



# COMMUNIQUE 02 06

Magazine for Shareholders of RSDB



*NEW CEO JOHN CARIS ON PAGE 4:*

**“I’m not going to play the politician. I’m used to straight talking”**

**02**

**TEN KLEI GOES TO KASPAR**

**06**

**REQUEST FOR ADVICE**

**+ Senefelder Misset expands + Investments in Etten**



/chapeau/**Restructuring**

# /head/**NEW FUTURE FOR TEN KLEI**

/intro/Ten Klei in Purmerend has a new owner. In mid-September RSDB transferred all shares in Ten Klei BV to the Kaspar Group. The sale of Ten Klei had been resolved upon since the announcement of RSDB's 2004 restructuring plans, which also led to the sale of the PlantijnCasparie companies.

Last year, Director Maarten Thieme indicated in Graficus Magazine that Ten Klei was seeking a takeover party that "wouldn't just take the customers while stripping the company". The new owner would have to be a business under whose leadership Ten Klei would be able to grow further as a DM specialist. Now, a year later, we know they succeeded. In mid-September 2006 the Ten Klei shares were transferred to the Kaspar Group.



## **SYNERGY**

Kaspar Group is an investment company that takes stakes in Dutch medium sized businesses. There are two core businesses: Kaspar Venture Management (participation in existing companies) and The Start Up Company (start-ups for corporate partners).

There are other DM businesses within the Kaspar Group and so synergies are envisioned. With Mail-It in Wormerveer, for example, which is already part of Kaspar. "Ten Klei is strong in self-mailers and Mail-It is champion in envelope covers, so the two complement each other well", says Maarten.

## **HISTORY**

Plagued by the recession in the 1990s, Ten Klei was on the lookout for a strong partner. They found the Senefelder Group. Both businesses had already co-operated closely on mailing, book and magazine productions. Thanks to the merger, Ten Klei was able to implement a necessary expansion towards DM finishing. Senefelder Group was taken over by RSDB in 1998, since when Ten Klei has done the finishing for the Roto Smeets printers, including the PlantijnCasparie companies.

At the end of 2001, RSDB announced they were going to restrict activities at Ten Klei to DM related work. Adhesive binding moved to De Wit in Eindhoven. Late 2004 saw the announcement that RSDB was to concentrate mainly on rotogravure and marketing communications. This meant they were to say farewell to the sheet-fed offset activities at PlantijnCasparie and Ten Klei.

## **LEADING**

Now Ten Klei can concentrate on a new co-operation with businesses in the world of direct marketing, going full steam ahead to conquer the market as what Maarten calls a "leading Direct Marketing organisation with knowledge and experience in the entire DM process, from database management right through to warehousing and fulfilment." ●

# /head/RSDB COMMUNIQUE, NO. 2-2006

## In this number:

2. Ten Klei goes to Kaspar
3. Foreword
4. CEO John Caris looks ahead
9. Brief News: Print Productions
10. Major investments at Roto Smeets Etten
12. Design Domain firmly in the saddle at Philips
13. Brief news: Marketing Communications
14. Senefelder Misset Doetinchem to expand

## Foreword

In RSDB Communiqué No. 2 I appeared as interim CEO. This position was made permanent in mid-August. I am incredibly proud to be able to lead this beautiful group now, aged 58, having started my career as a green 16-year-old ordering clerk at Koninklijke Smeets Weert.

Speed combined with quality and care, as well as entrepreneurial thinking, will have to become more firmly rooted in our organisation. Our customers and suppliers must be made to feel this as positive, dynamic – a feel-good environment. In this context, in late August we submitted a request for advice to the Central Works Council (COR) on the restructuring of RSDB. This new structure will serve as a foundation for the opportunities for success set out above, creating the force we need to remain among the best, even in these difficult market conditions.

Investments are important, too, which is why this issue announces two investments at RS Etten and SMD. Besides these, in mid-September we transferred our shares in Ten Klei Purmerend to the Kaspar Group, which means that we have completed the final stage in our divestment of PlantijnCasparie.

John Caris



**Colophon:** Communiqué is a publication for all RSDB shareholders. © 2006 SLiM. **Concept and execution:** Media Partners and Design Domain. **Staff:** The Picture Editors, Marko Cortel, Edith Goedhart, Jolijn ter Hofstede, Clarina Hustinx, Ton Kastermans, Erik Martens, Ronald Meerkerk, Wilbert Schreurs, Lex Stuij, Esther Tji, Jari Versteegen. **Editor and Co-ordinator:** Emily Knegtel.

