona C15 in the perfect binding segment, the new solution gives Oberndorfer Druckerei a flexible inline and offline option in the saddle-stitching segment.

Shaping the Digital Future Together



Chen Cheng Wen and Bruno Müller signed a partnership agreement at Muller Martini's booth at Hunkeler Innovationdays.

Chen Cheng Wen, CEO of Hucais Printing Co., Ltd., and Bruno Müller, CEO of Muller Martini, signed a partnership agreement at Hunkeler Innovationdays in Lucerne (see page 8). The two companies plan to work together closely in the field of digital book production.

Hucais Printing is building on its position as China's leading digital printing plant by investing in two Muller Martini Vareo perfect binders and a Muller Martini InfiniTrim three-knife trimmer. The two machine types are a first for the Chinese market.

Currently offset still accounts for 85 percent of the printing volume at Hucais Printing. However, Chen Cheng Wen is convinced that digital printing, a field in which his company is already a leader, will gain in importance in the future. Hucais Printing aims to shape that digital future together with Muller Martini.



Augmented Reality: 3 Videos in 4 Steps

- ▶ Scan the QR code (<http://ar.emsn.de/mullermartini/download/>), or download the Muller Martini app directly in the App Store or Google Play Store, and open the app.
- ▶ Select the current "Panorama" edition in the app and focus the camera of your smartphone on the Andi Druk image on page 4, on the Hunkeler Innovationdays image on page 8, or on the MailLiner image on page 13.
- ▶ Keep the camera of your smartphone on the image...
- ▶ ...and see the Muller Martini SigmaLine live in action as an integrated solution with a Canon printing press, Muller Martini's solutions in Lucerne, or an animation of the MailLiner.



Finishing 4.0 Solution for We'll Corporation

We'll Corporation in Japan is entering a new market segment – the production of teaching materials – with the aid of a Muller Martini print finishing system consisting of a 42-inch SigmaLine with a SigmaFolder II, a SigmaCollator and a SigmaControl, and an Alegro Digital perfect binder with a Solit three-knife trimmer.

The SigmaLine II and the Alegro ensure the seamless processing of products from the HP

Muller Martini's installation team together with We'll Corporation Director Tsuneo Suzuki (center) and Muller Martini CEO Bruno Müller (third from the right) in front of the SigmaLine in Ishikawa.

T490 digital printing press for the production of both long and short runs. Thanks to the Connex.LineControl workflow system, which acts as a single central control unit for job management, We'll Corporation will simply need to create a PDF. The SigmaLine II will take care of everything else in a fully automatic and touchless manner, i.e. imposition, plausibility checking, optimization of the job sequence, and parallel loading of the printing press and the SigmaLine. Fully automated and touchless production processes require significantly less personnel, allow for shorter setup times and generate less production waste than conventional methods.