

*Enlightening
the Future*



ACTING UPON CSR

EPDA

GALLIMARD

GLÉNAT GROUP

RICCOBONO

LOACKER

PHOENIX COLOR

QUAD

SHUTTERFLY

SPOTLIGHT ON SHINGLING

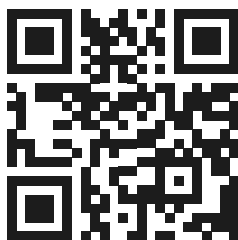
TEAM CRÉATIF

VARIABLE DATA PRINTING: CWP

50 YEARS & COUNTING

and more...

At **DALIM SOFTWARE** we push the envelope of our CSR engagement. Beyond tree planting and sustainable electricity, we're rethinking transportation. Our innovative approach is embodied in the **eXC4**, an electric bike with a unique twist.



Acting upon CSR



**Dr. Carol Werlé, CEO
DALIM SOFTWARE**

As the world awakens to the urgent need for preserving our natural resources, **DALIM SOFTWARE** stands at the forefront, having powered our headquarters with renewable energy sources since 2014. In fact, all of the software products we create and commercialize today are rooted in sustainable hydroelectricity. By visiting csr.dalim.com, you can explore the various sustainability goals outlined by the **United Nations** we support.

These initiatives go beyond the conventional, from supporting young women's sports clubs to preserving printing methods from past centuries. We're also committed to backing local multinational clubs that facilitate the integration of young immigrants. Embracing change is in our **DNA**, reflected in company-wide mobility brainstorming that's nudged many of us toward public transport, bicycles, and electric commuting.

In this edition of **THEMAGAZINE 28**, join us on our ongoing journey to revolutionize the way we produce both printed and digital magazines. Each year, collaborating with different printers using diverse methods, machines, and media, we bring hundreds of pages to life as swiftly as any of our software users, whether in **Marketing Content Production** for **Consumer Goods, Entertainment, or Retail**.

This specific issue was brought to you through digital printing. Remember when digital printing was deemed suitable only for short runs, limited to a few thousand copies? Well, **2023** has witnessed the very first digital web presses effortlessly printing well over a **million copies** of potentially variable content with just one operator, adhering to the strictest **SLAs**. **It's crystal clear: the future of the press room is 100% digital.**

This transformation touches everything, from cans to textiles, paper, flexible media, and corrugated materials. Digital presses now face challenges akin to their distant cousins, **CTPs** and ancient **RIPs**. And this shift brings imposition, that necessary evil of every press room, back into the spotlight. Roll-to-roll digital machines, fed by variable data and impositions, optimally use media while dynamically reducing margins—making them indispensable.

Discover how **Shutterfly**, once the largest **HP Indigo** user globally, is capitalizing on the chance to print more variable content on less media compared to traditional production methods.

Our stories will take you from the prestigious **publishing houses** of **Paris** to the **Dolomites** at the **Italian-Austrian** border, to **Wisconsin, Burbank, Chicago**, and even **Pennsylvania**.

Dive into the pages and enjoy!

Carol

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Just as the world realizes how crucial it is to preserve our natural resources, **DALIM SOFTWARE** has, since 2014, converted its energy to 100% sustainable sources. Hydroelectricity is now at the origin of all the software products we create and commercialize.

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Phoenix Color®: Step & Repeat, Repe

THEMAGAZINE 28



Phoenix Color
A Division of Lakeside Book Company

at, Repeat, Repeat...



By Keith Keefer,
Prepress Operations Supervisor,
Phoenix Color

Based in Hagerstown, Maryland (US), **Phoenix Color®**, a division of Lakeside Book Company, is a premier full-service, full-color printer with over 40 years of excellence in the printing industry. **Phoenix Color®** produces memorable, value-added components, heavily illustrated books, and specialty commercial products using various materials and decorative technologies. They have been servicing the publishing industry since 1979 and have formed lasting relationships with some of the biggest names in book publishing.

A key aspect of their success lies in their pioneering imposition techniques—a critical process in printing where the arrangement of pages is optimized for efficiency. **Keith Keefer**, Prepress Operations Supervisor, shares insights on **Phoenix Color's** utilization of software solutions **DALIM ES** and **DALIM TWIST** to revolutionize their workflows.

Phoenix Color incorporated **DALIM LITHO** into their production process in 1996, signaling a transition towards a new workflow system using **DALIM SOFTWARE**. The purchase of **DALIM TWIST** followed, which allowed for the creation of a range of workflows. With the emergence of PDFs as a viable file format, **Phoenix Color** converted their existing files from PostScript to PDF, setting the stage for increased automation in their workflow. This conversion led to the development of automated systems for creating printing plates and arranging impositions; all managed through **DALIM TWIST**, a system that remains integral to their operations today.

“
...the output is
approximately 440
plates a day...
”

“
... **DALIM ES**
and **DALIM TWIST**
manage the brunt
of all workflow
operations...
”

Some years later, they expanded their toolkit by investing in **DALIM ES**. This decision was based on solid factors: the system promised to bring about time and labor efficiencies while improving accuracy. Initially, **DALIM ES** functioned primarily as a digital asset management system, helping customers manage their assets.

Keith Keefer has been a regular at **DALIM SOFTWARE** user meetings for over two decades, gathering extensive experience with **DALIM ES**. His knowledge led to the realization that **DALIM ES** could be effectively integrated as a front-end system for **DALIM TWIST**.

Phoenix Color's Palette: More Than Just Pages

Phoenix Color® has carved a unique space in the market focusing on book components rather than the more common multipage documents like magazines or books. The cornerstone of their production is crafting book covers and printing children's books. The decision to adopt **DALIM TWIST** workflows was motivated by the system's streamlining capabilities for producing children's books.

All page impositions were carried out within **DALIM LITHO**. A **DALIM page** (patented format created by **DALIM SOFTWARE**) was crafted to function as the imposition template, into which pages were filled as needed for each form. Following the creation of the initial form, a fill list facilitated the dropping and automatic refreshing of pages, yet the overall process required manual intervention.

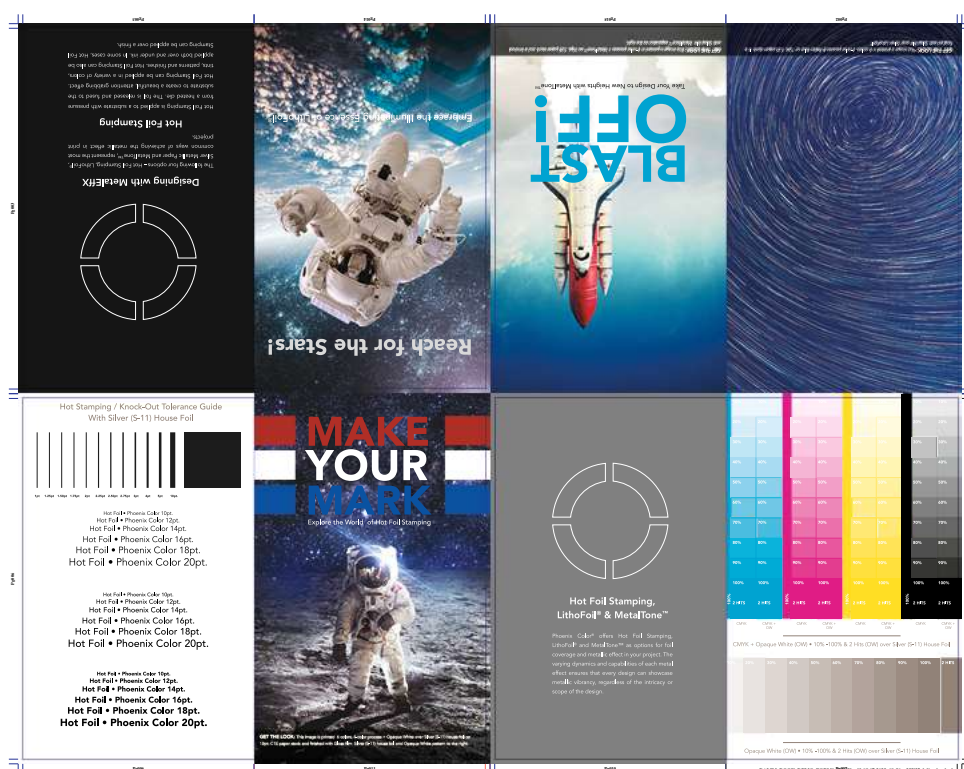
Phoenix Color can print all components of children's books, encompassing covers, jackets, and interiors, complemented by a comprehensive bindery service. They predominantly employ notch binding, Smyth sewing, and perfect binding options. The facility is equipped with its own die-cutting and high-speed folding machinery. The interiors of children's books are typically printed using a four-color process, while the covers can feature up to eight colors. Specialized printing on metalized stock is also offered, which requires the use of opaque white inks along with standard process or spot colors.

However, the production of book components constitutes a larger share of the business, as the cover is essential in selling the book. They take on many projects for **New York Times bestsellers' book covers**. All special finishes are applied in-house, including foil, embossing, spot UV coating, and film lamination to enhance the covers' visual appeal and tactile quality.

Workflow Evolution

The development of their workflows has been driven by demand; each successful implementation has led to requests for more. Today, **DALIM ES** and **DALIM TWIST** manage the brunt of all workflow operations. Of course, with these advancements comes a realignment in labor requirements. Nevertheless, operators are still needed to handle processes that cannot be automated. Visual inspections, particularly for color trapping in eight-color print jobs, are crucial—because no system is foolproof.

The process of printing the interiors of books has been greatly optimized through automation. For instance, the 32 pages of a section are seamlessly arranged into an imposed form by a designated workflow. Printing is done on 40-inch Heidelberg sheetfed presses, typically using a four-color over four-color setup, although some projects require a five over-five configuration. This system ensures that each sheet can be printed on both sides through tumbling or perfecting methods.



The workflow incorporates page numbers and a digital guide corresponding to the page's trim size. This guide is implemented through **DALIM TWIST** to verify proper bleed margins. Historically, such guidelines were manually drawn to indicate the final trim and bleed for client previews.

These guides, however, are not printed on the final product. Instead, along the edge, there is an informational text that details the job number, creation date, sheet dimensions, color separations, and the technician responsible for the job.

According to **Keith Keefer**, managing these processes with **DALIM TWIST** is a unique way of doing things.

The Art of Imposition

Creating impositions varies by project. Book covers differ from interiors; for a book, whether 32, 64, or even 128 pages, it's arranged on a sheet, often measuring 23 by 35 inches. This job goes through a **DALIM TWIST** workflow to set up the imposed form, which is then quality-checked and sent to the customer for approval. Following confirmation, printing plates are created.

Covers follow a similar route. Customers receive individual proofs of covers, known as a 'one-up,' for their review and approval. Once approved, the imposition is arranged based on the sheet size and the quantity needed for the press run.



Phoenix Color® has 11 presses of three different sizes, ensuring the right fit for each job.

Regarding the book pages, the imposition must account for the folding requirements. After receiving the green light to print, these pages are configured into **DALIM TWIST** and assigned to a press.

The components remain as one-ups until a printing schedule is determined. Depending on various factors, such as the print run size and press availability, they may be arranged in layouts of two, four, or even eight on a larger press and sheet. The books are designated to be printed on either of two specific presses, which operate with configurations of five-over-five or four-over-four.

The flexibility of **DALIM TWIST** and **DALIM ES** streamlines the setup process significantly. Operators need only input basic parameters such as the sheet size and the desired imposition layout. After naming the file, they proceed to upload the files for production.

With **DALIM ES** and **DALIM TWIST**, a substantial volume of files is processed across two facilities — one in Maryland and the other in Indiana. The Indiana plant files are uploaded using **DALIM ES**, which triggers the **DALIM TWIST** workflows.

Once processed, the files are downloaded again for local use.

The approach to preparing plating files mirrors this process. It involves creating the layout for the imposition and defining the sheet size, with the additional step of applying specific press curves for printing. The sheet size is determined first, and then the layout is transferred onto a printing plate.

Once a cover is approved for printing, plate-makers utilize **DALIM WEBLINK**, which provides a visual front-end interface for the **DALIM TWIST** processes, to initiate production. Through this system, the printing plates are generated automatically.