/chapeau/**New RSDB CEO John Caris looks to the future**

# /head/“STATUS MEANS NOTHING TO ME”

/intro/John Caris doesn't like looking over his shoulder. RSDB's new CEO prefers to look to the future. RSDB companies can strengthen their position by being more client-focused and entrepreneurial.

John Caris may only have been CEO for a short while, but the organisation isn't new to him. The 58-year-old Limburger started in 1964 as an order clerk at Koninklijke Smeets Offset printers (now Roto Smeets Weert). “I then went into salary administration and thereafter to ICT – it was still called IT then. The nice thing about that was that I had to do with all the facets of the business.” In the mid-1980s Caris became Number 2 at Em. De Jong printers in Baarle-Nassau. “I learned to be an entrepreneur at De Jong. Look for opportunities in the market and don't wait too long to exploit them. But also let the customers know that nothing's too much for you.” In 1990 he was asked to become General Manager at a plant of Thomas de la Rue printers in the UK, the world's largest security printer. “I headed the foreign branch for about three years. I gained a lot of international experience there.” Thereafter he returned to De Jong until, in 2000, he got a phone call requesting him to take charge of the commercial organisation at Roto Smeets.

### OWN INITIATIVE

That he can now call himself CEO he regards as more or less a coincidence. “I just rolled into the job. Status means nothing to me and I don't have any ambition, in the sense of career planning. To be honest, I'm happy that I can sit here only now. I bring my experience with me and it's my hope that the organisation can profit from it.” John's leadership style means giving employees as much room as possible for their own initiative and responsibility. “I'm pretty hands on initially. I can be very dominating, but I let the reins go as soon as I can. I think that's the best way to get the maximum out of people.”

### SET YOURSELF APART

Customer focus and entrepreneurship, those are the keywords for the new CEO. “Of course it's fine to be big, because economies of scale often mean greater efficiency. But big isn't enough on its own.” Nor does the new technology guarantee success. “Anyone can buy a new press. You look at what you need, see what's on the market, pump in some money and there you go. But that doesn't set you apart from the competition. How do you do that? By serving your customers even better, giving them the certainty that they're doing business with a company where everybody's pulling for them.”

To do that even better we need to change the culture. That has nothing to do with structuring, but more – even mainly – with the mentality of the people. John is completely confident that the present RSDB personnel will succeed in changing their culture under their own steam. “Everybody will get the opportunity to prove themselves.”

### COMPETITION

John is certain that things won't be easy for RSDB in the coming years. The Print Productions companies will experience fierce competition and unrelenting pressure on prices. “We should be under no illusion, yesterday's prices will never return.” Fewer employees will have to achieve a higher production level at lower costs. Competition is also robust in RSDB's Marketing Communications area. “We want to invest more in MC. It's possible that new businesses will be acquired, while the existing businesses will have to get into the very latest technology. Paper will stay important, but other carriers are on their way. On the walls of some pubs they're playing music clips interspersed with adverts. In retail stores, posters, showcards etc. will be digital, with increased communication speed. Folders will be placed on the website more often. The client wants to deal with the same supplier for all these different techniques. And that's what we have to give them.” ▶



## interview

# “WE’RE BRINGING TECHNOLOGY AND COMMERCE CLOSER TOGETHER”

## RESTRUCTURING

To stay ahead of the competition, things will have to change within RSDB. During the shareholders’ meeting and in the press release on the half-year results, it was indicated that RSDB is continuing to seek merger options that will lead to a strong, independent future, since RSDB remains convinced that the group can play a part in the consolidation of the European graphics industry.

In order to assure a strong future for RSDB, the Board has asked the Central Works Council (COR) for its advice on a new structure for RSDB. A structure based on greater managerial decisiveness with shorter lines to the operation. A structure that leaves open a plurality of lines of development towards the future.

The COR is expected to issue its advice in mid-October.

The changes to the organisation will involve a loss of jobs. As usual, we shall do all we can during this process to limit the social consequences as much as we can. Compulsory redundancies cannot be ruled out, however. Partly in view of the development of the financial results, it is our view that such measures are needed to allow RSDB to stand up to the present turbulent market.

