

SWUG

Single Width Users Group Inc.

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The Printers Publication for Printers

Australian & New Zealand edition

SWUG is a hit in Tamworth



Country music capital of Australia puts on a great show for SWUG conference delegates.

DESPITE the tough economic times, more than 220 delegates from 35 print sites converged on Tamworth in NSW for this year's 24th SWUG conference, underlining the popularity of this annual event.

SWUG President, Bob Lockley, said the turnout was an excellent result given the downturn in the economy and the location in country NSW.

Delegates came from the US, Belgium, Germany, France and New Zealand as well as Fiji and Papua New Guinea.

The host site this year, the *Northern Daily Leader*, hosted the traditional Saturday night site visit which, not surprisingly, had a country music flavour to it with a performance by singing star, Katrina Burgoyne.

Delegates also had a opportunity to inspect the re-built six tower Goss Community pressline plus Kodak CTP and Müller Martini inserting.

At the annual awards dinner, Ricky Lillywhite from APN Rockhampton in Queensland was awarded the SWUG Apprentice of the Year award while Sean Tait of North Richmond won the bi-annual SWUG Leadership Scholarship.

North Richmond was also the big winner in the newspaper categories, picking up two of the major prizes on offer – see story this page.

Over the course of the two-day program, delegates heard presentations on a range of topics including profiles of print centres in Belgium, New Zealand and Hobart. Information about Australia's first UV ink single width site at Bairnsdale was also presented for the first time.

The environment was a major focus of the conference with several presentations on the topic of sustainability in newspaper printing, highlighting the ways in which print sites can improve their environmental performance.

North Richmond does the double



The winning North Richmond team which picked up two major awards in this year's annual SWUG awards (l-r at back) Sean Tait and Michael Gee, (front) Troy McGuinness and Chris Jackson.

THE annual SWUG awards for excellence in single width newspaper production are always hotly contested and this year was no exception.

So it was with a great deal of pride that the Fairfax Media North Richmond site collected two of the major prizes on offer.

The print site won the Art Roller Shield for Best Overall Print Quality, presented by Terry Brissett of Brissett

Rollers, for its production of the *Hawkesbury Gazette*, and followed this up by taking out the Coates Australia Shield for Best Four Colour Newspaper, presented by Meredith Darke of DIC Australia, which it won for its production of the *Illawarra Mercury* newspaper.

The site was also runner-up in this category with its production of the *Blue Mountains Gazette*.

The *Northern Daily Leader* hosted SWUG delegates at Tamworth this year with a country music theme and a performance by singing star, Katrina Burgoyne.

Next stop... Tasmania 2011

Davies Brothers in Hobart is the next port of call for the SWUG conference.

THE SWUG conference in 2011 is moving to Tasmania for the first time in over a decade and going to Hobart for the first time ever.

The host site will be the Davies Brothers new print centre, home of

The Mercury newspaper and several other News Limited titles including *The Australian* and *Herald-Sun*.

The new print centre, which opened in May 2009, features a six-tower single width KBA Comet pressline with KBA reelstands at 90 degrees to the press, two folders with single delivery, inline stitching and quarter-fold capability.

The site also runs two Agfa Polaris CTP lines and a Ferag mailroom with

two Ferag RollSert drums, RollStream insert lines, JetFeeder hoppers and trimming drum with stackers, film wrappers and cross strappers.

Ancillary systems on the press include QuadTech auto-registration, Baldwin spray dampening and Impact blanket washing, Planatol gluing system, and Technotrans ink supply.

The main local publications printed on-site are the six-day a week *Mercury* and the *Sunday Tasmanian* titles as well as *Tasmanian Country*, a weekly rural paper with a run of 17,000, and *The Gazette*, a weekly title with 3,000 copies distributed in the Derwent Valley around Hobart.

At the Tamworth conference this year, Wayne Bailey, production manager at Davies Brothers, gave a presentation on the history of the company and the commissioning of the new press – see p22 for details.

This is sure to be an exciting site visit, a great venue for SWUG and a chance to experience one of the most up-to-date single width newspaper press installations in the country.

Information about the conference dates and booking details will be available later in the year.



The new Davies Brothers print centre in Hobart will be the host site for the SWUG 2011 conference.

See all the winning papers of 2010 - page 11



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A great conference - and now for Hobart

PRESIDENT'S REPORT

THE 24th Annual SWUG Conference held in Tamworth was, I believe, one of our best ever. The attendances again exceeded our expectations considering the global financial crisis, the destination, Tamworth, and the efforts required to get there for some.

However, we topped 220 delegates, a significant effort, with delegates coming from all over Australia, a good contingent from New Zealand, and both Fiji and Papua New Guinea being represented.

Our guest speakers and delegates from the US, Belgium, Germany, New Zealand and France all added value to the conference. The interaction again was excellent with the opening night welcome function breaking the ice, as it is meant to do, before our two full days of conference sessions, which was half a day shorter than usual.

Our Apprentice of the Year winner was Ricky Lillywhite from APN Rockhampton in Queensland.

This young apprentice interviewed excellently, does a great job and was well-deserving of his win. He will certainly add value to the industry as we go forward.

Ricky will enjoy a tour similar to the apprentices in previous years with a trip around most of the eastern states of Australia looking at various print sites. The print sites visited by last year's winners were *The Age* Print Centre at Tullamarine, News Limited at Murarrie, Rural Press Printing at Ormiston, *Gold Coast Bulletin*, Marrickville Print & Design in Sydney, Hannanprint at Alexandria, Offset Alpine at Silverwater and Rural Press Printing at North Richmond.

The SWUG Leadership Scholarship of \$20,000 was won by Sean Tait, a worthy winner. He will be travelling to IFRA this year in Hamburg, Germany, as well as visiting manufacturers' plants around the world and looking at various print and publishing solutions including the latest innovations in processless plate-making etc. A wonderful opportunity for our second Scholarship winner.

With delegates like Ricky and Sean and the apprentices who presented from last year, it is gratifying to see such a strong young group coming through in our industry.

Managers should ensure that next year's apprentice nominations are thought out early as it is a great reward for these young people and a good incentive scheme to encourage



apprentices to work within the industry for the benefit of the industry.

Thanks for your support

We all know and appreciate the support we receive from our sponsors like the Collie Trust which sponsored Wim Maes from Belgium, and GAMA which sponsored several sessions over the weekend.

It is also important to recognise Goss International as our longest term sponsor of SWUG and the annual presentation night; their continuing support is much appreciated. So too with Kodak for the SWUG welcome function and manroland for the motivational speaker sponsorships.

To our other sponsors - KBA, Oceanic Trading, Baldwin, Agfa, DS Chemport, Fujifilm Australia, DIC, Brissett Rollers, Müller Martini, Flint Ink, GSB Chemicals, Böttcher, Ferag, Ace Rollers, Day International - thank you again for your support. This support enables SWUG to be affordable and hopefully provide the industry with the information exchange that it sets out to achieve.

This year we again focused on our SWUG newspaper competition with the aim of improving quality throughout the newspaper industry. To our judges, Wayne Johnstone and Gordon Cole, a special thanks. The standard was high this year and the winners were thrilled. The difference between the top three was very little, indicating quality is high across the board. Well done to all those who entered.

It was great to see winners from New Zealand this year in the

commercial print section of the awards - well done to Horton Media.

A special welcome was given to Bill Kemp, our long-term SWUG committee member, who celebrated his 80th birthday with us at the Tamworth conference.

It has become a tradition with SWUG on the Saturday night to visit the local host site, and this year was no exception. Being in Tamworth, the Country Music Capital of Australia, the country singer and BBQ set the theme for the night.

We try to support local services and this year, utilising the Rotary Club to provide the meal, ensured the money goes into the community. We are all grateful of the effort put in by the Rotary Club of Tamworth Sunrise.

Aims achieved

Our aims to learn, teach, exchange ideas, make new contacts and problem solve, I believe, were again achieved, with many subjects covered in our presentations.

The conference this year also recognised women in the industry with Erin Mercieca from manroland speaking about her role in the printing industry and about coping in a male-dominated area, something she certainly does well.

The program also had a considerable focus on environmental issues and the impacts we have to look for in the future. There was some very useful information on this topic from Phil Lawrence.

A great presentation by Dan Blackburn from APN New Zealand too, an example of a printing executive who has grown from an apprentice to his current role.

Health and Safety issues were presented by Bruce Treharne and Steven Molino, a very prudent topic and a 'must do' as safety is everybody's ongoing responsibility.

Museum donation

A first for SWUG this year was to donate money to assist in preserving our history and, in this case, the Penrith Museum of Printing was the recipient, represented at the conference by Stephen Brique and Neville James. Stephen gave a brief outline at the conference about the museum, and SWUG will donate \$2,000 annually to this worthwhile cause.

It would be great to see as many delegates as possible visit the museum, as it is a live and working museum with handset type, Ludlow, Linotypes and letterpress printing machines, all on

display and working. The museum is staffed by volunteers who also teach typography to the younger generation and help keep our history alive.

Thank you once again to The Leader Print Centre at Tamworth for their hospitality in 2010, the fantastic effort put in by Anthony Payne, Craig Jenner, Terry Skewes and all the print centre staff, and also Angie Pearson from the *Northern Daily Leader* for organising the Rotary Club of Tamworth.

To all the SWUG committee who help and support during the whole conference, especially Anita White for her organising and Jacob Muscat for his technical assistance, I thank you all!

SWUG in 2011

Next year, SWUG has been invited to visit the Hobart Mercury in Tasmania, the host site being their two-year-old print centre with Agfa CTP, KBA single width press and Ferag publishing room equipment.

This will be a great site visit and will also be SWUG's first visit to Hobart. You will recall Wayne Bailey's presentation at this year's conference and, based on that, we can certainly expect the unexpected!

I look forward to seeing you all next year.

Bob Lockley

Single width sites build for the future

DESPITE the slowdown in economic activity that has affected newspaper production, the local single-width sector has continued to see plenty of activity over the past year or so.

Sites that have seen equipment upgrades or additions recently include:

- Shepparton - new four-high towers and Müller Martini ProLiner
- Yorke Peninsula - two refurbished four-high towers and Agfa CTP
- East Gippsland Newspapers - first UV ink tower in Australia
- Murray Bridge - four four-high towers installed, two towers moved to Yorke Peninsula
- Streamline Press - new four-high tower plus additional Agfa CTP
- *Sunraysia Daily* - new four-high tower and Agfa violet processless CTP
- *The Leader*, Angaston - third four-high tower due to be added
- *Fiji Times* - upgrade
- Townsville, News Limited - manroland Geoman press and Ferag mailroom to go live later in 2010
- Davies Brothers, Hobart - Agfa CTP, KBA Comet press and Ferag mailroom
- Adelaide, News Limited - 8 couple towers and Ferag polybagging line
- Perth and Darwin, News Limited - new Agfa CTP
- Burnie - new sheetfed press
- Newcastle - second folder installed

at right angles to the press

- Ormiston - Goss Uniliner press
 - Christchurch - Goss Uniliner press - "probably one of the best installations I've ever seen," - Bob Lockley
 - Nelson - two refurbished four-high towers
 - Greymouth - Agfa violet processless CTP
 - *Beaunes Desert Times* - Agfa CTP
- Companies and sites that have ceased operating include Apex in Sydney, Whyalla and Port Macquarie.

Opportunity to grow

"There's a lot of investment in every part of the business - prepress, press and post-press - which is really good to see," commented SWUG President, Bob Lockley.

"Yes, we've got a battle on our hands, yes, we've got to work together but we're certainly not dead in any way, shape or form."

"Overall, we've got a good solid industry for the future and a great opportunity to continue to grow."

Peter Kirwan of Goss added that, even through the doom and gloom of last year, Goss still managed to ship 1,000 Goss Community and Magnum printing units.

"That's a pretty good indicator that our industry is alive and well," he commented.

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The SWUG committee would like to thank all our generous sponsors and patrons for making the 2010 SWUG conference possible.

Low countries going green without water

OVERSEAS SPEAKER

WATERLESS printing has been around for some time without ever really catching on in the newspaper sector, but now a series of new press installations from KBA is bringing it to the forefront.

International guest speaker at the SWUG conference, Wim Maes, represents one of those new sites and he spoke to delegates about the advantages and challenges of moving to a waterless web environment.

Wim is the technical director of de Persgroep Publishing, a Belgian media group which has interests in newspapers, magazines, television, radio and online.

The group has a turnover of 1 billion Euro a year and employs about 3,000 staff split across the company's operations on Belgium and neighbouring Netherlands.

The history of the company is founded on newspaper publishing, primarily through its titles *Het Laatste Nieuws* and *De Morgen*.

In the 90s it expanded into magazine publishing, online media, radio and television, and then in 2009 moved into the Netherlands with the acquisition of the biggest newspaper group there.

The addition of these titles added about another 800,000 copies to the group's newspaper circulation and boosted its paper consumption to 100,000 tonnes.

Today, newspapers account for 72% of the group's turnover, followed by 15% for television, 8% for magazines, 4% for radio and just 2% for the internet although growing rapidly.

"Our company really strongly believes in the future of newspapers," said Wim.

New eco print site

To better cater for its rapidly-growing circulations, in 2006 de Persgroep Publishing opened a brand new print centre at Lokeren, about 40km north of Brussels, featuring a new waterless KBA Cortina pressline.

Called the Eco Print Center (EPC), the new facility has gradually been brought online since starting commercial production in March 2006



Waterless wizard: Wim Maes (above) and the KBA pressline at Lokeren, Belgium (right).



(the SWUG conference was actually the third anniversary of start-up) with four sections commencing operation between March 2006 and November 2007 including heatset production.

The actual pressline comprises 12 towers and four folders capable of printing 192 pages broadsheet or 384 tabloid. There is one heatset dryer installed (with another three planned) for the printing of magazines.

Variables are removed

The most noticeable aspect of this press is that it is completely waterless, ie it does not rely on the conventional lithographic principle of ink and water not mixing but instead uses the properties of the plate to keep the ink off the non-image areas.

According to Wim, the use of waterless printing, which is perhaps best-known in the sheetfed sector, offers a number of advantages.