Maximizing Output with DALIM SOFTWARE

The company can impose and plate between 100 to 200 jobs daily thanks to the operation of 11 presses, with each press handling an average of 10 jobs per day. This equates to around 110 jobs a day, and if each is a four-color single-sided print, the output is approximately 440 plates a day, adding up to the production of around 13,000 plates monthly.

Considering the traditional method, assembling these forms manually—a process known as stripping—would have involved many workers, often filling an entire room manually cutting and arranging film. Now, the process is much more efficient with MergeXP. While **DALIM ES** provides the front-end interface, **DALIM TWIST** does the heavy lifting in the background.

The financial efficiency gained from integrating **DALIM ES** and **DALIM TWIST** into the production process has been substantial, playing a crucial role in **Phoenix Color®**'s success. ■

“...The flexibility of DALIM TWIST and DALIM ES streamlines the setup process significantly. ...”



A Spotlight on Shingling with DALIM ES

by
Arnaud Bernard,
Technical Director, Galilée

Kevin Lopez,
Consultant and Sales Engineer, Galilée



Fig 1: a typical two-page advertisement

THEMAGAZINE 28



Fig 2: Side-by-side, as demonstrated in DIALOGUE

Galilée is a French systems integrator marking its 30th anniversary. They specialize in data and asset management, e-commerce, web-to-print solutions, and packaging. They deploy cloud-based solutions that facilitate the management and distribution of all brand content and product information intended for digital, print, and packaging across various industries such as retail and even agrifood. **Galilée** has been a partner of **DALIM SOFTWARE** for more than 20 years. Among their solutions, Galilée features **DALIM TWIST** and **DALIM ES**— software designed to enhance print and content production automation by streamlining complex workflows and digital asset management.

Galilée consistently strives to provide the most efficient and tailored solutions for their clients. One of which had a **DALIM ES** license and had encountered a challenge regarding shingling, as they were not using the solution for imposition. This situation prompted **Galilée's** team to intervene and address the issue's complexities. To understand the depth of this challenge, it's first crucial to understand the significance of shingling in traditional publications that bind pages with stitching.

“
It ensures proper alignment in the final printed product:
a process known as shingling
”

“
why do we need shingling?
”

In traditional binding, a typical two-page advertisement, often referred to as a two-page spread, will always have a cutting-edge set for cropping (See **fig 1** - left page). By using **DALIM DIALOGUE**, it is possible to preview what this two-page spread will look like post-cropping. The industry standard is for the cropped pages to align seamlessly side-by-side, as demonstrated in **DIALOGUE**. (See **fig 2** - left page)

Additionally, when taking image strips from the trimmed left and right pages and by overlaying them with 50% opacity, the images don't align perfectly. This mismatch is expected in traditional binding.

So, the question is, why do we need shingling?

When a book has many pages or uses heavy paper stock, as seen in magazines or luxury art books, staple bindings or saddle stitching aren't suitable due to their limitations in handling thickness and durability. Instead, the perfect binding method is favoured for its sturdiness and ability to create a flat spine.

In perfect binding, multiple pages and signatures are glued together. A notable drawback with this method is the difficulty in accessing content near the binding, making some parts of the pages

unreadable. This poses a significant challenge, especially for brands with double-page advertisements, as missing content is unacceptable.

This is when shingling steps in. It accounts for the slight shift of paper during the elaboration of the layout, ensuring that text and images are aligned properly across the seam when the book is opened.

Use-case

Consider a double-page ad with a bleed, viewable in **DALIM DIALOGUE** (See **fig 3** - right page).

At first glance, everything appears in order. However, removing the bleed box reveals a misalignment in the image.

This raises doubts about the fidelity of the final print, especially since part of the image will be obscured within the binding. Readers anticipate a flawless transition of the image when flipping through the pages of a book or magazine. So, the final print must align perfectly.

In the preview without bleeds, there's a noticeable misalignment of the table in the spread (See **fig 4** - right page).

However, by implementing the same technique mentioned above - taking an image strip from the left and right pages, overlaying them, and adjusting to 50% transparency - there should be a complete match.

When viewing these trimmed pages side-by-side, the misalignment will be obvious, which is expected as it will be hidden in the bind. It ensures proper alignment in the final printed product: a process known as shingling.

The next question is then:



“
...DALIM ES and DALIM
TWIST streamlines the
process of verifying
shingling...
”

how does shingling work in DALIM ES? How can it be configured in the system?

One of Galilée's clients was curious to know the answer; despite not using **DALIM ES** for imposition, they wanted to guarantee correct page overlap and, therefore, perfect content alignment in the final print product.

Galilée's solution involves calling a specific **DALIM TWIST** workflow combined with preview generation. This approach allows the user to upload the content; the workflow identifies the strip of the first page affected by shingling and stores this information on the file system. Once the corresponding second page is detected, the workflow identifies the other strip affected by shingling. It enables a side-by-side visual comparison of both strips, ensuring they overlap correctly.

If the strips overlap perfectly and match 100%, the content is ready for printing. However, if the strips do not match perfectly, the user can flag the issue in **DALIM ES** and alert their collaborators that there is an overlap issue and that the content may not align correctly in the final print.

In summary, utilizing **DALIM ES** and **DALIM TWIST** streamlines the process of verifying shingling. It ensures that, once bound together, the content across two pages appears in full and aligns accurately without requiring a physical print check. Before these software solutions, it was not possible to preview and verify content alignment without physically having the printed version in hand. Now, not only is it possible, but it's certainly a much safer, faster, and more innovative way to proceed! ■



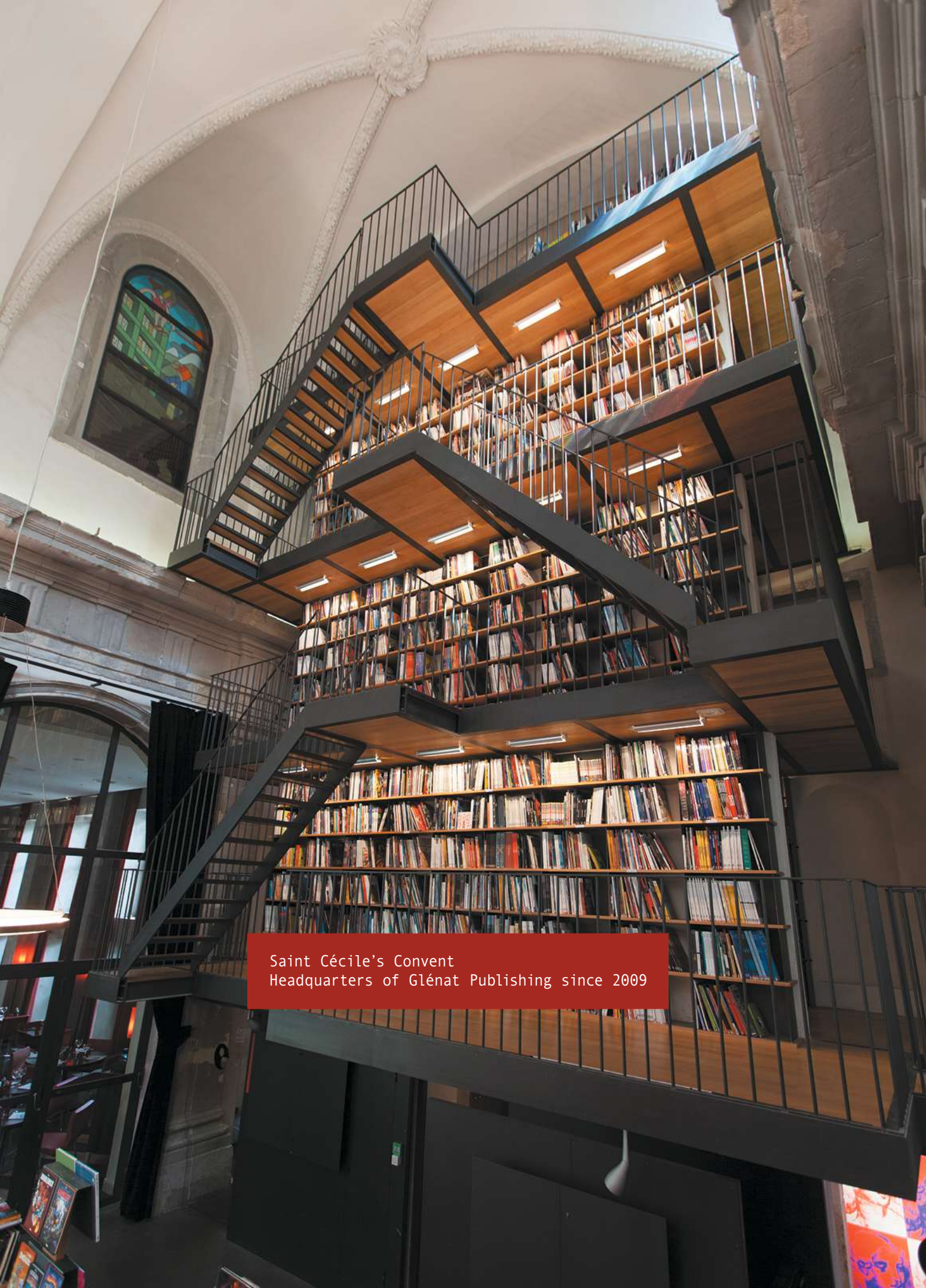
Fig 3: a double-page ad with a bleed




Fig 3: Removing the bleed box reveals a misalignment in the image

Glénat
the Art of Comic
Proofing,
thanks to
DALIM
ES





Saint Cécile's Convent
Headquarters of Glénat Publishing since 2009



The **Glénat Group**, founded in 1969, employs over 200 people across three locations: Grenoble (its headquarters), Boulogne, and Paris (Hugo Publishing).

The Grenoble site houses all administrative activities and the editorial department for books (such as coffee table books, cookbooks, books about fine wine and fine dining cuisine). The editorial services for comics (youth, manga, and licensed titles) are located in Boulogne, along with the sales and marketing departments.

As a founding member of the group, **Glénat Éditions** specialises in publishing comics, manga, coffee table books, hiking guides, youth books, and licensed titles (partnerships with editors like **HFA**, **Prisma**, **CMI**, **Reworld Media** and more). It generates over €200m in revenue, thanks in particular to manga and the acquisition of **Hugo Publishing** in 2022 (resulting in a 200% increase in printed copies since 2020).

Within this editorial department is **Glénat Production**, which includes an integrated photogravure printing facility, the purchasing department (in charge of getting and negotiating printer quotes), and the prepress team responsible for producing print files.

“...One of the significant strengths is that they provided us with a “ready-to-use” solution....”

Julien Baléria oversees the workshop and leads the production department, which consists of 4 prepress operators, seven graphic designers, two scanners, and one digital printing operator. His responsibilities include coordinating file production, creating schedules for the prepress team, ensuring timely delivery, and managing distribution to 15 to 20 printers across Europe and France. This entails handling a substantial volume of 600 new titles and 1,000 to 1,500 reprints annually.

What issue led you to DALIM SOFTWARE?

Our previous online validation and proofing system worked with Flash, which became obsolete at the end of 2020. After creating specifications and studying various supplier offers, we shortlisted two solutions... and the **DALIM SOFTWARE** offer came out on top.

What were the main criteria that led you to choose DALIM SOFTWARE?

We were primarily looking for a solution that could handle HD PDFs and had an integrated digital asset management (DAM) library for proofing. Additionally, we wanted the marketing and communication teams to have easy access to elements from the DAM library for their campaigns, thereby reducing the workload for Glénat Production. Before implementing **DALIM ES**, we received over 1,500 PDF requests per year.

How is access to the digital library facilitated for the involved departments?

We have set up dedicated accounts to avoid any interference with file tracking between Glénat Production and the editors. All the employees who need access to the digital library can now use the service without any complications.

In late 2022, **Glénat** conducted an internal survey among the users of the **DALIM ES** platform. The results revealed a high level of satisfaction, with an average rating of 4 out of 5 for all the questions asked. Based on the feedback and suggestions received, they implemented new actions and optimisations. This involved adding licenses and adjusting infrastructure settings to enhance the tool's performance.