John Caris realises that these are radical changes for those involved. But he is counting on the fact that the new structure will make a positive contribution to the company’s results. “We’re bringing technology and commerce closer together. That means we will be able to operate faster, with greater customer focus. That’s a must because the production times are getting ever shorter.”

The restructuring builds on a path that has already been embarked on. “We started Roto Smeets Sterker in 2001. That led to the companies no longer competing with each other, more group-wide thinking and more effort for the customer. We are continuing that positive line.”

The structural changes set out below are in fact a continuation of the steps already taken under the ‘Roto Smeets Sterker’ campaign. It is thanks to the outcome of Roto Smeets Sterker that the organisation is in a



position to take these next steps. The implementation of DiMS! Enterprise is also a major factor that has allowed us to approach this next stage on the road towards a strong organisation.

The following basic points were chosen:

- The Holding company will perform only those tasks that are complementary to the rest of the organisation;
- Entrepreneurial skills will have to be accorded a more dominant place;
- More responsibility will be transferred down the line.

Based on these points, it is proposed to change the organisation in the following five areas:



## 1. Integrate the Holding activities into the companies

A number of specific Holding activities related to and in the interest of the Group as a whole will be retained, but where activities can be undertaken by the working companies, they will be integrated at that level.

An example of such an approach is Purchasing. The company directors, now that they are module owners, have specific tasks in the purchasing operation. Central Purchasing will negotiate only on the strategic raw materials, such as ink, paper and energy, under the responsibility of the CEO.

In relation to F&E, this means that auditing will be done by the comptrollers of the business lines, but that Group financial matters such as consolidation, taxation, treasury, balance etc. will still require central control.

Policy HR matters, such as labour terms and conditions, pensions / early retirement etc. will be distributed among the HR Managers in the working compa-

nies. This implies the loss of the RSDB HRM Director's position. The Holding will retain responsibility for a number of Group tasks, such as representation to KVGO, the employers' delegation to the Collective Wage Agreement negotiations, contact with the trades unions, etc.

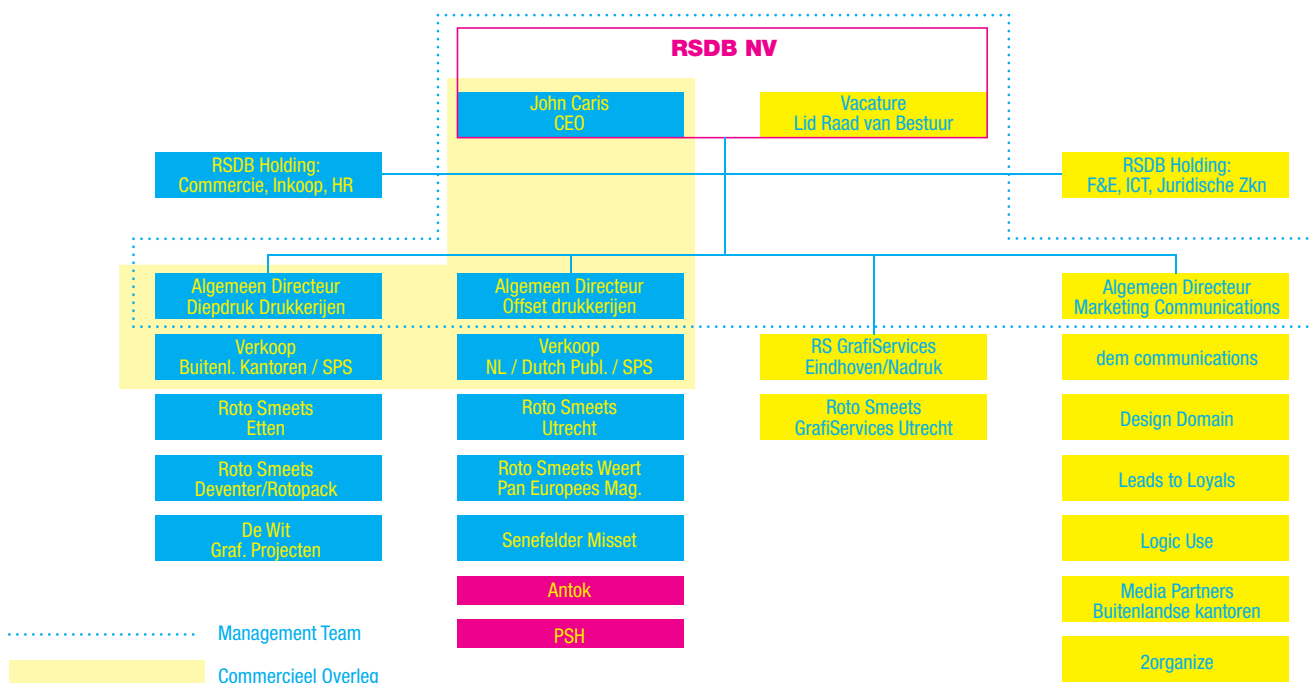
Group tasks will be managed by a two-person Management Board. Besides final responsibility, the CEO will also take operational responsibility for rotogravure and web offset. He will also attend to such matters as PSH, commerce, purchasing and HR. The second board member, who has yet to be recruited, will take responsibility for Marketing Communications and RS Grafiservices as well as attending to finances, ICT and legal affairs.