Firstly, there is no need to maintain the correct ink/water balance, a challenging task which requires constant monitoring and years of experience.

As a result, one of the main variables in offset printing is removed, making it more consistent and predictable.

Instead of ink and water, waterless printing simply involves maintaining a controlled temperature curve (according to the speed of the press) in order to transfer the ink.

By eliminating water from the process, waterless printing is able to deliver a much sharper dot on the page, improving print quality.

"In our old plant facility, we have a dot gain of between 25-28%. In the waterless, we see 8-12%," said Wim.

Heatset quality is also improved with waterless production due to the pages printing flat without any rippling, a result which Wim said is better than conventional heatset.

Other aspects of the KBA Cortina include a much shorter web lead (the height of the tower is only 3.2m) and a shorter ink feed with only six rollers needed to transfer the ink from a temperature-controlled ceramic roller to the plate cylinder.

Fully-automatic plate changing on all the towers means that all plates can be changed in about three minutes after stopping the press.

In prepress, the site runs five Creo CTP units producing between 2,500-3,000 plates every night.

The standard newsprint is 45gsm although Wim said that trials have also been run on 28gsm for the printing of bibles.

No waste with waterless

One notable feature of the new press is the reduction in waste that can be achieved with much faster start-ups. The Lokeren press can produce saleable copies within 100 copies and the goal is to reduce that to 80 copies.

The compact design of the press means a much shorter web path so there are no fan-out issues, while the removal of dampening results in fewer web breaks.

"When we started up, after three

weeks, my printers came to me to ask "Where are the web breaks?" said Wim.

A breakdown of paper waste in 2008 revealed that 95.9% of copies were sold with just 1.7% of copies being lost on press and 1.1% in the mailroom – a saving of about \$4.5 million compared to the year before.

Waterless inks and plates are the two main issues in making the switch from conventional offset and Wim admitted that the ability to source a reliable, consistent source of ink had been a problem in the early days.

For instance, the slow drying of the ink had meant that copies coming off the press went into the mailroom but then stuck to the grippers and returned to the press hall.

Now, having worked closely with ink manufacturers, including visiting Japan to find out how it was done there, the situation has improved and Wim now believes that an optimum ink is close to being realised.

The solution has been to separate the production of conventional and waterless inks to prevent contamination because a cross-contamination of just 1% can cause problems. Today, Wim also takes about 20% of his ink from Japan in order to compare it with the European suppliers.

Likewise, there is only one plate supplier in the world – Toray – capable of delivering on an industrial scale, although the market is continuing to grow with an estimated 2 million square metres being used next year.

In Europe, the case for waterless web printing has been strengthened by a number of prominent installations in recent years in Germany, France, Netherlands, Belgium, Denmark and Switzerland.

A total of 15 Cortina presslines (74 towers) have been sold with 10 presses (41 towers) in operation to date.

The latest installation is due to come online in Dubai, a site which is being managed by Paul Condon, formerly of RPP Ballarat.

Apart from the reduction in start-up waste, other benefits that have been gained by the EPC include a saving of about 400,000 litres of water and 45,000 litres of additives, 50% fewer cleaning cloths and cleaning agents, and no ink mist resulting in a cleaner working environment and more reliable automation.

"I invite you to come and see that I have printing towers that have been running for four years and they look like new," said Wim.

As a result, the EPC has picked up a number of new orders from the Green Party and other customers looking for a more environmentally-friendly print solution.

"Now they are coming to us automatically," added Wim.

Life is simpler

In conclusion, Wim said the installation of the Cortina had brought about a different culture and mindset at the company.

Compared to heatset printers, where quality is the priority, newspaper printers have different concerns, primarily the time schedule, and quality is often a secondary concern.

"So our organisation had to turn, from 2006 onwards, towards a more quality-related organisation. This was not so easy with conventional printing but with the Cortina, we achieved it quite easily.

"Waterless printing is the ideal solution to standardise and industrialise the printing process in an ecological way for newspapers and semi-commercials," he said.

"It makes the life of a printer much simpler, more reproducible and economical than in the past."

Australia takes lead in recycling

AUSTRALIA is a world-leader in newspaper recycling but more can be done by printers to promote the environmental record of the industry.

That was the message from Lillias Bovell of the Publishers National Environment Bureau (PNEB) who returned to the SWUG conference this year with an update on the organisation's activities.

Since the PNEB was first formed in 1991 by major publishing groups with the goal of helping to reduce the environmental impact of newspaper printing, recycling rates for used newspaper have risen considerably.

In 2008, 76.9% of newspapers printed in Australia were recovered via the waste stream to be used for a variety of purposes – the highest rate of old newspaper recovery in the world.

About 7% of newspapers printed are never recovered because they are used for other purposes such as lighting fires or put in the compost, but less than 0.65% of newspapers go straight to landfill.

On the subject of landfill, Lillias highlighted the interesting discovery of newspapers which she found that had been underground at a landfill site for 16 years without decomposing.

This raises the possibility of old

newspapers being used as a 'carbon store' if they can be sequestered in a secure landfill without decomposing.

Currently, apart from being used in the production of newsprint, recycled papers are also used for a variety of other products such as egg cartons, kitty litter and the paper used in gyprock as well as being exported to countries such as China where there is a shortage of recycled paper.

No eucalypts

The key message for local printers, and one which the PNEB spreads through school education programs and nationwide advertising campaigns, is that newspapers are a sustainable resource.

In particular, printers should make sure their customers know that:

- No eucalypts or other native species are cut down in order to be made into newspapers.
- Newsprint manufactured in Australia is renewable. It is made from either plantation softwood, in the form of forest waste (thinings) and forest industry by-products, or thinnings and forest industry by-products with added recycled fibre from old newspapers and magazines.
- "There is no eucalypt used in



Yesterday's news: Copies of *The Australian* and *The Age* newspapers from 1993 dug out of landfill last year by the PNEB.

Australia to make newsprint," said Lillias. "There's 27% of people out there who think we are chopping down great, big, lovely, old eucalypt trees to make paper, but there are none.

"If there's one thing to remember, it's that there are no native species, no eucalypts used in Australia to make paper."

For more information on what you can do to promote recycling of your newspaper titles in the community, go to www.pneb.com.au.

Goss presses born again

EVERYTHING that's old is new again with Goss International's Lifetime Support program that is designed to give older presses a new lease of life.

Matt Hancock described the program which is available for a range of services including relocation and re-configuration of presses as well as press audits and rebuilds.

Such refurbishments can cover a range of options from a minor folder tune-up to a complete tower rebuild, including reborring frames and fitting over-sized eccentric cylinder bearing housings, as well as replacement of worn oscillators and ink fountain rollers.

In Australia, press relocations and reconfigurations include Tamworth, the host site for the SWUG conference, and the *Yorke Peninsula Country Times* which now has a couple of towers that were relocated from Murray Bridge.

Press and folder audits/rebuilds have been carried out at Shepparton, Tamworth, Latrobe Valley and *The Border Watch* at Mt Gambier.

Other upgrades and enhancements highlighted by Matt included a remote inking option, the Triliner compact cut-off and the N-40 folder, first introduced last year, of which 40 have now been sold.

The N-40 is now available locally for use with existing Goss Community presses and has the same footprint as an SSC folder.

It has a 12 web capacity and runs up to 45,000iph with broadsheet and tabloid production as well as double parallel and quarterfold options.



Goss has sold 40 of the new 45,000iph N-40 folders since its introduction last year.



Above left, Steve Marshall (left) and Graeme Ryan (right) from Agfa with Danny Fogarty from North East Newspapers, Wangaratta.

Above right, left to right: Troy Mansell, Fairfax Media Printing, Melbourne, Rob Donaldson, Sunraysia Daily, Ian Johns, DIC Australia, Graham Wallace and Martin Sanders, Fairfax Media Printing, Melbourne.



Left to right: Andy Stephens, Webco, Sanaila Bou, Fiji Times, Brendon Whitley and Bruce Nilson, Webco, David Zagami, East Gippsland Newspapers, and Adam Jardis, Jardis Industries.

SWUG Awards Dinner 2010

The paparazzi were hard at work at the annual SWUG Awards night held at the historic Tamworth Town Hall.



Above, left to right: Jason Kennedy, Flint Group, Will Carr, News Limited PNG, Mark Gooding, Flint Group, and Allan Cox, CPI Paper.
Left: Alan Bauer (left) and Terry Brissett (right) of Brissett Rollers with Helen Woods of Fairfax Media.

Clean your folders now!

RECENT incidents of fires breaking out in folders prompted a call from OH&S expert, Bruce Treharne, for print sites to make sure their folders are being kept clean.

"Please keep your paper dust down, make sure there is no build up on the bearings and motors, and vacuum the folders," he said.

"We've become aware of three folder fires in the last 12 months."

The combination of paper dust and heat generated by the folder is a potentially lethal combination and one that could cause a huge fire at any time, said Bruce.

"Don't take the risk. Make sure that you have adequate fire prevention such as CO₂ cylinders in case a fire starts, because if a fire does start in the folder, it goes very quickly."

WorkCover visits

Visits by WorkCover inspectors are a fact of life in the industry and can happen at any time, but there are various things to watch out for in the event they do come calling.

Usually, said Bruce, the inspectors will sit outside the premises across the road for while, watching the trucks and forklift movements in the loading docks to assess the standard of driving, the drivers' training and methods of loading and unloading.

"They can generally tell what the standard of safety is like inside the building by watching what is happening outside the building," said Bruce.

After that they will probably enter via the front door although it has been known for them to come in the back door at a site.

"If they do come in, offer them a cup of tea and treat them with the respect that they demand because there can be only one winner," said Bruce.

Particular areas of inspection that have been focused on in recent times include:

- Forklifts. There have been 55 deaths over the past 20 years in Victoria with forklifts so this is a major area of attention – clean up your forklifts and make them look presentable, check the counterweights.
 - MDS sheets. Two sites have recently had visits from inspectors checking Material Data Safety sheets to make sure that the sheets matched the chemicals on site. Make sure they are up-to-date and placed at locations where chemicals are stored and being handled. They need to be reviewed every five years and you must have documentation to support that process.
 - Pallet racking. How safe it is? It has to be undamaged so if it has been hit by a forklift, get it replaced because the inspectors do not like repairs. Make sure it is stable and bolted down with signage for the correct safe weight limits that have been certified by an authorised person.
- Finally, Bruce urged all sites to do their risk assessments to identify hazards, assess the risks and come up with a control plan to reduce the risks.

All risk assessments should be documented and it should be an ongoing process with a focus on quality of assessment rather than quantity.

If a site does end up in court due to an OH&S breach then providing documentation of due diligence may help to mitigate any penalties.

"If you're not doing risk assessments then I really encourage you to start doing it," said Bruce.

Environmental course

Bruce also outlined details of an environmental management course he attended to learn about current legislation and standards regarding environmental management.

"It will allow us to audit the business from an environmental perspective," he explained. "The course contained instruction on the current legislation, the regulations that underpin the Acts along with interpreting and understanding the Australian environmental standard, ISO 14001."

"What that will do is help us to develop an environmental management system," he added. "I found the course very interesting and I'm sure it will be of benefit to our company in the end and possibly to the printing industry at large."

Bruce urged all companies that are unsure of their environmental responsibilities to seek professional advice because, as with OH&S, the legal requirements for businesses are only going to increase and nobody can afford to ignore it.

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East Gippsland shines a light on UV print

VICTORIAN publishers, James Yeates & Sons, has become the first newspaper site in Australia to add UV printing to its regular print production.

The East Gippsland-based company installed a Prime UV system from the USA in August 2009, becoming the first local site to trial web UV print.

At this year's SWUG conference, David Zagami outlined the company's journey to UV production which included an extensive investigation of print sites in the USA currently running UV output.

UV printing has gained a lot of attention in recent years as newspapers seek to improve quality and add value for customers. It also sparked the interest of managing director, Bob Yeates, who thought it might be worth investigating.

And so he sent David on a road trip with Andy Stephens to see how it operates at sites in the US.

The tour took in a variety of sites running UV on Goss Community towers at plants in Vista, California, San Francisco, Salt Lake City, New Orleans, Tulsa, Chicago, as well as the Prime UV plant in Chicago.

The main message from the US was that UV is an economical, cost-effective way to do gloss work and much cheaper than installing heatset ovens (although some of the sites ran both).

In some cases, the UV was used because it was quick drying and enabled more jobs to be done; elsewhere it was promoted as a premium product, targeted at wealthier suburbs that were prepared to pay for it.

In the pressroom, the UV units were generally very compact and took up



Far left, the Bairnsdale crew and suppliers show the results of their UV installation, and (left) the Prime UV unit in place on the press.

little space; the only footprint on the ground is taken up by the electrical cabinet.

At sites where conventional and UV inks were being used on the same tower, inks were generally easy to swap in and out and there was no need to change blankets, rollers or fountain solution.

In some cases though, set-off issues on uncoated stocks forced the operators to swap the yellow and black inks in the top units.

The lamps and reflectors were another issue, requiring regular cleaning and high maintenance; an air optimiser can also be used to eliminate performance problems.

On the press, the advice was to start running gloss stocks with no water and then gradually build up; the ink/water balance proved to be critical.

Having an air former in the folder was also recommended to prevent build-up of static that might affect web tension adversely.

Back in Bairnsdale

Several months later at East Gippsland Newspapers, the Prime UV system was installed on one tower of the four tower pressline.

The complete set-up uses UV inks supplied by Flint, washes and fountain solution from DS Chemport, Vulcan hybrid blankets and Brissett rollers, and Fujifilm plates imaged on an ECRM CTP system.

One critical issue that affected the installation at Bairnsdale was the need for extra power supply.

"UV definitely does use more power so you need to check that out at your

site," said David. "Where we are situated, not being in commercial zone, we didn't have a lot of power."

As a result, the installation was delayed for several months while the company went through the process of applying for an upgraded power supply.

Despite some delay, Prime UV noted that the start-up was one of the best turn-key installations and commissionings they have been involved with anywhere.

"One of the smoothest start-ups I've experienced in over 120 installs worldwide," said Ken Adomaitis, Prime UV field engineer.