Glénat has no regrets about choosing **DALIM ES**, and they firmly believe that it is well-suited to support their development, particularly after the acquisition of **Hugo Publishing**, which will eventually be integrated into their catalogue.

Is your department managing the accounts?

Yes. **Aurélié Demard**, a graphic designer responsible for cross-functional projects in the workshop, manages the account settings. Beforehand, we decided on the specific access rights to each department based on their requirements.

Were these custom configurations done exclusively by your team, or did you collaborate with DALIM SOFTWARE or perhaps with the help of an integrator?

One of the significant strengths of **DALIM SOFTWARE** is that they provided us with a "ready-to-use" solution. However, they also allowed us to request highly personalised configurations, especially when integrating our existing ERP systems and workflows into the tool. By combining the current setup with the **DALIM ES** tool, we could work nearly identically while taking advantage of the user-friendly interface.

Was this modularity a specific requirement from the beginning?

Yes, it was included in the initial specifications. Additionally, the user-friendly nature of the solution and the ability to incorporate everything into **DALIM ES** (including ePubs, which I didn't mention earlier) tilted the scale in favour of **DALIM SOFTWARE**.

Since when has DALIM ES been in production?

The initial meetings with **DALIM SOFTWARE** began in December 2019, but actual production started in February 2021. The pandemic and the necessity to work remotely delayed the implementation by a year. The main challenge of working remotely was coordinating the adjustments together. Developing and fine-tuning together from a distance proved more difficult than using the tool itself.



Julien Baléria,
Production department Manager

Aurélie Demard, Graphic Designer,
Head of Cross-functional Projects



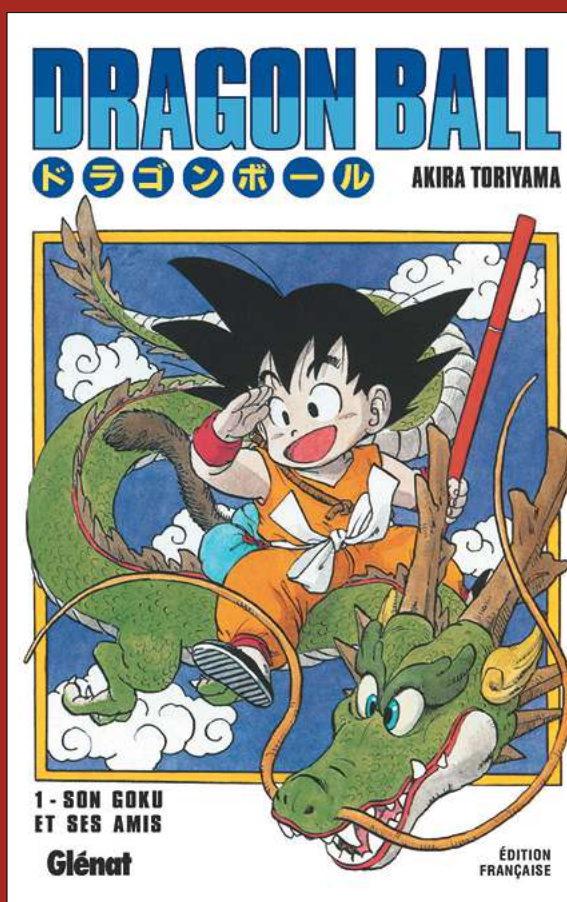
So, you're saying the lockdown came six months too early?

Yes, that's right. Today, it wouldn't be an issue if we were to face another lockdown. We know how to configure everything and are self-sufficient.

And what has happened in the last two years?

We initially began by incorporating the new releases into the DAM library and then migrated the existing catalogue. As of now, our collection consists of 12,500 titles, encompassing nearly all of **Glénat**'s historical catalogue. The remaining few titles not yet in the system will be added gradually based on the demand for reprints.

“...our PDF requests have decreased from **1,500 to 350**, resulting in substantial time savings....”

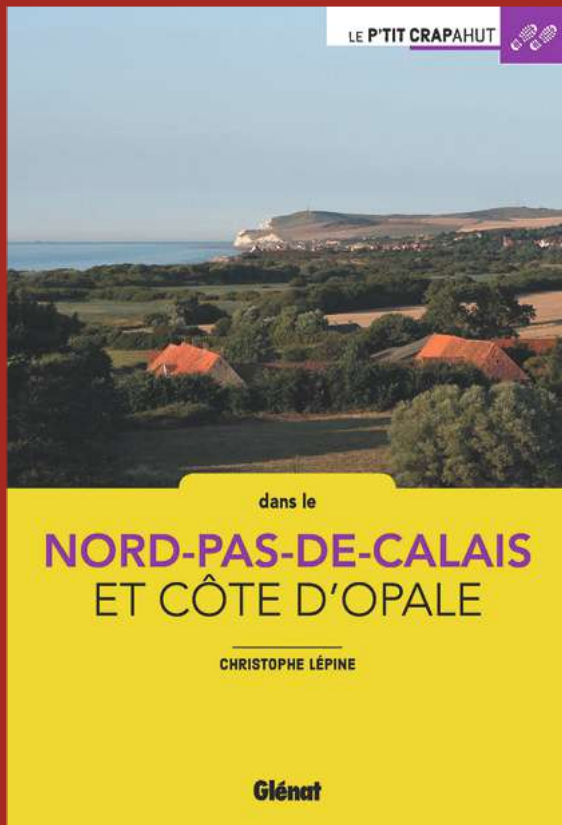


Have you observed significant improvements since implementing DALIM ES?

Absolutely! For example, our PDF requests have decreased from 1,500 to 350, resulting in substantial time savings. Requesters can now access PDFs immediately and independently. As we continue migrating older titles into the system, the benefits will increase even more, especially for titles dating back 20 to 30 years, which previously took longer to make available. Depending on events, we must always keep availability for rediscovering the works of specific authors that we might not have initially considered for reprinting.

Earlier, you mentioned ePubs. Could you provide more details?

Certainly! All our new releases are now available in ePub format. We integrated our workflow to create Hachette-specific ePubs, and now we use **DALIM ES** to generate and send them directly to Hachette.

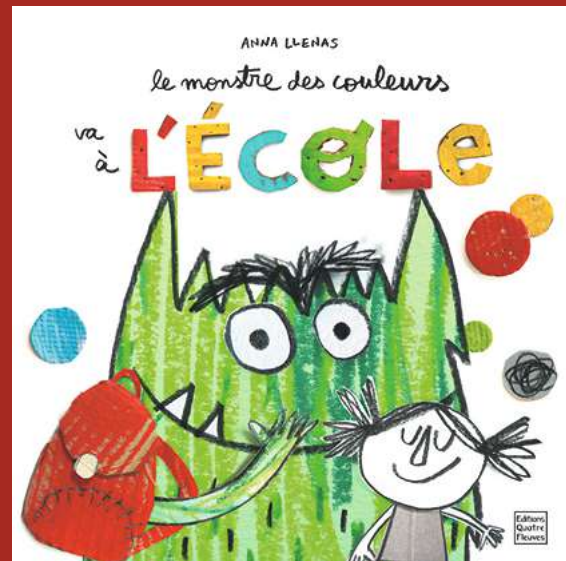


Apart from its modularity, PDF service, and automated ePub integration, what are the other strengths of DALIM ES that you consider most important?

Another major advantage of the platform is its capability to use HD PDFs through a simple web browser, equipped with tools almost identical to Acrobat Pro. This feature allows us to measure ink coverage, among other things.

Additionally, the layout has significantly improved. Previously, we had separate sections for the cover, inner pages, and endpapers. But now, we can view the entire book in order and as a complete unit.

Furthermore, the annotation options are incredibly useful for the editorial team and the production department during the approval cycle, enabling them to provide effective feedback to our facility.



What are the significant challenges that Glénat Production is facing?

Currently, **Glénat Production** is mainly facing challenges due to the rise in demand for manga. We are dealing with an increasing number of manga titles while the paper production volume is declining. In the short and medium term, our focus is on ensuring timely book production and efficiently sourcing the necessary raw materials.

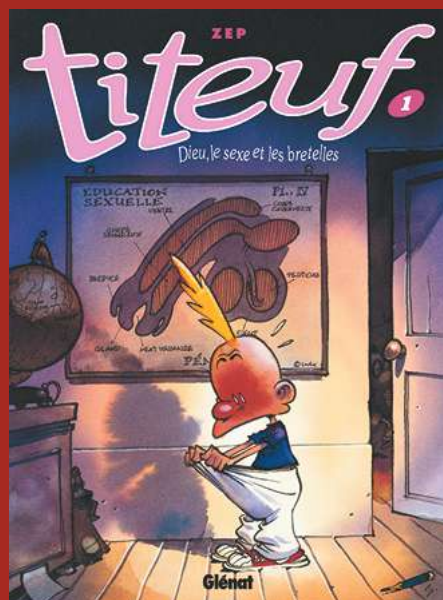
Interestingly, the lockdown has sparked a renewed interest in physical books, with paper surpassing the virtual format. Nonetheless, digital consumption, especially for manga, remains significant, as young readers enjoy previewing chapters of upcoming books.

In addition, we are taking on the ambitious task of integrating the entire One Piece collection, which comprises over a hundred volumes, divided into chapters for the ePub format. These chapters are now available for sale on our **Glénat Manga Max** website, launched in early 2022. ■

Statements collected by **Didier Destabeaux.**



The statue set in the niche above the entrance to the Sainte-Cécile Convent, which houses the headquarters for Glénat Publishing, depicts 'Titeuf,' an iconic character in French comics.



About the **Glénat Group**

Company

Groupe Glénat

Location

Grenoble / Boulogne / Paris

Type of activity

Publishing

Turnover

€160 million (2021), €200 million (2022)

Number of employees

Approximately 170 to 200

DALIM SOFTWARE products

DALIM ES components: Project management, online proofing, digital asset management (DAM)

Reasons for purchase

Replacement of the outdated system

Integrator

Galilée

Additional insights

from Aurélie Demard, Graphic Designer,
Head of Cross-functional Projects
about functionality, DALIM ES settings,
and day-to-day ease of use.

A.D. - For me, the most significant benefit of **DALIM ES** is the efficient management of our file standards. Unlike the old system that examined folders containing JPEGs, **DALIM ES** detects file names and accurately positions them within the layout. This ensures that our layout now corresponds to a fully finished book.

Another crucial feature I value in **DALIM ES** is layer management, which allows us to verify if the black is correctly overprinted for comics. It also lets us easily control colours using the colour picker. Managing text is also much more straightforward with **DALIM ES**, as we can select individual words or phrases without capturing an entire line.

On the visual side, the option to display double-page spreads for books is invaluable to check the overall harmony of the design. Additionally, the ability to preview pages with or without technical information (crop marks, bleed, etc.) is beneficial, especially for authors to address any issues.

Regarding user rights settings, we have two levels. Level 1 provides access to most tools in **DALIM ES**, such as annotations, colour control, and page approval or rejection. Level 2 users have different needs and are therefore able to do other things, such as generating multi-page PDFs or retrieving three cropped pages, creating a medium-resolution JPEG. As administrators, we have the flexibility to fine-tune these settings, which allows us to create custom actions or remove a button. It's quite enjoyable but requires staying logical and not skipping any steps!

It's a new way of working that allows us to push the approval workflow much further than before, all the way to printer approval, archiving, and reprinting, while involving more users from production to marketing and communication departments. **DALIM ES** has genuinely improved our daily workflow and collaboration process.

Packaging

Packaging

Packaging



10

PACKAGING MYTHS BUSTED

by

Uwe Melichar

THEMAGAZINE 28



Uwe Melichar studied communication design at the **Muthesius University** in Kiel and worked at the brand agency **FACTOR** for 25 years. He was the agency's managing partner, building its packaging division. In 2020 he left **FACTOR** and founded his new business, **MELICHAR Bros.** Under the slogan "**Increase Value, Decrease Waste**" the company focuses on sustainable packaging solutions. In his work-life, **Uwe** has realized projects for **adidas**, **Bosch**, **C&A**, **Gardena**, **Omron** and **Miele**. Together with his team, he develops packaging and communication design for clients in Japan, China, the USA and various European countries. **Uwe** is also a lecturer at several universities, such as the **University of Augsburg**, is a member of the **Type Directors Club New York** and vice president of the **European Brand & Packaging Design Association (EPDA)**.