Now that PlantijnCasparie Hilversum and the Programmabladen B.V. [The Listing Magazines Company] have left the premises in the Zeverijnstraat, the building has become too big and it has been decided to sell it. The Holding is to move into space at one or more of the working companies.

## 2. What this means for the rotogravure and web offset divisions

In the Print Productions Business Line we can see that co-operation within rotogravure has reached such a level that we can go to single-person management. Besides his global responsibility, the General Director Rotogravure will also have responsibility for a single rotogravure company. The other rotogravure company will be managed by a site director.

We are now at the stage where the original goal of Roto Smeets Sterker can be implemented: to set up the centralised management of the offset businesses in the same way. This means that we intend to manage the web offset businesses by a single general director who is also responsible for one of the plants. The two other offset businesses will each be managed by a site director under the leadership of the General Director Web Offset.





### **3. Changes to Sales management**

To encourage entrepreneurial skills and in order to bring sales closer to production, it is proposed to split sales and SPS into rotogravure and web offset components, and physically to house them with the businesses.

The intention is to appoint one commercial director per division who, besides sales, will also look after SPS. The commercial director will report to the General Director, Rotogravure or Offset as the case may be.

Since the majority of our rotogravure turnover comes from the foreign sales offices, the Commercial Director Rotogravure will be responsible for these organisations. He will also be Deputy Director Rotogravure.

The commercial director offset will be responsible for the Netherlands sales office and for Dutch Publishing.

The Pan European Magazines will be brought under the responsibility of the

director RSW. This means that the posts of Sales Director International Publishing, Dutch Publishing and Netherlands will be terminated.

Periodic commercial discussions will be introduced, under the CEO's authority, involving the General Director Rotogravure, General Director Offset and both commercial directors.

It should be stated here explicitly that returning SPS to rotogravure and web offset, as the case may be, does not imply a reversal of the step to centralise SPS that was taken previously. It was necessary to centralise SPS in order to lose the site-specific thinking and encourage group thinking, as well as bring them closer to the market. That goal has been achieved and SPS is ready to take the next step. By bringing SPS once again closer to the technology, we are also bringing the technology closer to the market. In co-operation with the now operational DiMS! Enterprise system, we are now in a position to offer the market what it demands of us: greater flexibility, greater speed, shorter production times.

### **4. RS Grafiservices: Co-operation / integration of support departments**

The sheet-fed offset businesses will retain their current status and will be managed directly by the Board member. We shall look at these businesses to see which support departments can co-operate more closely or be integrated.

### **5. Roto Smeets Grafische Nabewerking: proposal to split up**

Given that a substantial share of the activities of De Wit Binders is related to rotogravure jobs, it is proposed to bring these under the responsibility of the General Director Rotogravure.

In logistic terms, it is more practical to bring Rotopack under RS Deventer. In view of the nature of the work done by Nadruk, we propose to bring this working company under RSGS,

Working groups will be set up very shortly to explore the concrete consequences of the model chosen.



### ROTO SMEETS UTRECHT

Roto Smeets Utrecht has made a Nature book for Natuurmonumenten, the Dutch Nature organisation, which illustrates all the organisation's nature reserves in full colour over 250 pages. The print run is 1 million. The book is issued every five years to Natuurmonumenten members.



In June Philips lauded the 2006 Football World Cup, giving extra promotion to wide-screen TVs in the Philips Consumer Electronics catalogues. RS made these catalogues in a print run of 1 million for a number of countries, including Norway, Sweden, Croatia, Russia and Ukraine.