One area where Bairnsdale differs from the US sites is in prepress.

Whereas over there, it was given little attention, David highlighted the importance of improving the quality of the artwork, particularly with regard to photographs, because the UV is much less forgiving with poor quality pictures.

It's still early days with UV at the East Gippsland site but already it is being seen as complementary to the company's existing newspaper and commercial sheetfed work - like having another press but without the expense, commented David.

UV printing Q&A

David Zagami and Ryan White from Bairnsdale answered questions about the East Gippsland Newspapers UV installation at the engineers' session.

Geoff Austin: We looked very seriously at UV at the Gold Coast but were put off it because it would have meant converting one complete tower to solely UV and it had to be spotlessly clean all the time - you couldn't change backwards and forwards. How did you blokes go - is cleanliness that important?

DZ: You've got to be very clean but we probably don't have the pressure of you blokes, we've just got a few mastheads, a couple of days when we don't print, so time's not an issue like it is with you guys. It takes Ryan and his crew about an hour to swap inks.

GA: Same blankets, same rollers?

DZ: Yes, blankets and rollers are hybrid so we keep them in, it's really just the wash-up.

RW: Contamination has never been a problem. We do clean the ducts pretty well and we were washing rollers as well. Now if we don't have the time, we can get away with just sheeting the ink off the rollers and off we go again. The contamination is not as bad as we thought it was going to be.

Q: What's the longest run?

RW: 25,000 is the longest we've done so far.

DZ: We put a book in yesterday if you saw it, a little 64 pager done on the one tower, the first time we've done a 100,000 run over the four runs and that gave us a better reading on our ink mileage.

Q: What about make-ready - is spoilage higher?

RW: It is initially on the first start-up when you go from newsprint to the gloss but once you go from UV to UV it's very much the same.

Q: Is that due to the contamination?

RW: I've found that on a lot of our UV jobs the ink coverage is less so it's just a matter of getting the ducts set right before you go.

Q: Same fountain solution?

RW: Same solution runs through the same system as the rest of the press, circulates through so there's no trouble with contamination in the water either.

Q: What sort of dampening?

RW: Conventional cloth dampening.

Q: You said yesterday you ran 100gsm through it. That would have been something - did it go alright?

DZ: Yes, 110gsm. We had a night with the Press Gang in Victoria and that night was 100 and 110gsm. At the moment, we're mainly on 80gsm.

Q: How do the blankets stand up to the 80 and 110 - do you have to change them afterwards?

RW: We haven't done a great deal of work on it or longer run lengths.

Q: On wide format digital UV you generally find there is a fire risk - have you experienced that?

RW: No, not at all. When you have a web break or the press stops, shutters will shut the light so you don't get any web breaks or anything through the light.

Q: Who supplies the UV lamp component?

RW: Prime UV.

Q: Do they run at half power or full power, can they be controlled?

RW: There are three power phases as the press speeds up.

Q: How much dearer is the ink?

DZ: We're paying a little over double for ink per kilo but, on the actual run length, Ryan has got up to almost double the run length so when you cost that out per copy it works out to 25% more on what we're paying.... Cost per copy, it's not so scary.

Q: Have you worked out a running cost per hour?

DZ: No, we haven't yet but we do have to do that because it definitely does use a lot more power.

Q: Do you find there is set-off in the quarterfold?

RW: Absolutely no set-off... no worries, trolley wheels can run right over the print, not an issue at all.

Q: Can you integrate it with the coldset?

DZ: Not yet no, we've only done half a dozen live jobs maybe so we haven't got to that yet.

Q: If you up-sell to one of your external clients and they only want front and back without the centrespread will 405 go through without any problem?

RW: No worries, we've done 405s before.

Q: Have you been able to on-sell it to your external clients? What's the ROI going to take?

DZ: The ROI time-wise we don't know - we have our newspaper and our commercial, our sheetfed division, and it really sits in the middle. We add it on to our commercial division for the cost of things and we're value-adding to our good clients in the newspapers. It really sits in the middle... for our business anyway. We can pitch a lot of our sheetfed products on time and cost, put it on the web and go that way. At the end of the day it's cheaper for the actual advertiser, they get this mid-range product and what we've put out into the market so far our clients are very happy with.

Q: Have you fiddled around with screen sizes and what works?

DZ: Still doing that, now 133lpi, had a go at 150 and been back down to 120 - fiddled around with that and definitely still got to get the prepress right... We've really noticed that a good photo looks good on gloss but when we get into average photos or less, while you can get away with it a bit on newsprint, on gloss you really notice that an average photo looks poor. We've got to pick that up and work on that, we're still learning and we'll get there.

Q: Just from the printer's point of view, how do you find working with the UV inks compared with the coldset inks?

RW: Not a great deal of difference between the two, the UV ink is a little stiffer, lays back in the ducts, every once in a while just stir it up a bit more than you usually would - but can't notice the difference.

Mildura makes CTP leap

MOVING from a film-based prepress system to the latest processless computer-to-plate (CTP) technology, the *Sunraysia Daily* has taken a huge leap forward in its plate production.

Rob Donaldson, production manager at the Elliott Newspaper Group in Mildura, outlined the transformation that has taken place in the shift to the latest in processless, violet plate output.

The results for the Victorian newspaper group include a reduction in chemical waste and water usage in prepress, a simpler, more efficient plate production line, and an improvement in print quality on the press.

According to Rob, the newspaper had been looking to make the shift to CTP for a couple of years but the systems on offer were too big and cumbersome for the Mildura site.

One of the advantages of going to processless output though is that the plate processor is replaced by a more compact wash-out unit which uses 20% less floor space.

This proved to be a major attraction for Mildura even though it meant becoming one of the first newspapers in the country to take on the new technology.

"It's lucky we did wait as long as we did to go to CTP and went processless at the same time," said Rob.

Other reasons for going processless included the proven use of the technology overseas, and the benefits both environmental and financial.

The system chosen by Mildura comprises an Agfa Advantage N-SL violet-laser CTP unit combined with a VCF 85 compact wash-out unit.

The plates used are Agfa's latest N92-VCF chemical-free plates and the workflow is managed by an automated Arkitex Essentials software system.

The Advantage N-SL is a completely automated system with auto load and unload, automatic slip sheet removal, and a cassette system that can hold up to 100 plates for non-stop production.

At the same time, it also allows for manual loading of plates so that plates of different sizes can be used without being locked into using a single plate size.

The unit is designed to output 50 panorama plates per hour and the stack loader can hold up to 100 plates.

After being exposed, the plates are transferred to the wash-out unit which uses no developer but rather a pH neutral gum and brush to remove the non-image areas of the plate.

No water is used during processing and the gum used is recycled during production.

According to Rob, the only water used in the process now is for cleaning the wash-out unit which simply requires rinsing out every so often.

"Every three weeks we clean out the gumming unit and wash rollers after 1,200 plates have been through," he said.

The software used to drive the system was installed four months before the CTP unit and used with the previous imagesetter to ensure that the workflow was bedded in before making the switch to CTP.

Benefits of the new system, according to Rob, include quick throughput, a reduction in waste, less cleaning required, and reduction in water usage.

The system is simple to use with the automated plate loading and unloading, resulting in time and staff savings.

On press, the printers have noticed an improved start-up and print quality, especially with photographs.

Digital Kodak looks to the future

New plates, new workflow and new digital print options are just some of the products Kodak is preparing to release for the newspaper and graphic arts markets.

ROB Mollee from Kodak previewed some of the new solutions that were released at the Ipex show in May.

Trillian SP thermal plates are a new digital plate, due to be commercialised in June, which is aimed at reducing chemistry, water, energy and waste during processing, following the trend in recent years towards more user-friendly plate production.

"From our perspective, Trillian SP is going to be the new plate that takes over the bulk of our portfolio," said Rob. "In doing so, it's going to be a simplified processing system but still utilising all the current feature sets of the plates today including UV applications, long run lengths, high speed and productivity."

In platesetters too, Kodak is offering the latest Trendsetter News thermal CTP unit with a 30% smaller footprint, making it easier to move, install and service.

"We've taken out the two monkeys either side that drive the drum and replaced them with chipmunks," joked Rob.

Looking to Prosper

It is in digital print though that Kodak has some of the biggest releases, not least with its Prosper press (above right) which offers high speed, offset-like quality production using digital inkjet technology.

Aimed initially at commercial and book printers, there's no doubt that newspapers are also on the radar for the Prosper technology, complementing existing offset production.

The power of digital print lies in its ability to produce flexible versions of newspapers with personalisation, targeted advertising, zoning and short-run applications.

"These units allow you the flexibility to print as few as 50 copies of any given title and transition across to the next title on the fly, during the press run," said Rob.

Kodak already has some experience in this field having already installed a Versamark VL4200 on the island of Malta at a newspaper company

which is producing short runs of European newspapers for visiting tourists.

New products such as the ones outlined by Rob are just part of the transformation of Kodak in recent years from a film-based company to a digital company.

Approximately 70% of its revenues now come from digital products and whereas in the past the consumer market was the most significant, today 60% of revenues come from business-to-business sales, such as in the newspaper industry.

"Forty percent of all printed matter is touched somewhere along the line by Kodak technology that has driven some aspect of its production," said Rob.

In Australia, the recent announcement that Heidelberg has taken on distribution of Kodak products in the sheetfed market means the company will be better placed in future to focus on the web market where it has retained direct representation.



Because performance is profit

New courses from GAMAA

LONG-TIME supporter of SWUG, the Graphic Arts Merchants Association of Australia (GAMAA), announced new course dates for its leadership program at this year's conference.

GAMAA is made up of leading suppliers to the graphic arts and printing industry, and in addition to promoting the interests of its members, is involved in industry activities such as trade shows (Pacprint and PrintEx), sponsorships and educational programs with a focus on developing new industry leaders.

Its leadership program, which includes scholarships for students currently undertaking vocational study, is aimed at middle to senior managers working in the industry.

Since 2003, GAMAA has awarded 34 scholarships and more than 200 industry professionals have attended its workshops.

Scholarship holders, which include SWUG delegates such as Mark George from Böttcher, Erin Mercieca from manroland, Adam Newman from Ferag and Helen Woods from Fairfax Media, attend two leadership workshops each year.

The 2010 program consists of two full-day sessions including 'Building High Performing Teams' run by Colin Beattie that was recently held in Melbourne, and 'Coaching for Success' with Dr Anthony Grant from Sydney University due to be held in Sydney in August.

'Coaching for Success' will focus on listening skills, use of rapport, understanding the elements of a coaching conversation, the GROW model (Goal, Reality, Options and Wrap up) as well as practice in small groups on real-life scenarios.

Applications for GAMAA scholarships open in October annually. More information is available from www.gamaa.net.au.



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Apprentices agree it's good to be 3

This year saw a major change to the SWUG Apprentice of the Year award with three apprentices going on tour to printing sites around the country.

WHEN Hesm Nouredine from Murray Bridge was named as Apprentice of the Year in 2009, the SWUG committee decided that the two runners-up, James Johnstone from Canberra and Sarah Weldon from Border Mail Printing, Albury, should also be given the opportunity to share in the main prize of a tour of newspaper print sites around Australia.

To start off their tour, all three flew to Melbourne to begin at *The Age* print centre at Tullamarine, guided by Angus Scott of Ace Rollers, where they met up with Graham Wallace, the pressroom manager.

First stop at the press centre was the paper store which receives eight truckloads of paper every day and consumes between 800-900 tonnes of newsprint per week. The store room holds up to two weeks-worth of paper.

Trucks entering the store are unloaded automatically onto skates, 16 reels at a time, which are then automatically stripped, prepared and transported to the 18 reel stands for webbing up.

In prepress, the site uses three Agfa CTP units that can process 200 plates an hour, and between 8,000 and 10,000 plates per week. To help the environment, water from the plate-room is recycled for use on the press.

There are three manroland presses that can run at up to 75,000cph or 21 newspapers per second. There are nine press consoles and three folders, one with quarter fold, with all folders capable of stitching online. The site uses DIC ink and consumes up to 14,000kg of ink per week.

As part of its maintenance program, one tower is taken out of operation every two weeks to check rollers and blankets. The presses normally get up to 30 million impressions out of each blanket.

The publishing room uses Ferag equipment linked by three kilometres of gripper track. There are 14,000 grippers in use, each one of which costs about \$150. The system uses 700 discs that can each hold up to 4,000 papers depending on thickness.

"Most of the publishing area is automated so there were minimal workers needed for such a huge area," said Hesm.

Safety is taken very seriously at *The Age* and on the back of everyone's uniform there is a slogan: "No job is so important that it cannot be done safely".

Blanket coverage

The second stop in Melbourne was to pressroom chemical supplier, DS Chemport, at its new chemical and blanket facility in Campbellfield.

Blankets are made from rolls of rubber that are 30 metres long and up to 2.5 metres wide. The blankets are between 1.17mm thick for three-ply and up to 1.96mm thick for four-ply and have a tolerance of +/- 0.02mm.

After being cut, metal bars are attached to the blankets using a special adhesive tape and an iron press that is heated to 200 degrees Celsius and then applies 15 tonnes of pressure to secure the bar to the rubber. A pull test is then carried out at 45 degrees to ensure the

blankets will withstand press running conditions.

Next door is the chemical mixing facility with large tanks used to make a range of chemicals to required specifications. Due to the presence of flammable vapours in the air, careful precautions are made to minimise sparks including numerous earthing points around the site.

There are no electric motors and only pneumatic pumps are used on site; even the forklifts use specially-designed engines to prevent sparks.

An interesting feature of this site is the large underground water tanks that can hold up to 100,000 litres of recycled water that has been through a filtering system for use in bathrooms and cleaning.

Other environmental initiatives include batch scheduling to avoid unnecessary cleaning of tanks, use of raw materials that come from renewable sources, and trying to make products in a way that emits fewer VOCs.

Next stop Queensland

From there it was a plane trip to Brisbane where the trio met up with Geoff Austin and where, on the following day, they first visited the Queensland Newspapers site at Murarrie to be met by operations manager, Grant Galvin.