After many years in which aesthetics predominated, **Uwe** has seen that genuine solutions are playing an increasingly important role: packaging that explains the product, that makes portioning and removal of the contents easier and resealable. Companies are taking on more responsibility and creating easier, lighter and smarter packaging. Products are being given a stage, with packaging, in combination with intelligent storytelling, brilliantly providing everything in front of the camera—in this case the shopper's eyes.

Uwe discussed sustainable packaging during the **2023 DALIM SOFTWARE US DUO** users group meeting. He believes that the future lies in rapidly renewable raw materials: Paper pulp, paper foam are technologies that make it possible to produce cellulose-based packaging elements that can be freely shaped. Qualitative recycling is another valid and valuable solution for our waste problem caused by packaging.

Here's what he had to say: "**I would like to discuss ten packaging myths, and how they relate to sustainability.**"

There are many myths throughout the world. For example, everyone says that Napoleon had a Napoleon complex; that he compensated for his short stature by becoming a great leader. The truth is he was 5 feet 8 inches tall; not really too short.

It is believed that you get two earthworms if you cut one in half. Well, that's half true. You still have one live earthworm, but another is not created from the other half.

Many believe that bulls become angry at the sight of the color red. That's not true. They react to the movement of the matador's cape.

So, let's start with our **packaging myths**:



MYTH 1

Recycling started in the 1970s

It is suggested that there are seven hills of Rome. However, in fact, there was an eighth hill: **Monte Testaccio**.

Monte Testaccio was made completely of trash, started more than 2,000 years ago. In the year 260 the Romans started recycling to stop the growth of the hill. Oil was reacting with some of the material, which could not decompose.

So, this brings up to consider a course of action. It was **Peter Baelish** of **Game of Thrones**, who quoted, "The past is the past. The future is all worth discussing."

MYTH 2

Packaging = Trash

It could be that with packaging, some people just design decorated waste. Was this additional packaging necessary or overkill?

If everything is recycled, the world will be better. It still wouldn't be decorating the beach, more than 30 years later, or part of the five great ocean garbage patches.

What should we think of all this? There is no such thing as waste. There's just stuff in the wrong place, according to environmental scientist **David Takayoshi Suzuki**.

MYTH 3

We can do completely without packaging

It would be wonderful if we could meet the vision of **Naked Food**, where everything sold in the store can be taken out with reusable containers. However, the reality is quite different.

Many products are not allowed to be sold unpackaged—or, you wouldn't want them to be.



VISION

For just one example, how about dealing with smelly dog food in the aisles?

So, the idea of package-free is fine for some products, but not for others. We need to balance the requirements for product protection, convenience, the need to communicate and brand what is being sold, along with sustainability needs. All of this needs to be wrapped around the consideration of costs.

Perhaps this is an incentive to create less, but better, packaging. It's good to avoid packaging wherever possible, but we can't skip it all. There are still mandatory requirements.

MYTH 4

It's pretty easy to reduce the volume of packaging

How often do you receive a box with almost nothing packed in it?

What really is needed is frustration-free packaging—packaging that plans space economically, and is easy to use and open. Here are some examples.

Amazon offers its vendors the opportunity to send their current packaging, which they will optimize. In fact, if you look online, “**Amazon** invites vendors to participate in Frustration-Free Packaging (FFP) programs, which set industry standards and guidance for brands. Optimized packaging delights customers, is more sustainable, and improves operations.”

Now, some work better than others. Some efficient toy packaging would really not entice a child to play with what's inside. However, on the other hand, **IKEA** has been able to flat pack much of its furniture since 1956.

This brings us to hybrid packaging, a method where the product is returned to its shape when it is taken out of its packaging. The most noteworthy



“How often do you receive a box with almost nothing packed in it?”

example is fictional from **Back to the Future 2**, when in 2015 a **pizza hut** pizza takes its attractive form after going through a hydrator.

Another example is when products are set back into shape after they are placed in boiling water—particularly appreciated by backpackers and hikers.

Truly, this goes beyond packaging and materials. We need a close look at the actual needs, and see if we can work with the function and structure of the package.

MYTH 5

Paper makes the most sustainable packaging

In 2021, a study on sustainable packaging asked residents in Germany which forms of packaging they found particularly sustainable. Paper was considered the most sustainable, according to 70% of the residents. While glass was a close second (62%), other forms of packaging were much lower.

But, there are exceptions. For example, it doesn't provide an ample barrier for chocolate. And, while everyone is trying to work with paper bottles—some with thin plastic lining on the inside—this one for **Carlsberg** does not seem appetizing for beer drinkers. Sensitive products with hydrocarbons or liquids don't seem to work as well.

Yet, paper does work in many cases. The Paper recycling rate is 82.9% in Europe, compared to metal (80.1%), plastic (41.8%) and glass (74.7%).

In most places, paper is great, and there is a well-developed recycling stream for it. It just should be used where it makes sense.



MYTH 6

One size fits all

There are so many uses and applications for every product, that it's unrealistic to develop packaging to fit everything. Just for example, consider this tiny bottle, that must experience it's own Napoleon complex. It's Shower beer, developed for those who want to have a few sips while taking a shower.

A **PET** flat wine bottle may not seem as impressive if you are a wine aficionado, but it can be stacked flat. And, it can fit into different boxes for shipping.

Scalize is a Germany-based software company that automatically creates customized packaging suggestions based in the product's specifications. **CMC Packaging Automation**, headquartered in Italy, **CMC** designs automated packaging solutions for multinational e-commerce, retail and 3PL companies.

Be creative, not only with the packaging, but the product as well. If you have a 38-inch stick, how large must the package be to fit it? The answer? Not much, if the stick is expandable.

The conclusion here is that one size fits none! Does the size and shape of a product define the size of the package? We have to come up with clever systems and modular packages, group different sizes and define standards.

MYTH 7

It will be easily biodegradable in nature

We have to acknowledge that some packaging takes much more time to biodegrade. For example, look at this **Tetra Pack Rigello** packaging that, after 50 years, is just not biodegradable.

DIN 13432, the industrial European standard for biodegradable compostable packaging, requires compostable plastics to disintegrate



“
one
size fits
none!
”



Tetra Pack Rigello

after 8 weeks, and completely biodegrade after six months. That means that a high percent of the overall material will have been converted to biomass; simply valuable compost. The remaining content is plastic that is screened out, and microplastic that keeps the compost within its boundaries. There also is a wide range of so-called bioplastics still under consideration.

There are a number of good packaging examples that fit this standard well. Any of us who buy an **IKEA** product can attest to its paper/pulp protective packaging.

Paperfoam, developed in The Netherlands is an injection-molded material comprised of fiber and starch. It is safe enough to hold foods, and is biodegradable. **Mushroom Packaging** makes packaging based on hemp and fungi. It's a bit expensive, but they are working on it. **STORA ENSO Fibrease** and **Papira** are made of cellulose and are good substitutes for plastic foam. **Notpla** makes packaging disappear. You can eat their **OOHO** packaging

When it comes to biodegradable packaging, go from linear to circular. Design for the circle. Keep the existing waste streams in mind. Recycling and 'real' composting are good but it needs a proper infrastructure.

MYTH 8

Packages have a very short life

Think about single vs. re-use packaging, or upcycling. In the 1930s, companies printed on flour sacks with ink that could be erased after the first washing.

Waste was converted into feedstock. Cushions were used for train or air travel (Just pump it up!). Or, think about reusable packaging returned to the shipper.

Our company, **wir.kiste.kreis.**, has developed an interesting solution together with an advanced



Paperfoam



Mushroom Packaging

“
go from
linear to
circular
”

digital ecosystem surrounding it. All you do is remove the banner and any personal delivery information, register it with an app and return it for re-use. The carton itself can be repurposed five or six times, and then can be recycled.

A very well-known bottle in Germany, known as **Perlenflasche**, is a pearl bottle used for natural mineral water. So many bottles (150 shapes) have been made employing this design, that they have to be sorted when shipped back.

A good number of countries (and US states) have implemented redeemable bottle, logistically creating a process to make re-use a bit easier. The concept has been extended to **SEA ME**, a soap bottle that employs a reusable deposit bottle.

Then there is **LOOP**, a company that has its concept of reusable containers. Everything shipped is in a reusable package. The packaging concept is estimated to cost \$8.30, but if used 100 times, of course the packaging is much less expensive.

All of these examples demonstrate that re-use can be great. And, combined with digital tools and logistics, it is “packaging as a service” that creates a stronger impact.

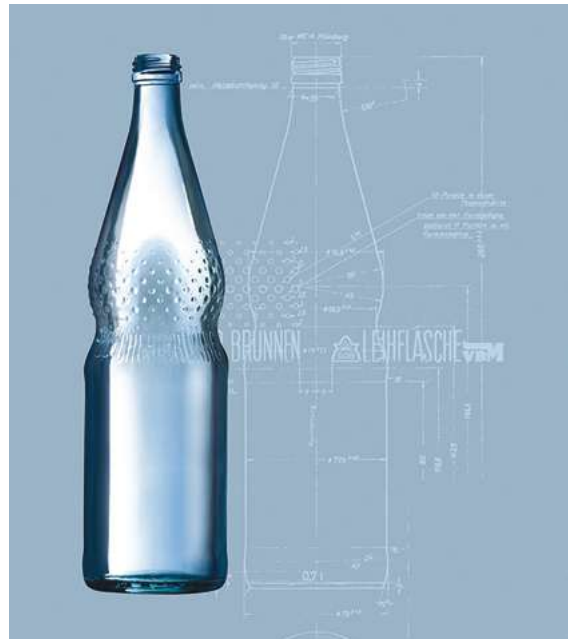
MYTH 9

Digitalization will do the job

Certainly, digital print has progressed so rapidly that it presents tremendous opportunities for unique packaging. For example, many of us already purchase a cup of coffee that is personalized with our names.

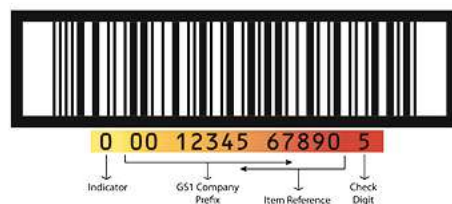
But, think how impressed would you be if you could receive ground coffee that is wrapped in a digitally printed version of today’s newspaper? You cannot doubt the freshness of the coffee.

About 10 billion packages are scanned every day. While we are familiar with the **UPC** or **EAN** barcodes, the new **GS1** code will be a new **QR code** with even more information. If an automatic reader sees it, the package can be sent to the right recy-



Perlenflasche

“
packaging as
a service
”



the new GS1 code

cling bin. In fact, as time progresses, substrate and recycling producers will be connected to the entire packaging supply chain, providing the right information to be more sustainable. Some solutions are already trying to bridge this.

The **Holy Grail 2.0** will be an invisible code applied to the entire package, but it will be scanned eight times faster because it will be everywhere. Packaging can be sorted faster and better.

Tech can achieve this. While ‘smart packaging’ is a buzz word and there are strong and clever concepts for a sustainable future...

MYTH 10

If we do it, we have to do it 100% right

Museum of Failure is a collection of failed products and services from around the world. The majority of all innovation projects fail and the museum showcases these failures to provide visitors a fascinating learning experience. Every item provides unique insight into the risky business of innovation.

Innovation and progress require an acceptance of failure. The museum aims to stimulate productive discussion about failure and inspire us to take meaningful risks. In order to get sustainable packaging right, we should expect to follow Samuel Beckett's most famous mantra: “Try again. Fail again. Fail better.”



“
Try again.
Fail again.
Fail better.”


We should reward mistakes. With trial and error, an open culture, and agile processes, we can achieve our goals much faster.