### FOREIGN NEWS

Just a few years ago, professional publishers in Germany kept their doors firmly shut to foreign graphics suppliers. We've gradually wrought a change in this situation and now RSDB has a firm stand in the German market. RSDB already prints titles for Jahreszeiten Verlag, Handelsblatt Verlag and Egmont Ehapa. Recently RS Deventer has started manufacturing the weighty monthly TV Pur for Bauer. RSDB has signed a contract for seven titles with Hubert Burda Medien, which are published by Essential Publishing in the UK, a publisher that was recently taken over by Burda. Roto Smeets Deventer and Weert, and Senefelder Misset are profiting from this order.

Just a few years ago, professional publishers in Germany kept their doors firmly shut to foreign graphics suppliers. We've gradually wrought a change in this situation and now RSDB has a firm stand in the German market. RSDB already prints titles for Jahreszeiten Verlag, Handelsblatt Verlag and Egmont Ehapa. Recently RS Deventer has started manufacturing the weighty monthly TV Pur for Bauer. RSDB has signed a contract for seven titles with Hubert Burda Medien, which are published by Essential Publishing in the UK, a publisher that was recently taken over by Burda. Roto Smeets Deventer and Weert, and Senefelder Misset are profiting from this order.



### Roto Smeets Deventer

### BIGGEST ORDER EVER

The British company Argos (mail order and outlet stores) issues a roughly 1700-page catalogue twice a year. The order is divided between a number of printers. Hitherto, Roto Smeets Etten printed sections of about 88 pages. Now that Roto Smeets Deventer has fitted pole stackers behind Press 23, they can handle 180 page sections. With a print run of

18 million copies (!) and 730 hours of continuous printing, this is probably the biggest order in RS Deventer's history.

The Argos catalogue is a regular repeat mega-order for De Wit, too; that's where all sections printed by all the different printers are delivered, after which De Wit binds the 1700 pages, plus cover, into one fat catalogue.



/chapeau/**New engraving machines  
at Roto Smeets Etten**

## /head/**ROTOGRAVURE GATHERS SPEED**

/intro/At a stroke, three new engraving machines from Germany will make rotogravure at Roto Smeets Etten far faster. This means that rotogravure can compete better with web offset. RS Etten's director, Henning Pluym, tells us about the new investment.

/quote/ ***“THE GREAT DIFFERENCE IS THAT  
THE MACHINE ITSELF DOES THE QUALITY CONTROL”***



The advantages of rotogravure are well known: it gives beautiful colours, which is one reason why mail order companies like to have the millions of copies of their catalogues printed in Etten-Leur. Rotogravure can still achieve good quality, even on cheap paper, while odd formats are no problem. But there is one disadvantage: in comparison with offset, it takes along time to make the press formes. “And that’s why we’re buying the new engraving machines. They will ensure a big cut in production times,” Henning tells us.

### EFFICIENCY

Nothing is to change in the way the massive cylinders are engraved. In the same way it’s done now, diamond gravers punch tiny pits into the copper layer. The great difference is that the machine itself does the quality control. “The diamond graving tools are hard, but they still wear, which means you get aberrations. With the present engraving machines we do a lot of proof printing and we always have to do measurements on the press during production. It turns out sometimes that the print quality isn’t good. That means we have to engrave new cylinders. The new generation of engraving equipment cuts out mistakes because the equipment itself records any aberrations.”

The greater efficiency of the machines means that fewer people will be needed. “This investment means the loss of 22 jobs,” Henning concurs. “We told the employees about our plans at an early stage. We’re trying to resolve the consequences so that it’s not too distressing for the personnel. Some of them can retire early under a redundancy scheme, while we are offering others the possibility to work in another department.”

### MORE WORK

Henning emphasises that the investment is needed to safeguard the continuity of RS Etten. The new engraving machines mean that rotogravure is more competitive with web offset. After all, the advantages of rotogravure are still there, while the disadvantage – longer production times – is largely resolved. “The customers want to be able to change information – in a brochure, for instance – right up to the last minute. The time difference between offset and gravure is now a lot shorter.”

Henning also expects to be able to gain even more time. “We want to make the logistic process more efficient. We’ll do that by having DiMS! drive the machines. Then we want to go a step further. Ultimately, the customer should be able to consult the planning via the internet. That means they can add data right up to the very last minute, just before the engraving machines start their work. But it will take a few years before that happens.” ●

/chapeau/**Philips photo shoot once again to Design Domain**

# /head/“IT JUST CLICKED”

/intro/For the third time, Design Domain has succeeded in gaining a mega-order from Philips.