This site produces 7 million papers per week and works closely with its sister site at the Gold Coast Bulletin. It employs about 250 full time staff and up to 100 casuals in the publishing room.

Saving spoilage is a major priority with counters used in the pressroom and publishing room to track copies and fix any problems where papers are being lost.

In prepress, there are four Agfa plate lines, one capable of producing panorama plates, while the paper store holds 6,000 reels, enough for up to five weeks production. Around 200-300 reels are delivered daily.

A large crane can move up to five reels at a time using a vacuum suction to avoid damage to the reels, taking them to automatic stripping stations to remove the cardboard and then to holding bays that acclimatise the reels to pressroom conditions. Automatic guided vehicles transport the reels to any of the 28 reelstands.

The reelstands have been fitted with cameras to monitor web breaks, resulting in the number of breaks being reduced from 76 per week to 8-10 a week and helping to reduce spoilage from 5.6% to 3%.

There are four double-width manroland Newsman 40 presses in the press hall which feed four Ferag conveyor lines into the mailroom with eight stackers per line and 16 truck conveyors outside where up to 256 trucks leave every night to distribute the papers.

There is a strong emphasis on maintenance at the site with two workshops on-site as well as weekly clean-up meetings where staff and management work together to improve the print environment.

Next stop was the Fairfax Media Ormiston plant, home to a new Goss



Top, SWUG apprentices (l-r) Sarah Weldon, James Johnstone and Hesm Nouredine report to the conference; (above left) with SWUG President Bob Lockley, and (right) flying high with the hostesses.

"We had a great time and are very grateful of the opportunity to experience so many aspects of the industry that we work in."

Unliner press capable of printing up to 128 pages of back-to-back colour at speeds of up to 80,000cph.

At this site, they were met by manager, Mark Dibble, as well as Bryce Franklin, a previous winner of SWUG Apprentice of the Year, who came in on his day off to show them around.

Titles printed at Ormiston include Queensland's largest rural paper, *Country Life*, local editions of the *Financial Review* and *Sun Herald* as well as commercial products.

"The layout of the press was amazing to me," said Hesm. "Having reelstands in front of the press is something I've never seen before."

There are two folders enabling two separate products to be run at once with inline stitching and one quarterfold. There are three drive consoles, Baldwin spray bar dampening and QI auto-registration.

In the publishing area downstairs, there are two Ferag lines going into a rotary trimmer and StreamStitch stitching component, as well as an older Müller Martini stitch-and-trim machine that is used for overflow or smaller jobs.

On track to Gold Coast

From Brisbane, tour guide Geoff Austin took the apprentices to the Gold Coast via the Indy 500 track to visit the *Gold Coast Bulletin* site. There they were met by Eugene Betzel and shown around the site that employs about 85 staff.

The prepress runs two lines of Agfa Polaris CTP producing 3,500 plates per week. There are 10 reelstands using approximately 300-400 tonnes of paper per week.

The KBA press was commissioned in 2004 and is currently operating six days a week. It has nine towers and two folders, and uses QuadTech auto-registration. It is capable of quarterfold, stitch and trimming and can glue up to 64 pages of quarterfold.

The mailroom uses Ferag equipment with winding/unwinding capability, inserting and three-way trimming.

Accommodation that night was at Jupiters casino although the excitement of staying there was tempered by the realisation that the three of them had to get up at 5am the following morning.

"Steve from DIC called it a 'lazy cow' because it's laying down," said Sarah.

The press runs at up to 90,000cph and has QuadTech registration as well as a built-in spectrophotometer.

The 'pie-warmer' oven reaches temperatures of 130 degrees Celsius. There is an inline stitcher and the folder uses no grippers or pins, only belts to minimise marking and scuffing.

"Given that we come from a coldset background, it was interesting to see these presses with ovens and the high quality products that they produce," said Sarah.

And digital too

First stop the following day was Lanier which supplies the Ricoh range of digital presses, introduced by Denise Thompson and Damien Robbins.

Although much slower than a web press, the Ricoh Pro C900 offers an interesting alternative, running at up to 90 pages per minute on stocks up to 300gsm with the ability to use seven different papers in a single job.

It offers inline finishing options such as folding, stitching and gluing enabling complete items to be produced in a single pass.

The machine holds up to 11,000 sheets of paper and can be loaded on the run for continuous production. It is rated at 400,000 copies per month and the drive belt can handle 4 million impressions before being replaced.

"It was impressive, the fact that we got to see the benefits and become aware of the possibilities of what digital printing is," said James.

After viewing the future of printing, it was on to the next stop at the DIC plant in Auburn where they were met by Steve Packham and Mark Shales.

"Steve showed us his enthusiasm for his job - as most of you know, Steve loves his ink," said Hesm.

DIC is the largest ink manufacturer in Australia for heatset and coldset inks with about 356 printing towers being supplied with ink from the Auburn site alone. The company also exports ink from this site to Hong Kong, Singapore and Taiwan.

DIC has developed a tanker delivery system that takes ink out to the various sites and pumps it into tanks which have sensors fitted to them to automatically inform DIC when a delivery is required. Apparently the tankers hold enough ink to cover a four lane highway from Sydney to Melbourne.

"I have no idea how they worked that one out," said Hesm.

On the last leg

Next morning, the final stop on the journey was the Fairfax Media site at North Richmond where they met up with Chris Jackson, the press manager.

This site runs a manroland Uniset installed in 2000 capable of 128 pages coldset with three folders, two of which can do quarterfold, and a stitcher that can be moved to each folder. There are also two heatset presses that can print 32 pages each.

There are 12 reelstands which put through 450-500 tonnes of paper per week with reels being delivered 4-5 times a day. Prepress runs two Kodak CTP lines capable of producing 200 plates an hour while the mailroom has a trimming drum, Ferag and Müller Martini stackers as well as a stitch, trim and bag machine.

That marked the end of the trip for the apprentices, one which they all agree was extremely educational for them.

"We had a great time and are very grateful of the opportunity to experience so many aspects of the industry that we work in," said Sarah.

A big thanks to all the sites and companies that took part and made time to host the apprentices, as well as to Angus Scott and Geoff Austin for acting as tour guides.

Here's news - print is good for us

ENVIRONMENT

DESPITE the bad press that paper-based media gets, printing is in fact one of the few good news stories in terms of the environment.

Well-known industry identity and consultant, Phil Lawrence returned to the SWUG conference after an absence of several years to present the latest findings of his research into the environmental impact of printing – and, for once, the news is good.

Phil acknowledged that SWUG was one of the first industry organisations to recognise the importance of the environment and that, when he last presented to the conference on the topic, it was still a relatively new concern.

Much has happened in the environmental debate over the past few years, mainly revolving around the impact of climate change.

Tied in with this, said Phil, is the growth of globalisation and, in particular, the emergence of the Asian region as an economic powerhouse which will only add to the problem of global pollution.

So how does printing fare in this environmental debate?

As an industry, printing is often targeted by corporates and governments when challenged 'to do something' about the environment, and historically, it is true that the industry has had a poor record.

However, as Phil outlined, the theory of ecological modernisation as proposed by Joseph Huber suggests that, as an industry matures, it will tend to become less environmentally damaging through the application of new technology – and this certainly seems to be the case with printing.

Newer technologies such as CTP (computer-to-plate) replacing film and, more recently, chemistry-free plate processing, reduced and low-VOC solvent usage and more vegetable oil-based inks have all contributed towards making printing much less harmful to the environment.

Paper, too, is often targeted by environmentalists but, as Phil pointed out, in fact only 4% of the world's forestry resources are used for paper production. In Australia, 13 million hectares of land has been cleared to

grow wheat compared to only 1.23 million hectares of plantation forests for paper and construction.

Paper-making has also become less damaging with 90% less water being used in its manufacture today, a switch to chlorine-free bleaching of paper and the growing use of bio-fuels to power paper mills.

The end result is that printers have become what Phil termed 'accidental environmentalists', becoming greener by default through the adoption of new technology.

Indeed, if 1990, the Kyoto Agreement base year for CO₂ emissions, is taken as a starting point, then, according to Phil, the printing industry in 2007 is 97% less damaging to the environment compared to then.

Moreover, this compares very well with competing media such as televisions which have actually become more energy inefficient with newer technology such as plasma screens compared to CRT technology.

For instance, today, a television commercial played on 106cm plasma display is equal in CO₂ emissions to one copy of a 16-page paper catalogue.



A NEW fountain solution filtration system introduced by LithoTech International can save printers more than \$30,000 a year in a typical scenario, according to the company.

The LT IQ UV filtration system (above), which has undergone trials at the North Richmond print site, was introduced at SWUG by Tim Roberts and Steve Terry from LithoTech International.

LithoTech International has a background in consumables, primarily for the sheetfed market, and over the years has developed its own filtration systems, firstly for sheetfed presses and more recently for the web market.

"We've come up with what we consider to be a good system that works and is cost-effective. It's something you can do about the environment now," said Tim.

The Australian-made LT IQ system uses both a membrane filtration of variable micron size and UV sterilisation to treat contaminated fountain solution so that it can be re-used on press.

Instead of dumping the fountain

Filter your solution and save

solution every few days, printers who use filtration can re-use the same solution continuously for a period of several months.

At North Richmond, for instance, the dampening system was not flushed for three months while using the filtration system and the only consumable used was a replacement filter every month costing about \$65.

Other benefits of filtration include less downtime and loss of production due to dumping of fount and flushing of the dampening system, reduced cost of waste disposal of used solution, better performance on press and reduced press maintenance due to less contamination, and a reduced environmental impact due to less chemical waste and lower water usage.

According to Steve, the LT IQ system is easy to install and use, requires only a few inexpensive consumables, and controls both particle and biological contamination without affecting the temperature of the fountain solution.

Based on a typical scenario of a press using 160 litres of fountain solution which takes two hours a week to replace, LithoTech calculates that using the LT IQ system will save the print site \$30,485 per year including the amortisation of the filtration unit over 18 months.

A typical price for the LT IQ unit is \$10,500. For more information see www.lti.com.au.

How does printing compare?

Then... in 1990

- Graphic arts film
- Energy wasteful UV plate exposure
- Mineral oil-based inks
- 1 hour make-ready
- Chlorine bleaching (Dioxin)
- Manual press wash-ups
- Petroleum-based solvents
- Chemical-proofing systems

Now... in 2007

- Silver-less imaging
- CTP, chemistry-free, very low water consumption
- Vegetable oil-based inks
- 15 minute make-ready
- TFC or EFC (no Dioxin)
- Auto wash systems – more efficient
- Water-based 'solvent' systems
- Remote digital proofing

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The best single width newspapers of 2010

JUDGES' COMMENTS

FIFTEEN sites across Australia and New Zealand took part in the 2010 SWUG newspaper competition with the total number of entries comparable to last year's event. As in previous years, the overall standard was high and it took a solid day and a half's work to analyse the entries, score them and distil the winners.

Having said that, the winning scores (mid 70s) in the newspaper categories, 1 and 2, were lower than last year's record peak (mid 80s). At the same time, scores in the commercial category, 3, were again very high as per 2009. This probably reflects the higher quality papers used in this category permitting high quality reproduction.

There was not one particular reason why entries did not score as well as last year but rather an accumulation of little things like marking of covers, imperfect folds, creases, pin tears, quality of photographic reproduction and even noticeable tears in some pages. These flaws result in loss of points, the expectation being that we won't see entries with obvious imperfections.

Print quality is generally of a high standard with few instances of background scum or catch up, very little set off in spite of plenty of colour being carried (although where it did occur it certainly stuck out like the proverbial) and few general print flaws. There were still a few hickies in solids but not as prominent as last year. The only print properties to achieve a perfect 10 score related to set off and scumming/tinging. Hasn't control of ink/water balance in lithography come a long way! A testament to efforts of all concerned: printers, press manufacturers and the ink and fountain solution suppliers.

Another aspect in the newspaper categories that we felt needs diligence is photographic reproduction. We felt the quality was mixed in this aspect - some very crisp and sharp, others somewhat 'muddy' and unbalanced - and this applies to both stochastic and conventional screened entries. The difference between the reproductions of high clarity and the rest appears

to be principally to do with the amount of colour carried, a little too much in some cases. At the other end of the ink film weight range, solids are very good overall, generally with even density and consistency from page to page and again with few printed flaws, indicating that printing blankets are being kept in good nick.

With regard to category 3, commercial quality of reproduction is generally at a very high level (mainly stochastic).

More positive than negative

In the main, the positive attributes of this year's entries far outweigh any negatives. Well done to all participants. There are a few comments in relation to presentation of the publications that we thought worth mentioning:

1. Colour of newsprint: we commented in the 2009 judges' report on publications that used a mix of newsprints of different colour (grey-ish to traditional creamy look) in the one book, which is not a good look. There is far less of this in evidence this year.

2. Print through: this is more noticeable generally with this year's entries. Again, this does not enhance the appearance of the book and indeed makes the judges' job harder and more time-consuming, trying to discern what the unsightly marks are. However, no one was penalised for this aspect.

3. Plate edge marks on cover pages: perhaps a fact of life still but can be unsightly. Entries in the commercial category have got round this by trimming, also removing pin marks and uneven folds.

We put these up for consideration as they do not occur in alternative media competing with print for advertising revenue.

Thanks for your attention and participation in 2010. Congratulations to the winners.

Keep up the good work and keep the entries coming in.

Gordon Cole and Wayne Johnstone

Best overall print quality

Highly Commended

The Chronicle
APN Toowoomba (Manugraph)

Runner-up

Independent Express
RPP Mandurah (Uniset 75)

Winner - Art Roller Shield

Hawkesbury Gazette
RPP North Richmond (Uniset 70)



Best four colour newspaper

Highly Commended

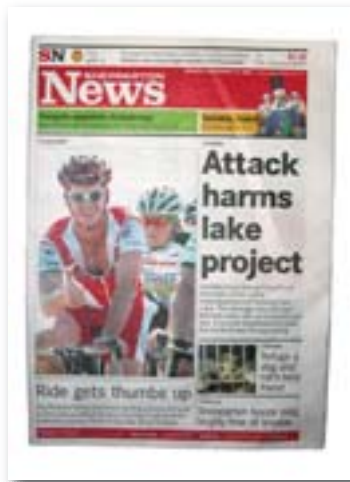
Shepparton News
Newsprinters (Goss Community)

Runner-up

Blue Mountains Gazette
RPP North Richmond (Uniset 70)

Winner - Coates Australia Shield

Illawarra Mercury
RPP North Richmond (Uniset 70)



Best coldset commercial publication

Highly Commended

Kambos Ultimate Kitchen
RPP Mandurah (Uniset 75)

Runner-up

Kate Sylvester
Horton Media NZ (Goss Community)

Winner - Flint Ink Shield

NZ Aviation
Horton Media NZ (Goss Community)



Have your say...