So, what's the best example of packaging? It's the banana peel! It's:

- Made from a renewable raw material
- Provides perfect protection
- Is formed in an amazing shape
- Is soft to the touch
- Has an eye-catching color/which makes it an extraordinary shelf stopper
- It's smart: It has an easy 'best before date' notification
- It's biodegradable/compostable (circular)
- And, it's convenient to use

Then, why do companies still package them? I leave with a closing thought: The future is not a source of fear. We are here to create it. ■





Loacker **streamlines** digital asset management **for efficiency** **and collaboration,** using the combined **technologies** **of Hyphen** **and DALIM SOFTWARE.**



Loacker is a famed Italian brand known for its delectable wafer and chocolate products. The company's commitment to quality and sustainability extends beyond their products to their digital operations, where they sought to optimize their digital assets and enhance collaboration among stakeholders. To accomplish this, they successfully implemented a software solution for digital asset management (DAM) and product information management.

In 1925, **Alfons Loacker** created his first “**cialda di Bolzano**”—his first Bolzano wafer—a scrumptious delight, crisp and thin, filled with the most luscious creams. Almost a century later, **Loacker S.p.A.** is still based in South Tyrol (Italy) specializing in the production of wafers, chocolate, among other products.

Loacker operates two plants; one in Auna di Sotto on the Renon and a second in Heinfels in East Tyrol (Austria). Today, the third generation leads the family-owned company: **Armin's** sons **Andreas** and **Martin Loacker**, together with his nephew **Ulrich Zuenelli** who works as executive chairman. Their products are enjoyed worldwide but especially in Italy, Saudi Arabia, Israel, the United States and China.

“
...There is even a
'Virtual Compare'
feature that allows
users to conduct
a side-by-side
review...
”

Recently, recognizing the need to organize their extensive digital asset library and ensure data quality, **Loacker** embarked on a project to consolidate their assets into a single platform accessible to both internal and external stakeholders. This included providing field operators, such as salespeople, agents, and retailers, with modern tools to access digital assets from any device—even offline.

The implementation process presented its challenges, particularly in integrating the DAM solution with **Loacker's** existing SAP management software. The complexity of their bill of materials and various data structures required careful streamlining to ensure consistency and optimize efficiency. However, **Loacker** successfully overcame these obstacles, transforming the DAM platform into the graphical interface for SAP, automating the creation of product data and enabling smoother internal processes.

“

...This integration facilitated access to creative marketing materials, including packaging and point-of-sale displays...

”





To enhance collaboration and optimize workflows, **Loacker** fully integrated their DAM solution with the **MS Sharepoint** Portal and **DALIM ES SDK**. This integration facilitated access to creative marketing materials, including packaging and point-of-sale displays, and enabled high-resolution views of all assets.

The **DALIM ES SDK** automatically notifies a person if artwork is ready for review. Specifically, it allows every stakeholder—those who have permission to review and/or approve—to review every concept and provide annotations if comments are needed. There is even a ‘Virtual Compare’ feature that allows users to conduct a side-by-side review to detect even the slightest differences between two versions of the same concept. The project manager not only has the opportunity to review all suggestions and make edits as needed—there is also a record and source of all comments. This digital process makes the review much more streamlined and ensures accuracy. It also allows everyone to offer suggestions for localized nuances.

This functionality, utilizing annotations and integration with the internal approval workflow known as “**RUNDLAUF**”, further streamlines processes and improves productivity.

“
...This digital process makes the review much more streamlined...
”

The success of the project was attributed to a crucial assessment phase, during which the project team explored the system’s potential, shared needs and desires, and defined process rules. **Loacker** opted for the **Chalco.net** solution due to its modular architecture and seamless integration capabilities with other systems, ensuring a customized and efficient implementation.

Throughout the process, the **Hyphen-Group** team provided valuable support, demonstrating their technical expertise and aligning their visions to meet **Loacker**’s requirements. The friendliness and helpfulness of the **Hyphen** team fostered cooperation among key users in the company, creating an excellent atmosphere for collaboration and change management.

Looking ahead, **Loacker** plans to implement customized front-end solutions for external users such as their sales force, agents, and retail partners. They also have prioritized the maintenance and optimization of the core functionalities of the implemented DAM system, ensuring they remain at the forefront of the company’s evolving digital landscape.

Loacker’s case history exemplifies their commitment to leveraging technology to streamline operations, enhance collaboration, and deliver exceptional experiences to their stakeholders. By optimizing their digital asset management processes, **Loacker** continues to uphold their reputation as a provider of high-quality wafer and chocolate products, delighting customers around the world. ■

Company

Loacker

Location

Italy / Austria / Deutschland/ USA

Turnover

€418 million (2022)

Number of employees

1,056 (January 2022)

DALIM SOFTWARE products

DALIM DIALOGUE

Reasons for purchase

Content Review

Integrator

Hyphen Group



Quad: Building a platform that can handle it all

THEMAGAZINE 28





With approximately 15,000 employees worldwide—11,000 in the US—**Quad** (www.quad.com) is a premier global marketing experience company that gives brands and marketers a more streamlined, impactful, flexible and frictionless way to go to market and reach consumers. The company's unique integrated marketing offering features all the resources its clients need to plan, create, deploy, measure and optimize their marketing efforts across all media channels, offline and online. **Quad** operates large print manufacturing operations for magazines, catalogs, direct mail, retail advertising inserts, instore signage and displays, packaging, books, and more. Its customers come from a variety of verticals and industries including publishing, retail, consumer-packaged goods, financial services, insurance, and healthcare.

In the last decade-plus, **Quad** acquired several companies, including creative and digital marketing agencies along with other printing companies as it built out its platform. This allowed **Quad** to provide a wide range of agency solutions, including strategy and consulting, data and analytics, technology solutions, media services, creative and content solutions, and managed services.

“
...It just
looked very easy to
efficiently build
out flexible...
”

About a decade ago, **Quad** had been using a traditional workflow toolkit, as well as their own homemade soft proofing program. The workflow system lacked a full service offering—a robust feature set, lack of collaboration tools, color-accurate viewing—and the ability to view a processed file (trap, render, and normalize) or accurately convert the file type.

Quad had its first good look at **DALIM MISTRAL** and **DALIM TWIST** when in 2012 they acquired **Vertis**, who had been using the tools as its own workflow platform. **Quad** was impressed, seeing it as a complete premedia workflow solution—including preflighting, trapping, color, rendering, flatplanning, and soft proofing review/approvals. And, just as important for a large organization with many different presses, it was output device agnostic. It also didn't hurt that **Brown Printing**, acquired in 2014, had also been a **DALIM SOFTWARE** user. “With our acquired companies in place we had the **DALIM SOFTWARE** experience, and it seemed to be the logical choice for where our business was headed. It just looked very easy to efficiently build out flexible, yet highly complex, workflows,” remembers **Jason Slock**, **IT-EBS Manager**.



Company : **Quad**
Location : International headquarters: Sussex, WI
Type of activity : **Marketing Experience** company featuring all the resources our clients need to plan, create, deploy, measure and optimize their marketing efforts across all media channels, offline and online.
Turnover : **€ 82,000,000**
Number of employees : **15,000** worldwide
DALIM SOFTWARE products : **DALIM ES**
Reasons for purchase : Complete production workflow system along with online proofs and collaborative reviews/approvals
Integrator : **Blanchard Systems**



“We put aside our previous workflow, sunset our proofing system, and installed **DALIM ES** in 2016. When you look at the **DALIM ES** solution—or back in the day when we were using its predecessor, **DALIM MISTRAL**, it was really the additional functionality that our workflow didn’t have. There’s a lot there with the added features, the workflows, and the project management front end, which we haven’t even used yet,” notes **Steven Oleksak**, Executive Director, PreMedia Operations. “There’s a lot that we could potentially morph into our businesses. We’re continually evolving.”

Quad installed **DALIM ES** as its creative and premedia platform—and its production/rendering platform. It’s used as **Quad**’s workflow solution tool and soft proofing system, both internally and externally. Important tasks include preflighting, trapping, color and file normalization, as well as managing file process status.

“We not only use **DALIM ES** for rendering/traps, and soft proofing, but also use a lot of the functionality to automate processes. We have also used it for content/asset submission and management, virtual proofing, annotations and markups, preflighting and file normalization, and file status tracking,” says **Slock**. “We really like the overall toolkit, where we can build custom workflows to solve many process challenges. **DALIM ES** also gives our clients a one-stop resource for managing work: images, pages, markups, content approvals, collaboration, milestone management, and more.”

An efficient proofing system

“We allow our clients to use **DALIM ES** to streamline their own processes as it relates to projects they’re working on with us. It’s built into our overall service package,” adds **Oleksak**. “They’re using it in conjunction with our processes and workflows. While we’re doing some pre-media work, they’re reviewing the work.”

Quad likes that they can magnify proofs much greater, get closer, and are able to see everything almost to a pixel basis. “Online viewing quality has significantly improved. We’re able to stream and view everything—including traps—in higher resolution,” says **Slock**.

There were some nice surprises **Quad** has been able to utilize. The **DALIM ES Creative Cloud Connector** is a plugin that provides a direct connection between the tools. Single sign-on and user authentication were also helpful between applications.

“
...**DALIM ES**
made it possible
to easily conduct
color accurate
viewing...
”



During the pandemic, **DALIM ES** was helpful, particularly for clients who had color-calibrated monitors at home. **Quad** saw a number of them move from hard proofs and migrate to soft proofing. It could also collaborate without everyone being in one place. “While most of the production staff was on premises, a large part of **Quad**’s admin team was working from home, along with many **Quad** clients. The ability to access **DALIM ES** anywhere, based on anyone’s own local bandwidth connectivity, let our staff do everything they needed without being in the room. The annotation ability while reviewing proofs—allowing clients and internal **Quad** people communicate seamlessly within that tool set—was a big success,” comments **Oleksak**. “Our customers did not necessarily have access to hands-on proofs. So, they were working in a soft proofing world. **DALIM ES** made it possible to easily conduct color accurate viewing, and would have proven difficult without it.”

Enhancements and features contribute to increased productivity—and more business

Quad has built its own homegrown software that serves other needs within the company—other workflows where they have offer intercommunication with **DALIM ES**. It communicates via APIs to feed data and keep their other systems in sync. It may not be a traditional MIS but it’s serving the same purpose. It allows **Quad** to send and receive job information automatically rather than having somebody manually retype it.

“Unlike other systems that evolve just a little, I think some of the enhancements to **DALIM ES** keep up much better with the overall creative industry. It’s not just the soft proofing; it’s a total workflow solution, with functionality we can



leverage. **DALIM ES** allows for so much customization to improve our processes. We were able to consolidate software and support of multiple tool-sets into one. Where we would have had to invest peoples' time in the past, we can now focus that time on other things. We have taken countless hours out of our process steps through automation and efficiencies, as a direct result of using all the **DALIM ES** features and custom development. I would say it's a minimum of 25%," estimates **Oleksak**. "Without **DALIM ES**, we would not be able to do what we are able to do now. There are so many back-and-forth loops, with many people built into the workflow for review or approval. This is pretty slick from a workflow perspective."

"Because **DALIM ES** provides a single platform for managing all product mixes, it has allowed us to capture additional market segments for some

“
...DALIM ES is one
of the most robust
workflow solution
platforms on the
market...
”

of our clients,” observes **Slock**. “We’ve also had a handful of clients who were using an alternative solution outside of **Quad**. As those services were no longer sustainable due to cost or decommission, they came to **Quad** to find a replacement solution in very short order. The ease and efficiency with which we can get a workflow set up and operational has allowed us to take on additional work and satisfy the customers’ needs, without losing productivity. Those are the things that really stand out. Their backs are against the wall, they are looking for a strategic partner in **Quad**, and we are able to produce a solution quickly because of **DALIM ES**.”



Strategic support from Blanchard Systems

Meanwhile, **Blanchard Systems** has been a trusted partner and advisor with each of **Quad**’s installations. They continue to be a strong strategic resource, supporting **Quad**’s platform and growth over the years. They understand **Quad**’s direction and have supported its needs as a business. “From my perspective working with **Blanchard**, they have been very responsive to our needs. They want to understand the ins and outs of our workflow. They’re helping us introduce better analytics within the system, so we can understand where there’s potential to optimize our system and performance—tune the system,” comments **Slock**. “**Blanchard** communicates with us daily and invests time in order to ensure our success.”