“It’s a photo shoot for Philips Beauty. This is part of Domestic Appliances and Personal Care, producing female care products like shavers and epilators. We’re going to do atmospheric shots with models, which Philips will use world wide for packaging, brochures, the internet, and advertorials. In fact for all of Philips’s below the line communications – everything, that is, except advertising”, explains Tamara Gras.

## GLOBAL RIGHTS ACQUISITION

It may only involve fewer than 40 photos (36, to be exact), but there’s a lot involved. Among the things Design Domain has to do is find locations, think up a script, give presentations and, naturally, hire the photographer and the models.

Tamara: “Because the images are to be used world-wide, we need different models: a European, one for the Asian market, one for Latin America. At the same time, they all have to have international allure. Both the models and the photographer are more expensive than usual because we have to acquire global rights – for an unlimited period. And when the photos have been taken, then we have to do the image processing. That’s pretty expensive. It’s a lot of work, but it’s also a fantastic job!”

## DUTCH LIGHT

Even though it’s keenly priced, the assignment will turn a pretty penny for Design Domain. But price certainly did count, coupled with the good experience Philips had had earlier with Design Domain, who have done similar commissions for Senseo and Philips Food & Beverage, for which they shot photos in Barcelona and Capetown. They won’t have to pack their bags for this shoot, though, as the light in Holland is good enough. “We did the Capetown shoot for a very low price,” recalls Tamara, “but since then the ball started rolling at Philips. But it’s very important that we click. We’re delighted with another commission. You don’t get them very often, after all, because the photos are used for something like five years, so they last a while. So it’s absolutely not assembly line work for us. But we have a taste for it. If we could get an order like this from Philips once a year, that would be great. It’s fun to do, great for our portfolio and it makes it possible to acquire more and different types of client. Anyway, there aren’t that many companies in Holland with the sort of budget needed for this type of shoot. We shall have to look for new, similar commissions among the internationals.” ●



Picture from Design Domain’s Senseo campaign.

**DEM DOES LA PLACE**

Action communications bureau dem communications is to produce Le Magazine, a 'look, read and do' magazine for the successful restaurant formula La Place. The magazine will appear quarterly in a print run of 100,000 and is to be distributed at all La Place establishments. Before producing the magazine, dem did an advertisers' mailing and presented a complete PR plan to get the magazine on the market in week 45, including a range of in-store activities and campaigns.



La Place came to dem via Media Partners, with whom La Place held their original talks. For the present, dem is making five issues of Le Magazine. Continuation will depend on advertising revenues. dem is no stranger to the food industry, as the bureau has earlier done the bonus card mailings for Albert Heijn supermarkets and the C1000 supermarket magazine.

It is this expertise that dem is now employing for Le Magazine. They have attracted food specialists especially for this magazine, including Ico van Rheenen, the ex-editor of the foodie magazine Tip Culinair, who is to head up Le Magazine.

**MUK SWART  
EDITOR OF ALLERHANDE**



Muk Swart has been editor in chief of supermarket magazine Allerhande since 1 May. She is further developing the magazine's recently initiated restyling. Muk started working for Media Partners in 1997 and has been responsible for a number of titles, including Altijd (energy supplier Nuon), hulp (Red Cross) and bij kpn (KPN postal carrier).

**PHILIPS AND LEADS TO LOYALS SIGN UP FOR A DECADE**

Philips Lighting recently signed a contract with Leads to Loyals for database management. Not just any contract, but one that runs for 10 years. Leads to Loyals will maintain, screen and update all customer data daily, as well as periodically porting all European data into the Philips database. Complete marketing, ICT and project management is provided by the Leads to Loyals reports on this process and the KIPs (Key Performance Indicators).



From left to right: John Oosting (General Manager Leads to Loyals), Jan Loovens (General Manager RSDB Marketing Communications), Peter-Willem van Leeuwen (European Marketing Manager, Philips Lighting).

**DESIGN DOMAIN TO AMSTELVEEN**

On 1 November 2006 Design Domain will move into the Edison Building in Amstelveen, the recently restored office block that also houses Media Partners and dem communications. Design Domain's move to Amstelveen

means that all RSDB's concept and creative companies will be housed under one roof.