The engineers' session gives delegates the opportunity to raise any issues about their newspaper production and receive feedback from other users and suppliers.

AS USUAL, the Q&A forum for delegates was split into two groups for single and double circumference users.

Single width, single circumference

The moderator was Geoff Austin and the expert panel comprised Stuart Chapple, Mal Morris, Bob Bradford, Ian Jaques and Peter Tomazic. After a discussion about the issues raised in 2009 and their resolution or not, there was a short Q&A session with David Zagami and Ryan White from East Gippsland Newspapers regarding their UV printing installation (see p6).

Issues raised from the floor this year included:

Q: Tamworth has been experiencing tearing at the top of the page when it attempts to run more than 32 pages. Is this normal?

A: No. It's likely to be a tuck timing issue. Either the blade is closing a little too early or the tucker blade is set too far back. Look at the tuck timing and also how well the blade is sitting against the backing piece - sometimes the blade can get pushed out of position.

Q: Bundaberg has problems with the splicer tape on two reelstands out of

five, can't seem to get it to stick. They're flying pasters on a Manugraph coming off on one side only.

A: It could be a tape problem as they do change but if it's only occurring on two pasters then it's more likely to be something to do with differences in reelstand tension.

Q: Murray Bridge has intermittent creasing on two towers. Have installed a spreader roller but no good - any suggestions of different rollers to use?

A: Try using a normal roller with a spiral groove ground into it - it's been used before and is a better design than a banana roller. A spreader roller is only a band aid solution though, good for managing variability in stock but if the creasing has been happening on and off for a while it's more likely to be something in the way the press is being controlled. It could be a roller underneath the nip that's not been cleaned up properly - a bit of ink residue will cause intermittent creasing. Other suggestions include checking the air pressure on the turner bar of the infeed and adjusting the speed of the RTF.

Q: Tamworth is losing registration for about 50 copies after a splice.

A: Look at your tension. Somewhere within the tension control at the reel stand, it's not being adequately controlled. Expect to lose one or two copies over a splice, but if you're losing 50 copies, the festoon is not taking up the slack quickly enough or the speed up of the splice reel is over-feeding. Check the magnetic brakes too, get the disc cleaned up, also the accelerator roller which might be old and glazed. Use a rubber rejuvenator on the roller to give it more grip. Get the manufacturer to check out the reelstands and see what they can find - the reelstands have been moved from Wagga Wagga and may not have been looked at in the process.

Q: Bundaberg is experiencing a loss of tension on tower 2: as the web comes off the blanket it sags and the only way to get it tight is to slow down and take the impression off.

A: There's something wrong in the folder not pulling the webs out. It's possible to adjust the tension on the slack web to tighten it up but also need to look at the folder because that's where you pull from. Need to look at the tension balance of the whole press.

Q: Mackay has slight slurring in the cyan, have checked everything and can't seem to work it out.

A: Check the timing belts from one unit to another as well as the motor on the registration. Press has already been checked out including running single



The swdc expert panel: (l-r) James Johnstone, Kersten Froetscher, Jason Ryder, Peter de Rijke, N L Chin, Jean Claude Nedelec and Anthony Payne (standing).

colours so very hard to pinpoint. It had a missing roller on the bottom nip and adding that has made a difference but it's still there - only very minor slurring but irritating.

Q: Has anybody fitted a segmented duct blade to a Goss Community and, if so, how successful have they been?

A: Fantastic. They're really good - they give a bit more control, no doubt about it.

Single width, double circumference

In the chair for this Q&A session was Anthony Payne, Fairfax Media, while the panel comprised Peter de Rijke, manroland Augsburg, Kersten Froetscher, manroland Plamag, Jean Claude Nedelec, Goss, N L Chin, KBA, Jason Ryder from Ormiston and James Johnstone from Canberra.

Issues from 2009 were discussed, the only major outstanding one being the problem of web breaks on fractionals which seems to be specific to *The Age* and may be related to tension settings.

Discussion then related to the following topics.

Metal backed blankets

There was much discussion about the problem of metal-backed blankets, currently being used at Ormiston, Yandina and *The Border Mail*.

Mark Dibble from Ormiston noted that as soon as they run anything under a full web, it is a disaster. They have three brands on at present and they are all performing poorly.

Frank O'Grady agreed that while the blankets have been around for years, they've not got any better.

Problems appear to be related to issues of heat build-up and the poor run length. Speed is also an issue with plate 'bounce' over the gap.

Suppliers agreed that there are problems and that the technology is still in development. Chuck Ramsay pointed out that run lengths have increased in the US and are now up to 50 million.

Frank O'Grady said it was possible to get up to 30 million running full

webs but on half webs it can be as low as two million before getting fan-in.

The problem seems to be caused by blanket-to-blanket friction when running half webs and there seems to be no way to avoid heat build-up when running at speed. Lubrication doesn't help either. Heat build-up on half-webs can also occur with conventional blankets but seems to be more of a problem with metal-backed.

Converting back to conventional blankets is possible but very expensive so the only solution for the moment is to wait for blanket manufacturers to come up with an answer.

Plate wear

Several sites complained of excessive plate wear especially when running 52 or 55gsm stock. The maximum run lengths vary from 30,000 to 160,000 copies. (This issue was also raised in the swdc engineers' forum regarding 52gsm Norstar).

The issue seems to be the filler used on the paper to give extra opacity. Clay is abrasive and will cause wear. Norske Skog is currently working to reduce the abrasiveness of the paper.

It is possible to change the filler but there are cost considerations too - to achieve the same brightness would cost more.

Peter Hook from Kodak suggested collecting data from sites currently experiencing the problem to start working on a solution.

Corrosion

Graham Wallace from *The Age* said they have been getting some corrosion around the turbos. They have been using Eurofont N since day one but the corrosion is pretty poor. Using tap water, not RO water.

Jason Ryder said the bottom rollers in every tower have either corrosion or a build-up where the chrome is no longer chromed. They cannot get it off. Up through the tower is not so bad, but is found at the bottom of every one.

Anthony Payne said Newcastle also had cylinder corrosion. The issue is under discussion with manroland at present.

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The expert panel at the single width, single circumference engineers' session: (l-r) Stuart Chapple, Mal Morris, Bob Bradford, Ian Jaques and Peter Tomazic, with moderator Geoff Austin (standing).

Plate lines - what can be done?

THE issue of plate line marking is a recurring one at SWUG and one which, over several years, has failed to deliver a satisfactory solution.

Rob Mollie from Kodak reported back on the latest research being carried out by plate manufacturers into the problem and what can be done to fix it.

According to Rob, the problem is caused by the width of the trimmed page being wider than the plates so that as ink builds up along the edge of the plate it is then transferred to the printed page causing a line down the edge.

It is always likely to happen, said Rob, and it can happen at any time, on and off.

Similarly, this is not a problem that is exclusive to SWUG members but has been encountered at sites throughout the world and with plates and presses from all manufacturers.

It is also not true, said Rob, that this is a problem that has come about with the spread of digital plates and which didn't occur with the old analogue plates.

"It has always been around while you've had that plate and paper configuration," he said.

In fact, current plate manufacturing tolerances with CTP plates are probably tighter now than they have ever been, said Rob.

Likewise, while the problem was always there even with predominantly mono work, the issue has gained a lot more attention in recent years due to the growing use of colour resulting in the effect becoming more noticeable.

So can the problem be eradicated?

Unlikely, taking into account all the variables that require absolute control and perfection.

Printers too have been striving to improve the quality of their output and advertisers have started scrutinising the print quality more closely.

Suggestions that the problem is caused by variations in plate manufacture and quality are incorrect due to the tight tolerances and standardised production methods of all plate manufacturers.

Plate production lines use basically the same processes for all manufacturers and plate types, and there is little that can be done in the manufacturing process to alleviate the problem, said Rob.

European studies

Studies carried out in Europe have confirmed that the problem is found with tabloid plates where the trimmed sheet is wider than the plate.

The problem has been seen with a range of plate types and suppliers, press types, inks, blankets, and different press conditions such as the stock and the amount of colour being printed.

Moreover, there appears to be no noticeable difference between the edges of the plate where it has been trimmed and the milled coil edges – both produce line edging to various degrees said Rob.

Every print run will feature a mix of factory-trimmed and milled plates edges but the appearance of plates lines does not correlate to the type of edge, he said.

This suggests there is not one specific cause of the problem other than the plate size in relation to the printed page.

Changing the size of the plate to suit individual users is not feasible because plates are made from standard master coil widths to maximise productivity, and minimise waste/cost.

So can the problem be eradicated? Unlikely, taking into account all the variables that require absolute control and perfection, but definitely if the page trim is smaller than the plate width.

Bill Shortland from Canberra pointed out that using a deletion pen on the edge of the plate will solve the problem and it was suggested that perhaps the plate manufacturers should supply a box of deletion pens to their customers. Using panorama plates will also solve the problem.

THE "Perfect Press" concept, a self-auditing program that has been well-received in the US, was outlined by Chuck Ramsay from Chicago.

The idea is to improve quality and reduce waste while making your preventative maintenance cycles more efficient and effective. There are two methods that can be used.

Method #1

This method involves pulling papers until sellable copies and recording what was wrong with the pre-sale copies in order to audit the overall performance of the press.

1. Pull two samples every 100 copies on press until sellable copy is achieved.
2. Follow this format for three or four consecutive runs to build a library of start-ups.
3. Review these papers and arrange them into a site-specific layout form to track the errors (eg spray bars, roller settings, registration issues, compensation etc).
4. Record the errors with documentation,

Creating the perfect press

working backwards from the first sold copy.

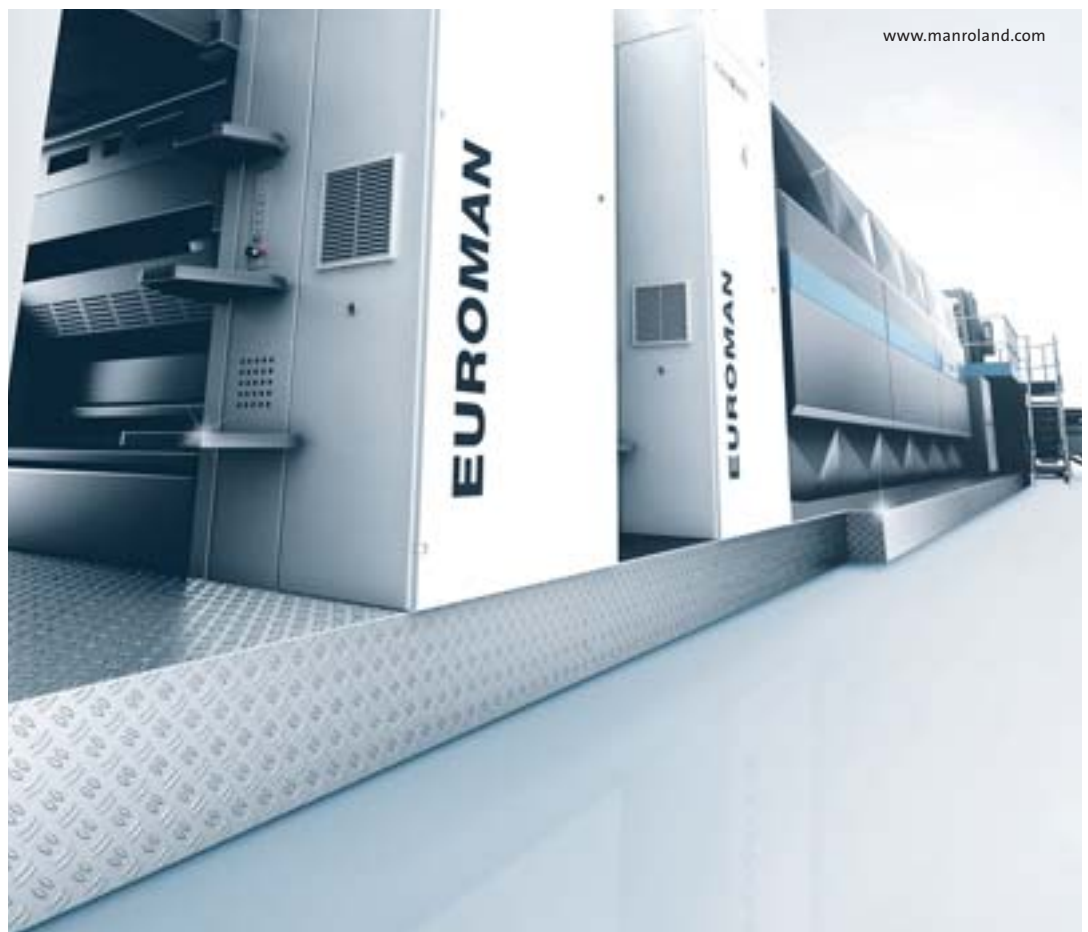
5. Distribute the report to the maintenance crew to focus on these areas along with their normal scheduled preventative maintenance cycles.
6. Don't feel you have to record or correct all errors in one pass - this is an ongoing process. Work to resolve as many of these errors as you can while keeping up with your regular production schedules.

Method #2

This method will set up the "Perfect Press" in a shorter timeframe. This procedure involves

dedicating a press to a tower-by-tower audit with a test form. This method is best used by crews setting up new pressrooms or for recommissioning presses.