“That strategic day-to-day partnership allows us to be successful, react if there’s concerns that come up, or be proactive when we’re looking to enhance or introduce our own customization within the system,” adds **Oleksak**.

“Change is part of evolution. There’s always ways to improve. As our needs—and clients’ needs—change, we are always looking for ideas to bring to **DALIM SOFTWARE** as new features or custom development,” notes **Oleksak**. “We are a large company with a large customer base. We push **DALIM ES** to its limits. I would say **DALIM ES** is one of the most robust workflow solution platforms on the market, offering great possibilities to streamline internal and external processes, concludes.” **Oleksak** says. ■

DUMAS
LE COMTE
DE
MONTE-CRISTO

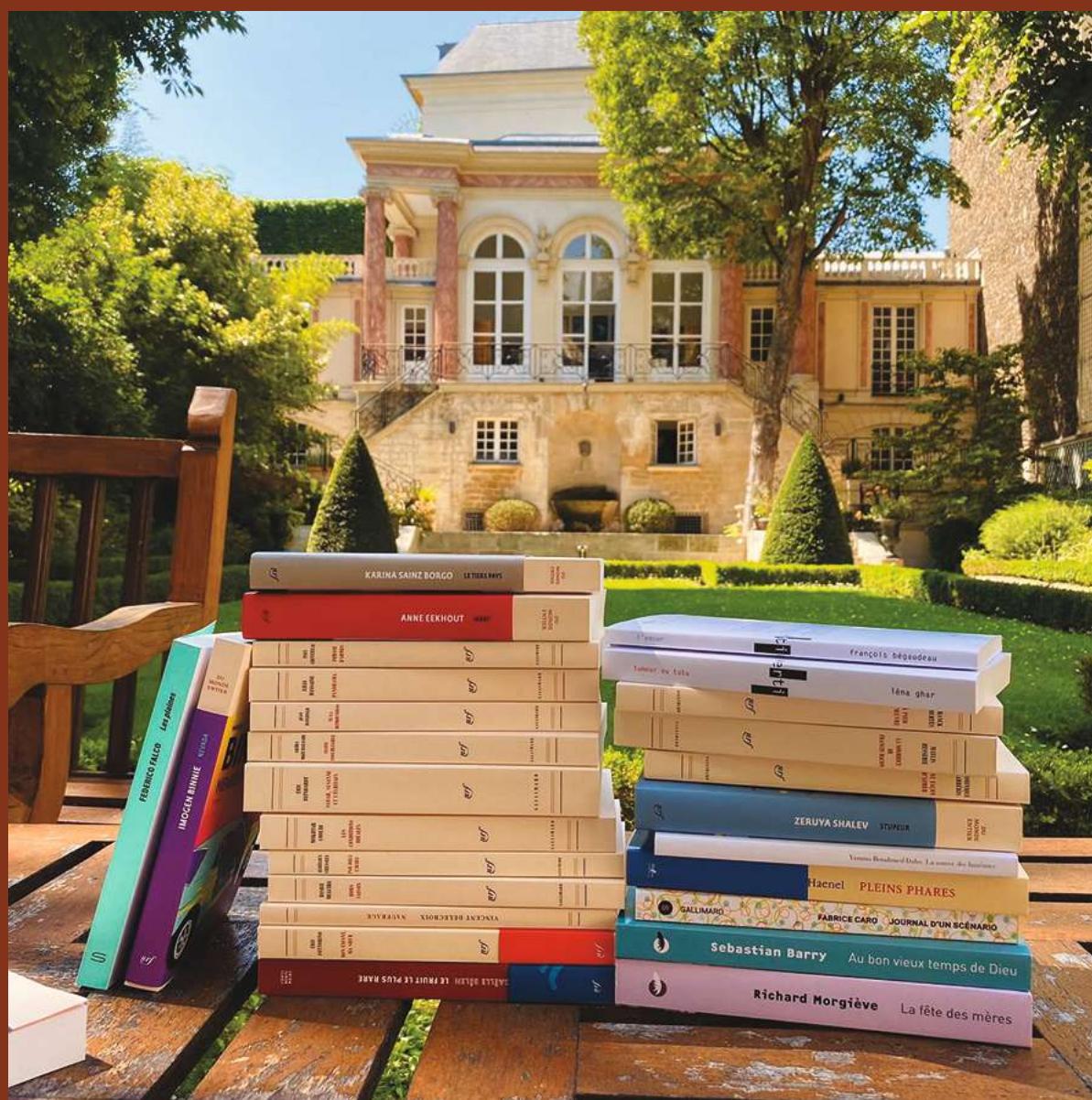
GEORGE
ORWELL
ŒUVRES

Shaping the Future of Books at Gallimard



by Pascal Lenoir,
Éditions Gallimard

Editions Gallimard, based in Paris, is one of France's leading publishing houses. The Guardian has described it as having "the world's best backlist." It was founded in Paris on May 31, 1911, by Gaston Gallimard (1881-1975), initially as **Les Éditions de la Nouvelle Revue Française**. From its inception until June 1919, the company published around a hundred title, including Paul Valéry's *La Jeune Parque* (*The Young Fate*). Additionally, the company was responsible for publishing *À l'ombre des jeunes filles en fleurs* (*Within a Budding Grove*), which is the second instalment of the series *À la recherche du temps perdu* (*In Search of Lost Time*). Notably, this book was the first published by the company to win the prestigious Prix Goncourt award.



Currently directed by **Antoine Gallimard**, **Éditions Gallimard** is still considered one of the most influential French book publishers. It boasts nearly 20 different publishing houses in France. In addition to its many Prix Goncourt winners and writers who have received the Nobel Prize in Literature and the Pulitzer Prize, it is also the publisher of the Harry Potter series in France.

Gallimard is part of the **Madrigall Group**, a significant force in the publishing world, comprising over 30 related companies that handle publishing, distribution, and bookstores, employing 2,000 people worldwide. **Pascal Lenoir**, the production director at **Gallimard**, sheds light on the significant hurdles that publishers face in today's market. This article focuses on the art of book publishing, with a special lens on **Gallimard's** distinctive approach.

Books come in many forms and serve various purposes, from traditional paperbacks to educational textbooks, including graphic novels and the more durable hardcover editions. This variety shows the complexity and richness of publishing, where different kinds of content meet diverse reader needs. Books have long been a foundational element of culture, starting with ancient scripts like the Bible and expanding ever since the invention of the printing press by **Gutenberg**, which led to a boom in the diversity and availability of books.

“
...Whether you
purchase from
Amazon or a local
bookstore, large or
small, the price is
the same...
”

“
... readers can pick
between print and
digital books...
”

In today's literary landscape, readers can pick between print and digital books. To truly get into a book, it takes time and focus to immerse oneself in what's known as "linear thinking" – the process of starting at the beginning of a story and following it through to its conclusion, understanding the whole narrative and the author's intent along the way. However, we live in a digital age, where many tasks are done simultaneously, and information is pieced together from various sources.

For insights into the profound effects of mass media and the shift toward an oral culture with the advent of electronic communication, **Marshall McLuhan's "The Gutenberg Galaxy"** is a recommended read. As we look to the future, artificial intelligence (AI) looms as a formidable challenge for the world of book publishing and authorship. What lies ahead? This remains an important question for those of us in the field.

The Book Sales Supply Chain

The journey of a book from creation to reader involves a complete supply chain, spanning from the author to the publisher, the printer, and finally, the bookstore. It's a genuinely intricate network. Specifically in the French market, book publishing accounts for 4 billion euros. There's a wealth of titles, with 555 million printed books yearly. Around 40,000 new titles are released annually, in addition to the reprinting and reissuing of 70,000 books—a substantial number published exclusively in France.

The French publishing industry has long embraced a circular paper economy. In France, there's a unique practice underpinned by the fixed book price law, which mandates that the publisher sets a book's price, which remains consistent across all sellers. Whether you purchase from **Amazon** or a local bookstore, large or small, the price is the same. Stores can choose to carry a wide range of books, and if a book doesn't sell, bookstores have the right to return it to the publisher. The publisher is then obligated to repurchase it and decide its fate: they can either reintroduce it into their inventory to sell elsewhere or if it's no longer in demand or damaged, they may send it for recycling. This exceptional system stands even as digital books are seen as a threat to print, yet print books still account for 95% of sales.

Where Does the Paper Come From?

For publishers, the cornerstone of business is the print book; it's the linchpin of their success. Not long ago, book publishing accounted for only 3% of paper consumption in France. Now, it represents 7% in a market that is, admittedly, seeing overall paper use decline. This presents a real threat as it implies an economic shift. Publishers rely on a supply chain that may not be able to sustain the variety and volume of paper they require. It's increasingly challenging to determine if paper production for publishing will continue—and at what cost—as more paper mills switch to making corrugated cardboard or cease operations. Most of the pulp used for paper comes from sustainably managed forests, with 98% being PEFC or FSC-certified. It's imperative to engage in responsible forestry practices, as forests are under threat, primarily from agriculture, which accounts for 85% of deforestation.

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...the industry can tailor book production to meet actual demand, a process known as 'print on demand...'

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The environmental repercussions of digital books add to these issues, especially considering their reliance on scarce materials, their present state where they can only be reconditioned rather than fully recycled, and the continuous need for energy to charge electronic reading devices. This contrast with paper books underscores the pressing need for environmentally conscious practices in digital publishing as well.

In addition to these environmental challenges, publishers are confronted with their own set of difficulties. With more than 40,000 new titles hitting the shelves each year, the struggle to sell every book intensifies while industry revenues have largely plateaued. It is crucial to find ways to ensure that everyone involved in the book value chain can sustain their livelihood.

Another hurdle is overproduction. Predicting a book's success is not an exact science, leading to more printed copies than can be sold. But as technology advances, the industry can tailor book production to meet actual demand, a process known as 'print on demand.' This approach calls for a flexible supply chain to adjust production and align with market forecasts. Furthermore, the printing industry is no longer what it was years ago; there are fewer printers. With a shrinking number of printing options, it is essential to ensure they are sustainable; otherwise, there may soon be nowhere to print. Additionally, the publishing world must now integrate various innovative technologies into books, which presents yet another challenge.

Streamlining publishing workflows

DALIM SOFTWARE emerges as a solution for publishers facing an ever-growing tide of challenges. With an increase in the number of books comes a surge in file management needs. Production timelines are tightening, presenting a logistical puzzle for publishers to solve. The approval process has grown in complexity. With the capability to swiftly transfer information, the production workflow accelerates, allowing authors to adjust their content up to the wire. This convenience, however, complicates the approval process, as the ease of communication demands a higher level of coordination to ensure the final product meets everyone's expectations. Once a book is printed, any mistakes are set in stone. Additionally, the general public may not fully grasp the extensive timeline required for book production, which extends beyond content creation. It encompasses the physical aspects of printing, packaging, labeling, and assembling the promotional materials necessary to secure the book's market success.

Today's readers expect immediacy; they'd prefer the simplicity of a single click to receive their next read. They're not just looking for quick delivery but also a snapshot insight into the hundreds, if not thousands, of pages they're about to delve into. For publishers juggling a multitude of titles, this requires sophisticated tools that can offer complete transparency of the production landscape and the tasks at hand. The question arises: How can one **'press a button'** to streamline the progression of tasks? But the challenge extends beyond that—each participant in the production chain often works from a separate file, leading to a fragmented process. It's become essential to have a singular, centralized repository where all the pages are accessible and shareable: a single source of truth to avoid the chaos of multiple versions and to ensure that everyone in the production line is on the same page—literally and figuratively.

Regarding the hue and texture of a book's pages, the publishing process has evolved significantly. Gone are the days when one's first proper glimpse of a book's color palette came at the end of the printing process. In the contemporary workflow, the emphasis is on ensuring color accuracy from the outset, giving everyone involved a precise preview of what will grace the book's pages. This calls for screen-proofing capabilities that can faithfully simulate the final printed colors, ensuring what you see in the early stages is what gets bound into the book.