/chapeau/**Senefelder Misset expands**

## /head/“THE MAIN THING FOR US IS FLEXIBILITY”

/intro/Five thousand square meters is the area of a football pitch. That's how much extra space Senefelder Misset is gaining. Not to play football on, but to reorganise their logistics. The expansion is urgently needed and shows that the company is confident about its future.





Jaap van de Vosse

“In terms of paper usage we’re the smallest in the group, but we have the largest number of titles”, says Managing Director Jaap van de Vosse. They lug pallets around a lot at Senefelder Misset Doetinchem (SMD). Magazines are regularly stacked up in the walkways and corridors, just to move them somewhere else later. So they really need to expand. Jaap pulls out the blueprints and unrolls them on a table. “The new hall means we can reorganise the logistics. At present both incoming and outgoing transport use that same entrance. We’ll soon have a separate exit and the flow will run right through the plant. That’s a lot more efficient.”

### NO WORRIES

Lack of space may be a problem, but it does show that things are going well at SMD. The number of titles has more than doubled in recent years from 200 to above 400. “We’re a real magazine company. Our main strength lies in magazines with print runs between 5000 and 50,000,” says Jaap. “That links up with market developments, because the number of magazines is still growing, but the print runs are lower.”

SMD specialises in three sectors: public magazines, the trade press, and associations and foundations. They look after the entire process, from prepress through to finishing and distribution. Areas in which SMD shines include sports magazines, associations for the elderly and agriculture. “You can’t think of an animal that we don’t print a magazine for,” laughs

Jaap. SMD’s integral service is a great benefit to the smaller customers. “They supply us with digital material and they have no worries any more.”

### FLEXIBILITY

To serve such a wide range of clients, SMD has both sheet-fed and web offset available. The plant has small, modern presses with a capacity from 4 to 32 pages. Jaap tells us, “The main thing for us is flexibility. Manufacturing times are short. Sometimes no more than 10 hours between data delivery and collection of the magazines by the carriers TPG, Sandd or Selekt Mail.”

### PICK-ME-UP

Jaap will not risk naming a precise date for completion. “We’re planning for the end of 2007. The plans have been approved by both the Executive and the Supervisory Boards, but we still have to apply for some permits and we have to sort out our neighbours’ parking problems.” So for the time being they will have to carry on dragging pallets around. But the managing director’s impression is that they’re happy to do so. “The news of our expansion was well received in house. It’s a real pick-me-up for the company.” ●

# EUROPEAN PUBLICATION GRAVURE AWARD 2006 ROTO SMEETS AGAIN AMONG THE PRIZEWINNERS

The biennial presentation of the European Gravure Award 2006, organised by the European Rotogravure Association (ERA), took place recently. Roto Smeets gained five prizes.

The European Publication Gravure Award 2006 is organised by the European Rotogravure Association's (ERA) (membership is drawn from European gravure printers and related industries) and the Eurographic Press, an association of leading European graphics business magazines from 14 countries.

## SHOWCASE

This awards meeting is an international showcase for gravure work and thus a significant promotion opportunity for the industry. For comparison, the awards are given for a variety of paper types, indicated by abbreviations such as MF, SC, LWC and MWC, depending on

the paper composition. Entries to these categories are open to both ERA members and non-members. An international jury assessed the entries, judging them on the basis of colour intensity, clean printing, folding quality and finishing among other things. Roto Smeets gained prizes in the following categories:

In the SC category – Uncoated / SC paper – Roto Smeets Etten won with the magazine for Volkskrant from publisher PCM.

In the LWC category – Light Wood Content – Roto Smeets Deventer won the price for the production of the weekly Margriet by publisher Sanoma.

In the same category Roto Smeets Etten gained a special mention for the production of the Neckermann Soldenguide for our client Neckermann.

In the MF category – Improved Newsprint, Machine Finished – Roto Smeets Deventer gained a special mention for customer Intergamma, whose house-to-house folder Gammakrant is printed on Improved Newsprint.

For the first time an extra price was awarded, enabled by Norske Skog, for the magazine with high marks in all judging criteria: this price was won by Roto Smeets Etten for the Volkskrant magazine because of its excellence in printing quality, material, industrial processing and workmanship. According to the jury it serves to remind us that paper is where communication excellence shines.

The award of EURO 5.000 is to be donated to a charitable cause that contributes to the development of your readers and their delight and involvement in paper as a communication channel.