1. Take two towers or press leads at a time and work on all aspects of the equipment (rollers, blankets, spray bars etc) and bring each element back into specification. Make only mechanical adjustments with a set standard for presets.
2. Pull copies at 150 to 200, then shut down and make necessary adjustments from the errors found.
3. Restart to check the adjustment outcome. Repeat this process of 150 to 200 copies until the "Perfect" towers have been achieved.
4. Move on to the next set of towers and so on until the entire press has been audited and adjusted.
5. This type of audit would be especially beneficial on a press dedicated to the IFRA contest or for establishing benchmark standards for the room.



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SWUG HOST SITE

THE host site for this year's SWUG conference highlighted a clever mix of the old and the new in its construction - and is a textbook case in how to rebuild an existing press.

Anthony Payne, general manager at Fairfax Media for printing and distribution in Northern NSW and Queensland, outlined how the newly-built site at Tamworth had been constructed over the past couple of years, including rescuing an old press that had fallen on hard times.

Prior to its move to a new greenfield location, the Tamworth print site was home to one of the more unusual single width presses in the country, a Solna RP36 comprising 10 mono units and a folder.

This press was installed in 1997 having been bought second-hand from New Zealand and was approximately 25-30 years old. It had a top speed of 19,000cph and could produce only 16 pages of full colour.

Rather than replace the old with something new, it was decided to build a six tower Goss Community press by relocating towers from several other sites around the country.

Five print towers were relocated from Wagga Wagga and another from Warrambool while one folder came from Wagga Wagga and the other came from Nowra. The reelstands also came from Wagga Wagga.

The print tower motorisation was taken off presses at Ormiston and Warrambool and the entire pressline was given a new drive system from Rockwell.

Safety was a major consideration with the re-built pressline so it was also fitted with a new guarding package from Goss Shanghai.

Prior to installation, a safety team carried out a full risk assessment of the



The Goss Community press in action at Tamworth and (inset) its condition before being cleaned.

Tamworth as good as new

press and, as a result, a range of safety features and guards were fitted to the press to bring it up to standard.

"It's probably the only older style Goss Community presses that is rated to Cat 3 safety standard," said Anthony. "We think it's very safe but we're still doing audits on it and are starting to put additional guarding on the reelstands."

As Anthony showed, the original towers from Wagga Wagga were in

very poor condition indeed prior to being refurbished and it took a team of cleaners a week to scrape it clean, removing more than 400 kilos of ink off the side frames and cylinders.

Once it had been cleaned up, the press was relocated to the new greenfield site on the outskirts of Tamworth where it began operating again in May 2009.

One very distinctive feature of the new press is that all the guards and

safety interlocks have been painted yellow which makes it very easy to see what has been added.

As part of the move, the site has also installed two Kodak CTP lines, replacing the old system that involved outputting film at the *Northern Daily Leader* offices and then transporting the plates across town by taxi.

In the mailroom, a second-hand Müller Martini Alphaliner from Ormiston was also installed.



1



5

The new Tamworth press centre with reelstands from Wagga Wagga (1), a re-built tower showing yellow safety guards (2), one of the old Solna units (3), the Kodak CTP lines (4), and new press consoles (5).



4



2



3

SWUG SITES

1985 - 2010

The roll call of sites for the SWUG conference since 1985.

- 1985**
The Gold Coast Bulletin, Queensland
- 1986**
The Gold Coast Bulletin, Queensland
- 1987**
Messenger Press, South Australia
- 1988**
Manly Daily, New South Wales
- 1989**
Leader Newspapers, Victoria
- 1990**
Rural Press North Richmond, New South Wales
- 1991**
Canweb, ACT
- 1992**
Mackay Mercury, Queensland
- 1993**
Launceston Examiner, Tasmania
- 1994**
Rural Press North Richmond, New South Wales
- 1995**
Queensland Times, Ipswich, Queensland
- 1996**
Torch Newspapers, Bankstown, New South Wales
- 1997**
The Gold Coast Bulletin, Queensland
- 1998/99**
Bendigo Advertiser, Victoria
- 2000**
Launceston Examiner, Tasmania
- 2001**
Fairfax Regional Printers, Newcastle, New South Wales
- 2002**
Sunshine Coast Daily, Maroochydore, Queensland
- 2003**
Daily Advertiser, Wagga Wagga, New South Wales
- 2004**
The Gold Coast Bulletin, Queensland
- 2005**
The Ballarat Courier, Victoria
- 2006**
Murray Valley Standard, South Australia
- 2007**
Sunshine Coast Daily, Yandina, Queensland
- 2009**
Norske Skog mill/*Border Mail*, Albury, New South Wales
- 2010**
Northern Daily Leader, Tamworth, New South Wales

Getting all the facts on paper

The current push to be seen to be 'green' has generated a number of negative myths and fallacies surrounding paper usage, as Greg Barrett, account director with Norske Skog, outlined.

GREG'S presentation to the SWUG conference sought to dispel some of the misconceptions about the production and consumption of paper and redress the balance between printed and electronic media.

For instance, did you know that 20% less CO₂ is used by a person reading a daily printed newspaper compared to a person reading web-based news for 30 minutes a day?

Rather than being an industry that wastes water, chops down trees and produces tonnes of CO₂ emissions, paper manufacturing – and the newsprint sector in particular – is one of the most sustainable and environmentally responsible manufacturing industries currently operating.

Backing up the presentation by Lillias Bovell of PNEB, Greg reiterated what many consumers don't realise, that newsprint is not made from

chopping down virgin forests but rather from 'rubbish'.

"A few of the printers in the room might agree with that but we would argue that it is good quality rubbish, but rubbish nonetheless," joked Greg. "Waste is another word for it, perhaps."

The point is that Norske Skog does not clear-fell native forests in order to make newsprint; all the new wood fibre used in the manufacture of newsprint (about 85% of the total fibre used) comes from forest waste and off-cuts from the timber industry.

Examples of forest waste include the thinnings from managed plantations, storm-damaged trees and logs salvaged from bush fire areas.

Norske also takes logs that are not suitable for the timber industry due to damage or not being straight, and also retrieves by-products from saw milling such as off-cuts and flitches.

None of this wood comes from the felling of native forests, all of it comes from sustainably-managed plantation forests, 60% of which are certified and increasing.

"We've been driving that certification," said Greg. "Forests are indeed a crop, albeit a long-term one. They're grown, they're harvested and re-grown again."

All three of Norske Skog's Australian mills now have Chain of Custody which means that each piece



Only waste wood from managed forest plantations is used by Norske Skog to make newsprint.

of timber used by the mills can be tracked back to its source, ensuring that all the wood used comes from sustainably-managed forests.

Last year, Norske completed a \$50 million project at the Boyer mill in Tasmania to end the use of eucalypt fibre in its pulp and now uses only plantation grown softwood timber.

This upgrade to the mill has had other environmental benefits as well including a 50% reduction in the use of chemicals, a 50% reduction in organic load, 55% less waste going to landfill and a 22% reduction in effluent flow.

In another environmental initiative, the Albury mill has also received approval for a feasibility study into establishing a gas-fired biomass boiler which will use the burning of wood waste to generate electricity for the site.

The burnt wood waste will produce heat to generate steam that will drive a turbine to generate electricity while the steam will also be used in the paper-making process.

The generator has the potential to generate up to half the mill's electricity

requirements and reduce its carbon footprint by a third.

Recycling part of the way

Recycled paper also plays an important role in newsprint production and, in this respect, Australia leads the world.

Norske Skog itself is a major user of recovered paper globally although it continues to use fresh wood fibre as well because a completely 'closed loop' recycling system is not sustainable.

Where recovered paper is not used to make fresh newsprint, it can be used

in the manufacture of other paper products or exported to countries where there is a shortage of recycled paper.

Armed with this knowledge, paper users such as printers can redress the balance with electronic media and counter some of the myths perpetuated about paper through ignorance and misinformation.

For example, electronic equipment itself requires a lot of energy to make, many components cannot be recycled and the recycling rates are very low, resulting in vast quantities of equipment ending up as toxic waste.

"There are up to 30 to 40 million PCs that have to be disposed of each year," said Greg.

Even sending and opening a document on screen consumes energy, particularly if it is read numerous times, whereas no energy is used to read a printed page, only to produce it.

As a result, Greg suggested that instead of the usual note at the end of emails with the message 'Please consider the environment before printing this email', paper advocates should adopt a different form of words, namely:

Think before you email! Printing and sharing this newsletter uses less energy and the paper can be recycled. Help the environment and only forward this email if you really have to.

Print vs electronic – get the facts

- Printing a 700 page book on paper creates around 80 grams of CO₂ emissions; for each hour the same document is read online produces at least 220 grams of CO₂.
- A person reading a daily printed newspaper uses 20% less CO₂ compared to a person reading a web-based newspaper for 30 minutes a day.
- On average it takes 500 kilowatt-hours of electricity to produce 200kg of paper, the typical amount of paper each person consumes annually. That's the equivalent to powering one computer continuously for five months.
- Computers left idle overnight in the US produce the same amount of CO₂ as four million cars on the road.



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NEW ZEALAND

WITH six print sites spread over the North and South Islands of New Zealand, APN Print is one of the biggest web printers in the country, producing the largest circulation daily newspaper, *The New Zealand Herald*.

Dan Blackburn, APN Print general manager, gave the SWUG conference an overview of the company's operations including initiatives to increase productivity and modernise the culture of the workplace.

Dan's own background in newspapers includes two years of hot metal typography as an apprentice with the former INL group in Wellington which published *The Dominion* and *The Evening Post*.

That was followed by a stint in Australia working for the Leader group in Melbourne at Blackburn ("I thought since my name's Blackburn it can't be a bad place to work.") before returning to Wellington where he became prepress manager and then operations manager overseeing the merger of the two titles to create *The Dominion Post*.

When APN decided to split its print and publishing operations, Dan took on the role of general manager of operations for regional sites with a brief to come up with a new brand for APN Print. In 2007, he was given the task of looking after the main Ellerslie site in Auckland as well.

Today, APN Print has a total of 350 staff spread over six sites including one sheetfed site. The web presses are a mix of Goss machines including the double width HT70 press at Ellerslie.

Total paper tonnage for the sites was nearly 36,000 in 2009 (a mix of Norske Skog and Oceanic split 50/50), down from 45,766 in 2008 but expected to increase this year.

Other consumables include Agfa N91V plates (soon to be trialling the chemistry-free N92-VCF), Day International blankets and DIC inks.

In prepress, the company runs a mix of Fujifilm (Luxel) and Agfa (Polaris/Advantage) CTP units while the mailrooms comprise equipment from Ferag, Müller Martini and Thorstead.

New work practices

The past couple of years have seen various changes being implemented throughout the company, particularly at Ellerslie where new work practices



Kiwi cousins: Raja Chakrabarti and Dan Blackburn at SWUG.

APN builds new brand in NZ



have seen a number of employees taking redundancy.

When Dan first took on responsibility for Ellerslie, the collective agreement stipulated that no publications could be printed after running *The New Zealand Herald*. That's now changed and the press is used full-time for running the *Herald*, pre-prints or commercial work.

"We're getting a lot more productivity out of the site," said Dan.

The site is currently upgrading its Rockwell drives as part of a \$6.5 million project to extend the life of the press another 10-15 years.

Programs currently being run across the group are targeting areas such as waste, training, OH&S and colour.

The Ellerslie plant is currently attempting to join the IFRA International Quality colour club, a global award scheme for newspapers that produce consistent quality colour.

"It's more of a learning curve for us than anything else but we're actually not doing too bad," said Dan.

The sites are also looking to reduce waste and are running a 'make every copy count' program. Percentage waste is currently sitting at 5.37% for all sites against an internal target of 4.95%.

The company is working on its environmental performance as well in conjunction the EnviroSmart program which has seen two of the sites win Level 3 Gold certification with another three gain silver.

Apprentices are a key area for APN Print with one of its apprentices winning the National Apprentice of the Year award in 2008 and another apprentice in the running for 2010.

The company aims to have new apprentices on site every two years and currently has six print, one fitter, and four post-press apprentices.

A printers exchange program is another important initiative which sees the regional printers travel to Ellerslie while the Auckland printers spend time in the regions.

"The guys from the regions who come up to Ellerslie have a great time while the guys from Ellerslie who go to the Communities have to work hard because there are no bells and whistles at the regionals," said Dan.

At the same time, the program is important in building relationships between the various sites and ensuring that expertise can be easily transferred between sites to provide back-up.

Training is also crucial and the company runs its own in-house training programs offering leadership/management training as well as training in Word/Excel software for print, maintenance and post-press staff.

Dan is on the SWUG committee for New Zealand which is holding its next conference in October at Taupo.

"Anyone from Australia who wants to come over is more than welcome," he added. "It's good for the industry to get together, there are no secrets, we're all doing the same thing."

Indian experience helps ACP to grow

MOVING from Mumbai to Auckland, Raja Chakrabarti has brought with him the experience of working on one of the biggest newspaper titles in the world.

Raja moved to Auckland from India in 2002 and, having worked his way up through the ranks, is now plant manager of Auckland Community Print (ACP), part of the Fairfax Media group.

Raja began his career in India working for the *Times of India*, the largest English-language daily newspaper in the world with a print run of 2.4 million copies from 14 print centres every night.

There he spent two years working on Coroset single width machines (formerly made by Plamag, now part of manroland) followed by four years on Goss Metroliners, also finding time to complete a Masters in Business Management in 1994.

In 1997, he spent time in Germany being trained on new Geoman towers of which three were eventually installed. Two of the towers ran full colour pages while the other carried four webs.

"The demand for colour wasn't big then but there was definitely a demand for volume," explained Raja.

Each night, the press produced close to a million copies, printing two-up and straight with an average hourly output of nearly 110,000cph.

In 2002, Raja moved with his family to Auckland where he started work at ACP as a contract engineer, cleaning blankets, setting rollers and maintaining folders. He became assistant production manager in 2003, then production manager in 2005.

In 2006 while printing the *Sunday Times*, a massive wrap-up took out a cylinder on one of the Y units of the Uniman pressline. Told that he would have to drop colour, Raja decided instead to adopt a novel solution.

"I tried something that most people would not even have heard of - we did something that is called Dilitho where you print directly from the plate with a reverse-reading image."