Physical color proofs are not obsolete, though; they remain an essential part of the process. These proofs serve as a standard for printers to ensure the content's color remains consistent and true to the digital proofs throughout the printing process. However, the real challenge lies ahead: to unify the workflow tools printers use to create a cohesive and integrated production line. This ensures that from the initial design to the final print, every step is harmonized, particularly in color settings.

This technological advance brings us to adapting authors and editors to these new processes. The shift to advanced, innovative steps post-PDF creation in the printing workflow has been met with some resistance. There is a notable reluctance among these traditional creatives to embrace new collaborative tools and software enhancements offered by the industry.

Authors are fundamentally artists, and the nature of art resists a one-size-fits-all approach to the tools of creation. While some authors may prefer the simplicity of pen and paper, others may thrive with digital tools like **InDesign**. Publishers must provide appropriate and varied tools that accommodate authors' diverse methods and integrate them into the modern production cycle. It's a complex task, to be sure, but with careful attention, it's a surmountable one. The intent is to provide options that facilitate workflow efficiency without stifling the individual artist's creative process. ■

Variable data - DALIM ES X CWP

By Ed Zepernick
Executive Vice President/CTO
Continental Web Press

We all receive or have seen them: letters, books, magazines, brochures, and other printed materials that look like they were prepared just for you. Of course, those of us in the printing industry know full well that it's far from being personal. It's variable data—one of the print segments that continues to grow pretty well today.

The term 'variable data' itself encompasses a wide gamut of what it is and what it could be.

Of course, the most common version of variable data is addressing. Whatever print product is produced and needs to be delivered to a recipient is addressed in some way during the printing or binding process. Those variables could be names, codes, or even translations.





The costs of equipment and technology have prevented some companies from entering this arena, but not anymore. There are alternatives for shorter-run printing that are gaining momentum. In the past few years, new print equipment (less costly digital presses) has been introduced with a lower entry cost point. Because of new efficiencies, this business is moving upstream, away from the printer that in the past invested in high-end digital printers or variable imaging systems. **So, now, there is a viable way to compete for a market share of variable data work.**

Ed Zepernick is Executive Vice President/Chief Technology Officer of Continental Web Press, an award-winning commercial and publications printing company based near Chicago, IL.

For the past 25 years Ed has been responsible for the development and implementation of Continental Web's advanced technical capabilities, delivering cutting-edge customer services such as online job tracking, virtual proofing, digital imaging, and variable-data printing.



Meanwhile, as the speed of printers increases and equipment costs decline, people are discovering new reasons to work with variable data processing systems. Some systems can be quite expensive—but they all are typically offline systems. What do I mean by offline? The system is not within your workflow, and in order to image, you have to move files to another system, process the variable data, and return it to the workflow.

Unfortunately, offline addressing also adds additional costs to a project. That is why affordable inline variable data systems have become the process of choice.

Imagine if you could add variable data within your **DALIM ES** system and not have to send "sign-offs" to your client because your files start and end in **DALIM ES**, and your standard client review notifications take place.



In fact, you can process your client files, create a workflow within **DALIM ES**, and click the “add variable” link on the flatplan. This opens a pop-up window that allows you to map your client data file to the fields. Process the variable content, and your output ends back in your flatplan— or it could be directly sent to a hot folder for output.

The types of work that can be enhanced with variable data are truly limited to your imagination. Addressing, personalized children's books, labels, book covers, customized postcards with unique images, and individual QR codes are just a few creative possibilities. **Indeed, each cover of the previous THEMAGAZINE issue was printed with different graphic content. None were the same.**

Additionally, as I hinted above, there is even a translation function built in. Perhaps you need to translate your printed work into multiple languages,—or you could translate specific lines or paragraphs on a page to customize the text for particular readers.



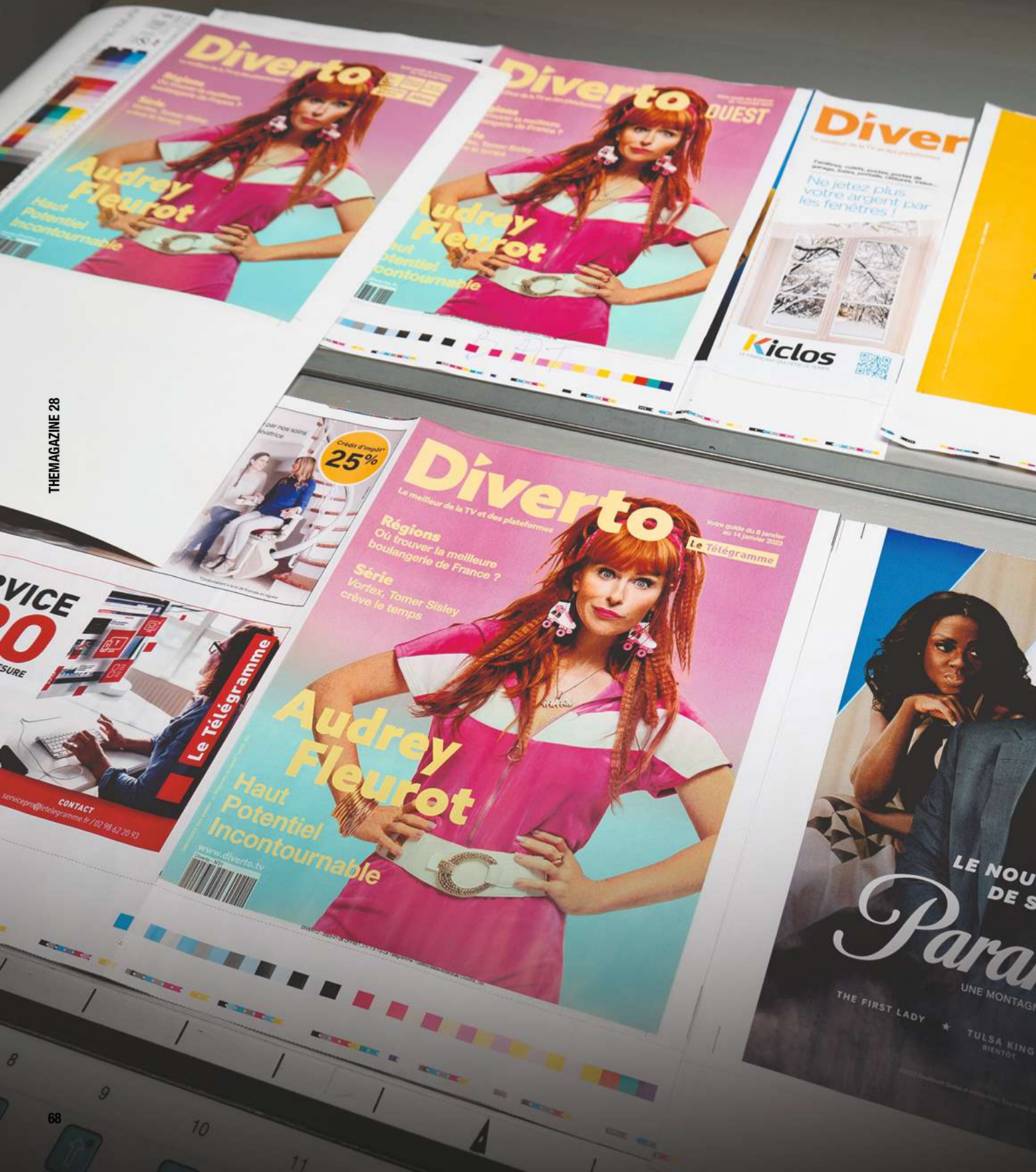
The best part is that, unlike most complex variable data systems, learning how to use this DALIM ES solution requires just a slight learning curve. It's easy to use and allows you to create and save templates. You can be up and running with basic knowledge of how your mail system works.

If this solution that offers a simple and intriguing way to expand business in a growing market speaks to you, reach out to us. Your **DALIM SOFTWARE** representative would happily provide you with additional information and help your company grow. ■

Game Changing Automation at Riccobono's Hélio Print







SERVICE 20
SÉCURITÉ

Le Télégramme

CONTACT
servicepro@telegramme.fr / 02 98 62 20 13

On January 6, 2023, **Diverto Magazine** (www.diverto.tv) made its appearance on newsstands throughout France. This bold venture saw a circulation of 3.2 million copies, with 38 distinct covers across the country. This was made possible by the seamless teamwork between **Hélio Print** (www.riccobono.net), the **Riccobono Group—Hélio Print**'s parent company—and their partnership with **DALIM SOFTWARE**. Thanks to **DALIM ES**, they refined the collaboration process between publisher and printer, simultaneously automating the offset and helio printing methods.

Now Diverto has the capability to produce up to 200 distinct versions of a single cover. But what's the backstory?

The **Riccobono Group** is a French family business that was founded over 120 years ago. It's currently managed by the family's fifth generation. As a key player in the graphic arts industry, they are committed to providing complete solutions, from printing to the distribution of their clients' publications.

“
...With the
automated
preliminary checks
of DALIM ES,
any mistakes are
detected early on...
”

With a workforce of 2,800, the group's strategy is divided into four main activity areas:

- The **PRESS** sector, which handles the printing of national, regional, and international newspapers,
- The **MAGAZINE** sector, responsible for printing magazines, covers, catalogs, and other commercial print jobs,
- The **FINISHING** sector, which focuses on binding,
- And the **DISTRIBUTION** sector, overseeing distribution and delivery.

The headquarters are nestled near Montpellier in the south of France. However, the company boasts 12 print production sites scattered throughout the country, each with different expertise in printing, finishing, and routing processes.

You might recognize some of their clients' brands, such as **Elle**, **Le Monde**, **Les Echos**, **Le Figaro**, **New York Times**, and others.

Purchased by **Riccobono** in 2018, **Hélio Print**, along with its 200-strong workforce, is situated in the east of Paris, a stone's throw from Disneyland. This expansive location spans a staggering 70,000 square meters.

Hélio Print possesses capabilities akin to those of **Riccobono**. The firm operates two printing sites—one dedicated to offset printing and the other to gravure printing. Their production primarily encompasses magazines, catalogs, promotional materials, and covers. Additionally, they house a state-of-the-art binding and shipping center known as HP Brochage. This facility, designed for high-volume output, can produce between 33,000 to 200,000 magazine copies, each ranging from 4 to 144 pages, every hour—resulting in an impressive consumption of 90 tons of paper each year. Their work graces esteemed titles like Elle, Telerama, Madame, and Diverto. It's worth noting that they typically operate around the clock, six days a week.

“
...With DALIM ES,
it's a breeze. If
they need a new
plate, they just
push a button...
”

Upgrading with DALIM ES

It's not news that the printing world is undergoing significant change. The ageing workforce and difficulty in recruiting similarly skilled individuals is problematic. **Hélio Print** found themselves at a crossroads: automation was imperative. The challenge was to discover a more automated solution to operate efficiently with fewer staff —essentially, to produce more with less and ensure smooth operations as staff members retire.

"At the same time, we wanted to rethink our overall workflow system, from client interaction to the final product, aiming for heightened transparency and automation, even for the client," recalls **Anthony Richou**, Technical Director.

Hélio Print highlighted the importance of automating a process they termed "dynamic imposition". This involves imposing files without requiring manual work. They found that this automated solution could speed up and simplify production while eliminating bottlenecks caused by poor results or errors.

Hélio Print's production team took action, recognizing there'd be challenges in terms of automation, production, and organization. Their initial move was to engage the management team to assist in assembling the required personnel from various departments. This was to prevent any situations where the project might get stuck due to a lack of cooperation or approval from a specific department. This was a significant coordinated effort to ensure that a global team would oversee this project and to keep it running smoothly they also searched for production partners to assist in implementing the new system.



Company

Hélio Print, a business unit of the Riccobono Group

Location

Near Paris (Mary-sur-Marne), France

Type of Business

Commercial Printer

Number of Employees

200

DALIM SOFTWARE Products

DALIM ES

Reasons for Purchase

Automating production with a growing workload, managing various printing processes, and integrating with the company's IT stack. Coordinating with clients from file delivery to final printing.