Re-routing the web so that it would print one colour directly from the plate

using a reverse-imaged plate, Raja was able to maintain full colour output for the rest of the run.

"We went late to market but we didn't drop colour," he said. "We were running four full page ads, close to \$170,000 in advertising revenue that we would have lost."

In 2007 he became plant manager and restructured the site's operations to create a flat management structure comprising just four departments and heads - print, publishing, engineering, and administration including procurement and OH&S.

CTP was also introduced in 2007 with the installation of two Krause platesetters that today average 3,500 plates per week.

Today, the plant produces nearly two million copies per week for 50 different publications, many of which are quite small in size, including Chinese and Samoan newspapers.

"I'm yet to find my first Indian customer but I'm working on it," said Raja.

More recently too, the company has ventured into commercial printing and has now grown its external commercial revenue to 13.5% of total revenue.

"I've been quite lucky throughout my career to have extremely supportive bosses which has enabled me to achieve everything that I have," concluded Raja.



The Uniman press at Auckland Community Print.

APN Print in New Zealand

Ellerslie:

- Goss HT70 double width, double circumference, commissioned in December 1994, 12 towers, 3 mono units, 21 splicers.
- 96 broadsheet pages, all four colour (collect) at 55,000cph or 112 pages (inc mono) in one pass.
- 2-3 press capacity, four folders (3 sovereign, 1 jaw).

Tauranga:

- Goss Community (coldset), 4 towers, 1 UOP, 3 mono units.
- 5 splicers (1 Jardis, 2 Enkel, 2 Ebway).
- 32 pages, 18 colour broadsheet.
- 1 SSC folder with quarter fold.
- Goss Community C150 (heatset), 2 towers - run as a separate press.
- 2 splicers (1 Martin, 1 Ebway).
- 8 pages broadsheet.
- 1 SSC folder with quarter fold.

Hastings:

- Goss Community, 3 towers (includes 1 DGM), 1 UOP, 2 mono units.
- 3 Enkel splicers and 2 manual reel stands.
- 24 pages, 14 colour broadsheet
- 1 SSC folder with quarter fold

Wanganui:

- Goss Community, 5 towers including 2 DGM, 1 mono unit.
- 5 Jardis splicers.
- 24 pages, 20 colour broadsheet.
- 1 SSC folder with quarter fold.

Christchurch:

- Goss Urbanite MK2, single width, double circumference, four two-high units.
- 16 pages, 16 colour.
- 1 Urbanite and 1 SSC folder with quarter fold.

Auckland Community Print

- Six days a week operation, printing 1.9 million copies per week.
- Staff of 29 full-time employees across two shifts.
- 50 separate publications per week, printing for three internal customer/publishers and 11 commercial publications (9 weekly, 1 fortnightly, 1 monthly) including Chinese and Samoan customers.
- 160 tonnes of paper per week on three types of stock - 42gsm, 52gsm and 60gsm.

Press

- Double width, double circumference press, comprising Uniman 4/25 press installed in 1989 (4Y units, 1 mono unit), 2:3:2 jaw folder, four MEG reelstands, and Uniman 8 couple tower added in 1997 - manroland's first completely shaftless installation.
- Capacity: 32 broadsheet pages, 16 pages colour.
- Rated speed: 50,000cph running straight.

Mailroom

- Two Müller Martini Bi-Liner inserters, rated speed of 20,000cph, capacity to insert four commercial products or pre-prints.
- Inserting 1.8 million preprints into 1.1 million copies per week.
- QUIPP twin track belt conveyer system and stackers.

Finishing

- Müller Martini 2005 Bravo Plus stitcher-trimmer, rated speed of 12,000cph, 4 feeders, 1 cover feeder, three knife trimmer and stacker, currently running 200,000 copies per week.

Prepress

- Krause LS Jet platesetters (2 identical lines), Heights plate processors, NELA optical punch benders, average of 3,500 single page width plates per week.



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Two of the working machines on show at Penrith - a 1925 Model 8 Linotype and Wharfedale flatbed press.

Preserving the craft of print

A dedicated band of volunteers is helping to preserve the history of printing and keep alive many of the traditions and craft skills of the past.

STEPHEN Brique from the Penrith Museum of Printing gave the SWUG conference an insight into newspaper production from days gone by and, in particular, the letterpress process.

The museum was established largely thanks to the efforts of Alan Connell, a retired Linotype operator who worked on many newspapers including the *Nepean Times* and who, on his retirement, decided to set up a museum to preserve letterpress equipment for future generations.

It took Alan 14 years to realise his dream of having a working museum for old machinery and, thanks to grants from the Commonwealth Government, it was finally opened in 2001 in a large shed at the showground in Penrith, NSW.

Comprising equipment from the *Nepean Times* that was donated to Alan when it closed, as well as other pieces from printers around Sydney and NSW, the museum is set up to resemble a working print shop from the 1930s and 40s.

The purpose of the museum is to "collect, operate, conserve and showcase letterpress printing machinery and equipment so as to keep alive the history, knowledge and skills of letterpress printing for present and future generations."

It features 23 fully-operational Linotype machines including Linotype typesetters, a Wharfedale flatbed press from the 1880s, a Vandercook test press, Ludlow type caster, platens made by Heidelberg

and Chandler & Price, plus 85 fonts in handset type and five fonts of wooden type.

Open to visitors each Saturday, the museum also hosts group tours from local community organisations, giving people the opportunity to learn about how print has evolved.

As Stephen noted, many visitors are surprised to see how complex the process of letterpress printing is and have little idea as to what is involved.

"They are truly amazed at the antiquity of the machinery but also the process of printing - it just doesn't enter their heads how these things that we see and read and have used for decades are actually organised and how it happens."

One of the more unusual groups to visit the museum was a group of deaf and blind people who, although unable to see or hear the machinery operate, were interested to learn about the processes involved.

"They have very good tactile senses and were given bits of type to touch and feel, and had a brilliant time. It was certainly unique for us."

Another initiative of the museum has been to set up typography classes

where people can come to learn about the techniques of compositing and metal typesetting.

According to Stephen, these classes are proving to be very popular with graphic designers and artists keen to discover the art of hand typesetting and how it relates to modern design and typography.

"There's a lot of interest in letterpress and it is an expanding area," said Stephen. "The graphic arts students all want to get into it, they want to buy new presses. Prices for presses on eBay are going sky-high."

In the future, the museum is looking to increase the number of volunteers involved in running the museum as well as expand its typography courses and introduce a hand press and platen course to teach basic press operation.

It also intends to introduce a printing history program so that new apprentices to the industry can learn something about their heritage and come to appreciate the history of the industry of which they are a part.

For further information about the activities of the Penrith Printing Museum and how to get involved, go to www.printingmuseum.org.au.



To assist the Penrith Museum of Printing in its work of keeping alive the old craft traditions of newspaper printing, the SWUG committee presented a cheque for \$2,000 to Stephen Brique (left).

Breaking down gender barriers

IN her role as spare parts manager for manroland Australasia, Erin Mercieca has shown that gender is no barrier to success in the male-dominated printing industry - and she would like to see more women follow her lead.

Speaking at the SWUG conference for the first time, Erin outlined the journey that has brought her to her current role at manroland and some of the challenges faced along the way.

Her early working background was in customer service for an electrical wholesaler, a role which gave her experience in dealing with predominantly male customers, often with complex technical requirements - and where the supply of an incorrect part could have potentially serious consequences.

"I had to learn my product range," she recalled. "It took time to learn the information that I needed to know but I did learn it, and in time I built strong relationships with my customers and still keep in touch with some of them today."

From there, Erin moved to the former industry supplier, Intergrafica Print & Pack (IPP), working in the spare parts department. At the time, IPP was the agent for manroland presses in the region.

In 2007, Erin took over as manager of the spare parts department, a role she kept when, last year, manroland announced that it was setting up direct representation in the region.

Since joining manroland in June 2009, Erin has been given greater responsibility for budgets, managing costs and building relationships with suppliers and customers.

One of the biggest challenges though has been to build her own internal team and motivate them to give as much to the job as she does.

"I've found that building a strong team is not as easy as it first seems," she commented.

Last year, Erin attended her first GAMAA workshop and this year was awarded a full scholarship to undertake further study. Already, the training has proved valuable in learning how to interact with other members of staff and to see challenges from their point of view.

"I've been lucky enough to have two very knowledgeable mentors in the industry to guide me and help me grow in my role today," she commented. "Between the two of them, Graham Wickham and Graham Trickey, I find a nice medium where they tend to balance each other out."

In her own role, Erin said she enjoys being challenged and owes her success to always being prepared to see herself as equal to everybody else, no matter what job title they may hold. She would also like to see more women taking up similar roles in the industry.

"Personally I would like to see more strong, dedicated and career-minded women in the printing world, something to keep men on their toes."

Hands-free photo fixing

SOFTWARE that enhances digital photographs and corrects colour automatically is faster and more cost-effective than manual correction, said Glen St Leon (pictured) of Fairfax Media who reported on that company's roll-out of Colour Factory and Q-Enhancer software.

The flood of images from digital cameras, both professional and amateur, as well as the availability of image libraries has placed great pressure on newspapers in recent years to find more effective ways to manage their picture workflow.

Over the years, Fairfax has conducted its own trials into the manual correction of digital photographs and has found that, given the same files to fix up, even experienced photo re-touchers will produce varying results to the degree that no two printed results are the same.

In comparison, automated systems are quicker, more consistent in their results and far more productive.

Having evaluated various systems over a two-year period, Fairfax began to roll-out Colour Factory server software in 2004 and complemented it with Q-Enhancer RGB enhancement software in 2007. In 2009, the workflow was integrated with existing Pongrass and Cyber editorial production systems for direct processing via the page using XML tags.

The Colour Factory and Q-Enhancer system is now the main image enhancement engine in the company's production system, handling all tasks such as image cropping, sizing, image enhancement, quality control and preparation for archiving.

Fairfax Media has two server clusters each in Sydney and Melbourne and two for agricultural and regional publications. These are identical



servers offering built-in redundancy in case of failure although, to date, none of the servers has gone down.

When comparing the automated system with manual correction, Fairfax found that it took 10-15 mins for an operator to find an image, retrieve, open, read the order details, edit, save, export and import into a page. The automated system does it in 80 seconds.

Currently the system manages about 42,000 images per week, 58% of which are editorial pictures or 24,360 images. Based on a time saving of eight minutes per picture, that's 3,654 hours saved per week in image processing time.

Apart from the savings in time and cost, the system enables just-in-time publishing for key images such as front page and sport photos, as well as better quality results, more consistency on the press and less IT support required for local desktops.

The examples shown by Glen in tackling problem areas such as brightness and contrast, shadow enhancement as well as local sharpness enhancement and noise reduction clearly demonstrated the power of the system in improving the quality of digital images.

SWUG debut for direct manroland

THIS year's SWUG conference marked the debut of the new manroland company since it set up direct representation in the region during 2009.

SWUG regular, John Ostler, was on-hand to outline what the new arrangements mean for the local newspaper industry.

In addition to Australia and New Zealand, manroland has set up four new market organisations in the southern hemisphere (South-east Asia, Latin America North and South, and South Africa) during 2009 with 12 new operational centres employing more than 170 staff in sales and service.

In Australia, the headquarters for the new company are based in Sydney with regional offices in Melbourne and Auckland. The company currently employs 38 staff including 27 engaged in service activities.

UV on the rise

Looking at press technology, John gave an update on UV printing at manroland web sites.

The first large-scale industrial site for UV web printing is at the Herold newspaper in Vienna, Austria, where a tower dedicated to UV output has been running at a top speed of 45,000iph or 11.25 metres per second, a record speed for UV web printing.

A second manroland installation is now at Transmag in Canada where Eltex UV lamps have been installed on two towers and where the goal is likewise to achieve a running speed of 36,000 revs per hour or a web speed of 11.25 metres per second.

According to John, there are currently three main manufacturers of UV systems – Eltex and IST Metz from Europe which concentrate more on double width presses, and Prime UV from the US which focuses on single width presses.

Each system uses a slightly different curing method to dry the ink at high speed. The Eltex Innocure system, for instance (pictured), uses nitrogen gas in the same way as an air knife to remove oxygen from the paper surface and increase the efficiency of the lamps, making them cooler and faster to operate.

In contrast, the IST system uses a shiny curved metal surface to reflect the UV beams at varying angles onto the substrate in order to spread the curing area of the UV ink.

"Whether one is better than the other, I don't know, I think it's too early to tell," said John.

Installing a UV system on a tower requires a number of different elements, explained John,

and involves a lot more than simply bolting on a UV lamp.

The system needs to be integrated into the press's control systems and requires a separate power supply, fresh air and exhaust air ducting, water cooling systems, a separate dampening water supply and separate ink supply as well as UV-compatible rollers, blankets and plates.

One touch on the way

Two years after the concept was first introduced, manroland is making progress in the implementation of its One Touch fully-automated newspaper production system.

The idea is to create a completely automated pressline for managing start-ups, print runs and change-overs.

Elements of the system that have been



implemented include robotic plate handling and automatic plate loading (APL) for three minute plate change-overs on the entire pressline, APL logistics for managing the supply of plates from the plateroom to the towers, and workflow control via printnet for managing production data between the plateroom, pressroom and MIS.

Other modules currently being piloted include closed-loop inline control systems for register, tension, cut-off, density and temperature.

"Currently, they all operate as separate units, the next thing is to close the loop so that each one talks to each other, closing the loop for automation," said John.

Presently there are beta sites in Germany and India using APL and robotic plate handling, and the goal is to have the complete One Touch automatic press operating by 2012.

Earth-shaking news in Chile



John Ostler highlighted how the recent earthquake in Chile had a dramatic effect on two manroland web press sites at La Nation and Quilicura.

The two sites include a Uniset 70 combination coldset/heatset pressline at Quilicura as well as Cromoman and Rotoman presses.

The earthquake struck in the early morning while the presses were running and lasted about four minutes, measuring 8.5 on the Richter scale.

At Quilicura, the force of the earthquake was sufficient to lift the press off its footings and shift it sideways, as shown in this picture where the 20 tonne dryer has been moved about a metre out of alignment with the print units.

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Turning environmental laggards into leaders

ARE you a "rejecting" company when it comes to environmental matters or are you on the way to becoming a "sustaining corporation"?

These are just two of the stages – at opposite ends – on the continuum that spans business responses to engaging with 'green' issues, as outlined at the SWUG conference by environmental consultant Stephen Molino (pictured).



On the one hand, the "rejecting" company, as the name suggests, rejects all responsibility for managing its environmental impacts, preferring to simply focus on maximising its profits at whatever cost.

Moving further along the scale, there is the "non-responsive" company which pays no attention to environmental matters out of ignorance or lack of awareness rather than any conscious decision to avoid its responsibilities.

In the past, the majority of companies would have been in this "non-responsive" grouping but, thanks to the pressure of legislation and public opinion, many have now shifted into the next two groups, the "compliant" and the "eco-efficient".

The "compliant" are companies that are aware of what they are required to do by law and make an effort to avoid any litigation or community backlash by reacting to legislative requirements.

In contrast, the "eco-efficient" companies, in addition to meeting their legal requirements, recognise that there is in fact a business benefit to introducing more sustainable practices in terms of reducing costs and increasing efficiency. These companies recognise that spending time and money on environmental initiatives may have a long-term pay-off for the company in generating new sources of income as well as cutting costs.

Moving to the far end of the scale are those companies which are "strategically proactive"; they make sustainability an important part of their company strategy because they understand the benefits of appealing to customers and staff with environmentally-friendly products and business practices. In other words, becoming more sustainable gives them a competitive advantage.

"Twenty five years ago, when I first started in this game, I would not have heard anyone market their product by saying "There will be less packaging waste from this product that you're buying from us," said Stephen. "This is part of the idea of strategic pro-activity."

In this case, there is a strong commitment to sustainability but it is still motivated by corporate self-interest.

In contrast, the "sustaining corporation" is one which places environmental sustainability at the heart of everything it does and which actively strives to promote sustainable values, not just to benefit the company but because it really believes in those values.

Where are you?

Looking at an industry as whole, what tends to happen, said Stephen, is that there are a few companies that lead on environmental issues and a few that lag behind with the vast majority

somewhere in the middle, either merely compliant or understanding the need to become more eco-efficient.

Even that is a sign of how much times have changed; 25 years ago, said Stephen, the industry leaders were those which simply recognised the need to be compliant with the law.

"That was about as advanced as organisations got with regards to sustainability," he said.

Today though, the leaders tend to be strategically proactive while there are a few sustaining corporations.

So where does your company fit along this scale? Are you a laggard or a leader?

Wherever they sit, there is a need to push more companies towards thinking strategically about the environment, and this has been done using a variety of 'carrots and sticks'.

The 'sticks' are the legal requirements, both state and federal, which force companies to be compliant and act in a proper way.

These have now grown to more than 120 pieces of legislation that cover all aspects of the environment, not just the well-known ones targeting chemical disposal or pollution but also laws about noise, removal of vegetation and protection of bio-diversity.

In NSW, the main piece of legislation covering air, noise, water and waste pollution is the Protection of the Environment Operations Act. This is the most widely-used law to penalise offenders for damage to the environment.

There are three levels of offences under this Act, the most serious of which, Tier 1 offences, can attract penalties of up to \$5 million for companies and \$1 million and seven years in jail for individuals.

"In NSW, we have had people jailed under this legislation, also in WA

under similar legislation, so it does happen," said Stephen.

The 'carrots' come in the form of cost-savings that can be made by reducing water consumption, becoming more energy efficient and using less hazardous materials. Examples of this were given at the conference, such as waterless printing and processless plate production.

Carrots can also come in the form of customers, such as organisations that now specify that whatever they purchase has to meet certain environmental criteria. Typically this might

involve having certain certifications such as FSC and PEFC for paper, meeting environmental management standards such as ISO 14001, or participating in printing industry programs such as the Truly Green certification run by GASAA.

While there are printing companies which have shown that they are strategically proactive in engaging with these issues, none so far have shown that they are a sustaining corporation, said Stephen.

Who will be the first - and where are you and your organisation?

Speed up your quarterfold



A MOBILE inline quarterfold system was introduced by Andy Stephens as a high speed alternative to a quarterfold on the press.

The HQF-18 system from Lovaghy Enterprises in Canada is designed to handle copies coming off the press at tabloid speed and add an quarterfold on products up to 32 pages in size.

The system can also be integrated with a separator that enables two or three copy streams to be produced at the same time while running at a top

speed of over 80,000 copies an hour. It can also be used offline and with integrated hopper feeders.

According to Andy, an in-line stitcher will also shortly be added to the system that will feed to an rotary trimmer.

"It gives you the ability to turn a 30,000cph press into a 60,000 press or 90,000 press depending on type of product that you have," said Andy.

"It's a nice, crisp quarterfold," he added.



Smile, you're at SWUG

Far left, Mike Horler and Laura Tither from Horton Media in New Zealand celebrated a big night winning the Flint Ink shield for best coldset commercial publication; left, Sean Tait was a worthy winner of the SWUG Scholarship Award, a \$20,000 prize that will enable him to travel overseas; below, the SWUG partners took time out to explore the Tamworth region including a visit to the nearby Chaffey Dam; bottom right, Bill Kemp has had a long association with SWUG and this year saw the family tradition continuing with Angie Pearson, Bill's daughter, organising the host site visit to the Northern Daily Leader.



Above left, Ricky Lillywhite from APN Print Rockhampton was this year's SWUG Apprentice of the Year; above right, handwriting expert Malcolm McLeod (left with Wim Maes) gave an entertaining and insightful finale to the conference; right, SWUG President, Bob Lockley demonstrates his umbrella handling skills while making a presentation to Bill Kemp, left, to celebrate his 80th birthday.

Family tradition keeps Mercury flying high

THE Bailey family name is synonymous with Davies Brothers and *The Mercury*, a tradition that continues today with a move to a new site and the installation of a new KBA pressline.

Wayne Bailey, production manager at Davies Brothers, told the SWUG conference about his family's long history with the company and its most recent chapter which has seen several News Ltd titles printed in Tasmania for the first time.

Wayne himself began with Davies Brothers as a compositor and spent the first part of his career working as a typesetter before making the shift to digital systems, firstly as a systems operator on mainframe computers and then joining the desktop revolution.

In the process, Wayne became prepress manager at Davies Brothers and was instrumental in converting many traditional compositors over to desktop publishing.

"That was a wonderful time. I had the opportunity to do some innovative stuff with the advertising and prepress departments," he recalled. "We merged the departments and eliminated all the confusion that used to take place with double handling. It worked really well, and that was my baby."

In 2002 Wayne became IT and prepress manager and then, in 2006, he took on his present role of production manager.

Wayne's father also worked for Davies Brothers, having started out as a proof-reader, as well as three of his brothers, one of whom, Kev Bailey, became the newspaper's cartoonist.

His son is Tim Bailey who presents the weather for Channel 10 in Sydney, continuing the family's involvement with the media.

According to Wayne, the Bailey



Press technology has come a long way at Davies Brothers, from the old Hoe rotary press (left) to the new KBA Comet pressline (right).



family has over 260 years of combined service with Davies Brothers.

"It's been a very good journey for the whole family," he commented.

Fantastic News

Davies Brothers itself was founded in 1854 by John Davies and *The Mercury* appeared under its current title in 1860.

The newspaper remained family-owned until the 70s when News Ltd became a major shareholder and became solely owned by News in 1988.

Despite misgivings from some employees about what the change of ownership might mean, Wayne said the outcome had been generally positive.

"It's been a fantastic company to work for and it's always been a company that's looked after its staff," he commented. "We thought we might have lost that when News Ltd took over but it's still there, it's still strong."

The main publications produced today are the six-day a week *Mercury* and the *Sunday Tasmanian* as well as *Tasmanian Country*, a weekly rural paper with a run of about 17,000, and *The Gazette* with 3,000 copies

distributed in the Derwent Valley around Hobart.

In his time with the company, Wayne has seen several press changes having started work when a Hoe rotary press was still running.

He was also unfortunate enough, as he said himself, to inherit a Goss Urbanite that was bought from Leader newspapers back in 1993. Ironically, Rex Gardner, the current managing director, was at the Leader group at the time and had been overjoyed to sell the press to Hobart – only to be moved there himself a few months later.

The press had eight mono units, two tri-colour units and a folder – and was prone to break down a lot, regularly breaking its main shaft which would then take six hours to change. Wayne paid tribute to Shane Brooks at Launceston for helping out in these times of need.

"In Tasmania, Launceston and Hobart don't always get on but we've shared that relationship, and we shared it also with Harris Print who were printing some of our products as well."

Other products were also being out-sourced such as the real estate guide

printed heatset by PMP in Victoria and then shipped over each week.

New press at last

The need for a new press was glaring and, in July 2007, approval was finally given for a new print centre and pressline. Construction began in March 2008 and the new press was commissioned in May 2009.

It comprises a KBA Comet single width, double circumference press with six 8-couple towers, KBA reelstands at 90 degrees to the press, two folders with single delivery, inline stitching and quarterfold.

Ancillary systems include QuadTech registration, Baldwin spray dampening and Impact blanket washing, Planatol gluing system, and Technotrans ink supply.

In prepress, there are two Agfa Polaris CTP lines while the mail-room has two Ferag RollSert drums, RollStream insert lines, Jet Feeder hoppers and trimming drum with stackers, film wrappers and cross strappers.

The initial print run began with the *Mercury*, running the usual 16 pages of

colour but, within days, it quickly went to full colour on every page.

The *Sunday Tasmanian* was added as well and then other products were gradually pulled back from being printed elsewhere.

Even the real estate guide was printed coldset, stitched and trimmed, and although there were some initial reservations from clients, it has now been widely accepted.

"It's a fantastic product that we produce," said Wayne. "The whole thing has enabled us to bring our own products back in-house and take control of our own printing."

In August 2009, the press took on work which had never before been done in Tasmania, printing copies of *The Australian* which had previously been shipped in.

This was followed by production of the *Weekend Australian*, including all its supplements, and then the *Herald-Sun* in September and the *Sunday Herald-Sun* and supplements.

As Wayne pointed out, the new print centre has resulted in some big changes – and a massive growth in capacity. Whereas previously only eight jobs were printed on the Goss press, the new site is now producing 41; the number of products has grown from 380 to 950 a month.

Not surprisingly, the amount of newsprint used has doubled, as has the amount of black ink, while plate throughput has risen from 400 to 2,500 a week.

At the same time, the number of printers has been reduced from 14 to 10 although there are now two shifts instead of one; more papers are being produced with fewer staff.

"It's been fantastic for the business, it's been a fantastic journey," said Wayne.

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America's incredible shrinking newspapers

OVERSEAS SPEAKER

DOES reducing the width of the web make sense for newspapers? Chuck Ramsay (right) from chemical suppliers Rycoline in Chicago was a special guest speaker from the USA where there has been a trend over the past few years towards reducing the standard newspaper web width from 55 inches to 44 inches.



As Chuck explained, the rationale behind the trend is to save costs without impacting significantly on circulation. As far as the appearance of the newspaper is concerned, readers and advertisers seem to be happy with it and, from a print perspective, the costs savings are significant.

This was just one of recent trends highlighted by Chuck in a detailed analysis of the US newspaper market that has been hit harder by the global financial crisis than almost any other, resulting in steep falls in circulation and many titles closing down.

Currently, the US market has 1,422 newspapers printed each day and 6,253 weeklies (2008/09 figures). About 48.8 million papers are printed daily which is the same number as were printed back in 1966. Back then though, the population was 196 million whereas today it has risen to 305 million, highlighting the fall-off in readership.

In comparison, the largest newspaper producer, China, prints 93.5 million daily papers while India produces 78.8 million and Japan, which has the largest circulation daily paper with 12 million copies, produces a total of 70.4 million papers.

The largest circulation paper in the US is *USA Today* with 2,528,437 copies sold, a figure which puts it at 13th on the worldwide list of biggest newspapers. *The Wall Street Journal* with 2,058,342 copies is second on the US list and 19th on a global scale.

By way of comparison, the 100th largest paper in the US, the *Spokesman Review*, has a circulation of 120,632 copies and the 200th largest has a circulation of around 30,000.

Apart from the financial crisis, various factors have influenced the falling circulations including the growth of the internet and 'right-sizing' of the industry as publishers removed vending machines from the streets.

In the pressroom, the most common press type is still Goss accounting for about 65% of the market. The next largest single supplier is manroland on 8% although, as Chuck pointed out, over the past 10 years most new complete press installations in the US have been from European manufacturers.

Some of the large installations in recent years have been from manroland including the *Detroit News* with six Geoman presses and the big Transcontinental plant in California with six across Colorman presses.

In terms of press chemistry, Chuck's area of interest, the US market runs primarily neutral fountain solutions (71%) having evolved from alkaline solutions, although mild acid solutions have also grown with the introduction of new press technology.

Looking back at the dominant trends over the past 10 years, one of the biggest changes has been the reduction in web widths. Back in the mid-90s, the standard width was 55 inches (1400mm) which then went down to 54 inches (1370mm).

"One inch was a big change," said Chuck. "The next step was about five years later to the 50 inch (1270mm) reduction and that was the biggest jump that we had made."

The *Cleveland Plain Dealer* was the first to launch it on the Monday after the Super Bowl, perhaps hoping that nobody would notice it, said Chuck. From then on, everybody else followed.

"Whatever the major players do in the US as far as web width is concerned, that's usually what happens, the rest of the market changes to it as well," said Chuck.

Today, the web width is down to 44 inches (1120mm), producing smaller, more reader-friendly newspapers with big cost savings in paper.

Other trends in the market today, apart from

the falling circulations and smaller-size papers, include a focus on lower cost consumables to survive in the competitive market, lower staffing ratios in the pressroom, high demand for more colour, widespread use of CTP with violet plates in the larger installations and thermal in smaller ones, out-sourcing of print to third party production plants such as Transcontinental, a shift from 48gsm to 43gsm stock, and an expansion in mailroom technology and upgrades.



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