Integrator

Implemented with the assistance of **DALIM SOFTWARE**



"After reviewing the available solutions on the market, we settled on **DALIM SOFTWARE's** technology," **Mr. Richou** points out. "What stood out was **DALIM ES's** ability to push automation to a whole new level, beyond that of other vendors. Another challenge we faced was integrating our ERP system with the production platform. This system, notably complex, isn't compatible with JDF. However, we needed a mechanism to bridge these two systems. **DALIM ES** emerged as the sole solution capable of providing the tools required for seamless communication between them."

Like any large-scale initiative, **Hélio Print** encountered unexpected challenges. While significant effort was made to gain top management's support and cooperation, the depth of involvement required from the entire team was somewhat underestimated. Encouraging everyone to collaborate was a challenge because they had other major projects to handle, such as the installation of a new printing press. Additionally, like many European companies, they were also focused on energy-saving initiatives.

Hélio Print also had to manage unexpected technical issues. While working on their internal changes - a very complex project - they simultaneously supported the launch of **Diverto**, a fresh French TV magazine. This proved to be quite a task because specific naming conventions were introduced to streamline file delivery, which the client was not familiar with. However, providing guidance to the client proved successful, resulting in a notable "double victory": smoothly navigating their own technical transformation and ensuring clients adapted seamlessly.

Laying the foundation for Diverto

Hélio Print was instrumental in bringing **Diverto**, to the public eye. They ambitiously aimed to start its production between Christmas and New Year, to ensure the magazine hit the shelves in the first week of January. This was no small feat, given the sparse staffing at the printing site during the festive season and the introduction of a new tech tool, **DALIM ES**.

But the results speak volumes. By January's opening week, **Diverto** was already in the newsstands. What's more, **Hélio Print** managed to seamlessly automate the entire print process, from ERP to manufacturing. This eliminated past errors that arose from hands-on involvement, achieving a flawless rollout — an amazing achievement!

Implementing **DALIM ES** has boosted efficiency at **Hélio Print**. Before, if there was a mistake with a plate, the press operator had to reach out to the technical department for a replacement. This process used to halt the press for 30 to 35 minutes or even longer, which represented a significant loss of time and money, especially during night shifts with limited staff.

But now? With **DALIM ES**, it's a breeze. If a new plate is needed, with just a push of a button the file is sent to the CTP within seconds, and a new plate is produced immediately. This saves time and avoids reliance on anyone else. It's quicker, smoother, and more independent.

Hélio Print is taking steps to involve their clients more closely in the process. With the automated preliminary checks of **DALIM ES**, any mistakes are detected early on, so that if there's an issue, clients can address it swiftly. They also enjoy complete transparency about the ongoing processes. If they're scheduling a production run, they can monitor its status in real time. Clients are further looped in thanks to a system that sends automated alerts when materials need reviewing or approval.

Lessons to learn

"There are three pieces of advice for anyone embarking on such a project," says **Mr. Richou**. "First, it's best to involve two complementary people in overseeing the project's completion—one with a technical focus and the other more engrossed in the process itself. This is crucial. Automated print production is a vast undertaking, requiring a strong team with solid management and leadership skills."

“
...can produce
between 33,000 to
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hour...
”

"The second recommendation relates to a frequently underestimated aspect: Taking the time for research to grasp the process, how it functions, and to chart out pain points while determining ways to improve them," **Richou** adds. "While there may be a temptation to rush at the very beginning, it's genuinely important to go through the process, understand how it currently operates, and envision what the system could accomplish down the road."

Lastly, it's highly important to involve senior executives, meaning the heads of each department. This way, the entire organization is aware of the goals and the tasks required to achieve them," says **Mr. Richou**. "In the beginning, we thought **DALIM ES** would be confined to production—plate making, printing, and file management. But we overlooked the need to involve the sales and marketing departments, as well as top management more extensively. It's essential for the entire company to recognize that this isn't merely an internal project but a comprehensive initiative capable of reshaping how everyone collaborates," **Mr. Richou** concludes.

The work carried out by **Hélio Print** and **DALIM SOFTWARE**, as part of the **Diverto** launch, showcases what can be achieved when a company has a singular goal: to automate offset and heliographic printing processes while optimizing collaboration between publishers and printers.

It's no small feat, but it's a success worth celebrating. ■



High resolution from anywhere

by Tim D'Elia, Director of Product Strategy, DALIM SOFTWARE





Tim D'Elia,
Director of Product Strategy,
DALIM SOFTWARE

How to produce and review high-resolution content from anywhere.

In the realm of Digital and Print content creation, standing still is not an option. The world evolves, and with it, the tools and techniques we depend on must also progress. We've seen commendable achievements across diverse industries thanks to our existing software solutions and workflows. However, the real question is: **Are we truly stretching the limits of innovation and adapting swiftly to the ever-changing landscape?**

The unexpected challenges brought about by the recent pandemic served as a stark reminder. Systems and methods we previously considered reliable showed their limitations under such unprecedented circumstances. This was particularly evident in industries focused on high-resolution content production, **where slower internet connections became a significant hurdle.**

At **DALIM SOFTWARE**, we've always prided ourselves on supporting our customers, no matter where they work. The pandemic period was an eye-opener; it underscored that while our existing remote solutions were adequate, they weren't fully comprehensive. It brought to light a crucial group of users who had been encountering these challenges well before the pandemic – a reminder that our pursuit of better solutions should be relentless.



Facing this reality head-on, we recognised the need to reevaluate and upgrade our approach. The task at hand wasn't just about making do with less; it was about reimagining how high-resolution content could be produced and reviewed effectively, regardless of one's location or the constraints of their internet bandwidth. This is the story of how we embraced the challenge, rethinking and reshaping our tools and methods to not only meet but exceed the demands of our ever-evolving digital world.

Understanding and Facing the Challenge Head-On

Creating and refining high-quality documents, especially in applications like InDesign, presents a formidable challenge under bandwidth constraints. **This is a reality many businesses face – high-resolution content and low bandwidth are a difficult mix.** The transition to remote work magnified this issue, revealing productivity constraints that many hadn't anticipated. It wasn't a lack of enthusiasm that hindered progress, but rather the practical difficulties of collaborating on significant documents with the limitations of home internet setups. Simple tasks like uploading content to **DALIM ES** for collaborative feedback, which seemed straightforward in an office setting, became arduous.



This situation raises a pivotal question for growing businesses: **How do we effectively scale our workflows in such an environment?** The challenge isn't just about an individual working on a document. Imagine scenarios, where multiple changes are needed across several documents or numerous individuals, need to collaborate on a variety of files. When you scale up the workflow, these hurdles start to impede progress significantly.

This isn't a niche challenge. At **DALIM SOFTWARE**, we've recently found ourselves among the growing number of entities navigating this very issue. While a problem impacting a few might be momentarily set aside, as the workflow scales, even a small challenge can significantly affect overall efficiency.

Our focus on this issue was driven by a series of realisations: There's a substantial segment of professionals who, though initially overlooked, are vital to the business landscape.

It's crucial to remember that remote work isn't a novelty. Long before the pandemic, freelancers, agency workers, and outsourced teams were already thriving in this space. The pandemic merely gave us a glimpse into their daily challenges.

To put this into perspective, consider this: Freelancers, often considered a subset, make up an astounding **47%** of the global workforce. That's about **1.56 billion** individuals out of **3.3 billion** globally. Moreover, the domain of outsourced work is vast and continuously growing, valued at **\$26 billion** in 2019 and witnessing substantial annual growth.


“
...This is the story
of how we embraced
the challenge,
rethinking and
reshaping our tools
and methods...
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These professionals, working outside traditional office setups, often face unique challenges, such as limited system access for downloading and uploading files. This leads to slower collaboration and a lack of real-time feedback, which can result in more last-minute changes. When work volume increases, the typical response is to expand the team, but we should be asking, **"Where can automation streamline this process?"**

This insight into the challenges led us at **DALIM SOFTWARE** to rethink and innovate our solutions, not just as a reaction to a global crisis but as a proactive step towards a more efficient and adaptive future in high-resolution content production.

Bridging the Gap with Technology

In confronting the challenges of remote work and high-resolution content production, we at **DALIM SOFTWARE** embarked on a journey to bridge the technology gap. Our aim was to facilitate seamless work from any location, acknowledging that while access was crucial, speed and efficiency remained paramount concerns.



Our immediate focus turned to the **DALIM CC Connector**, a recent innovation in our suite of solutions. This tool connects directly to **DALIM ES** from the **Adobe Creative Cloud**, offering a significant leap in accessibility. Users could now produce documents without depending on internal network infrastructures. However, while this solved one part of the puzzle, the issue of speed, particularly in working with high-resolution files, still loomed large.

To address this, we enabled a low-resolution mode in the plugin, which, admittedly, was only a partial solution. It improved collaboration efficiency but fell short in catering to the need for high-resolution outputs. This was particularly evident among professionals like designers, who rely on detailed, high-resolution files for their final approvals.

Leveraging Server Power

In an innovative shift, we turned our focus to leveraging the server's power. Instead of relying solely on individual workstations, our team developed an advanced **InDesign** server script that replicated the capabilities of the original plugin. This new system allowed for the opening of files, the use of **InDesign** server scripts, and the interchange between low and high-resolution images. **The result was a significant enhancement in both previews and final outputs.**

“
...This setup
allows professionals
to effectively work
from anywhere...
”




Streamlining Production with InDesign OPI

The cornerstone of our approach was the introduction of a feature that seamlessly transitions between low and high-resolution images, automatically producing the final **PDF** file. This process was streamlined into three simple steps:

1. The designer's workstation **generates** a **low-resolution** version.
2. This version is **sent** to the **server** as a foundational reference.
3. The server then **constructs** the **high-resolution** output based on this reference.

This setup enabled professionals to work efficiently from anywhere using the low-resolution image versions. Once the file was updated, it could be sent to the server, which handled the bandwidth-intensive tasks.

The impact of this new process was profound. **It significantly reduced production time** and allowed staff to focus on other tasks as the server took over the heavy lifting. Instead of waiting for large files to download or using **InDesign** to generate the **PDF**, staff could now directly upload a revised **InDesign** file to **DALIM ES**. Moreover, this innovation meant that anyone could now produce high-resolution files without needing **InDesign** or specific **PDF** presets on their device. When a final document was approved, it could be generated without any intervention from the designer.



Enhanced InDesign Previews

Our clients expressed a need for reviewing the **InDesign** file through multiple revisions before proceeding to final **PDF** creation. The default **InDesign** preview was insufficient for this purpose, so we made modifications to the existing **CC connector** script. These changes enabled the plugin to produce a higher-resolution preview of the InDesign file. Consequently, **DALIM ES** was configured to use this enhanced preview over **InDesign**'s default. This allowed users to preview and review the **InDesign** file in real-time without depending on **Adobe** tools. It also minimised the need to store excessive high-resolution **PDFs** on the server, as initial drafts often require adjustments.

Through these technological advancements, we bridged the gap, offering solutions that enable high-resolution content production from anywhere, without the constraints of traditional office setups or high-speed internet connections. This approach not only addressed the immediate needs of our clients but also set a new standard for efficiency and adaptability in the content creation landscape.

The Evolution from OPI to DAM

In the dynamic world of content creation, adaptation and evolution are constants. At **DALIM SOFTWARE**, this principle guided our journey from traditional **Open Prepress Interface** (OPI) systems to the more advanced **Digital Asset Management** (DAM) solutions. This transition wasn't just about keeping up with technological trends; it was a deliberate move to enhance efficiency, collaboration, and overall workflow in the face of evolving industry demands.

“
...our team developed
an advanced InDesign
server script...
”

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What is OPI?

(Open Prepress Interface)

OPI is an extension of the PostScript page-description language that lets you design pages with low-resolution placeholder images and replace the images with high-resolution images when creating separations.

OPI: A Look Back

Historically, **OPI** played a pivotal role in image management for printing. Its primary benefit was in automating processes that were once manual and time-intensive, particularly in managing the placement and resolution of images. However, as the landscape shifted, so did the requirements. The need for a system that could do more than just manage images became apparent. This is where the transition to **DAM** systems began.

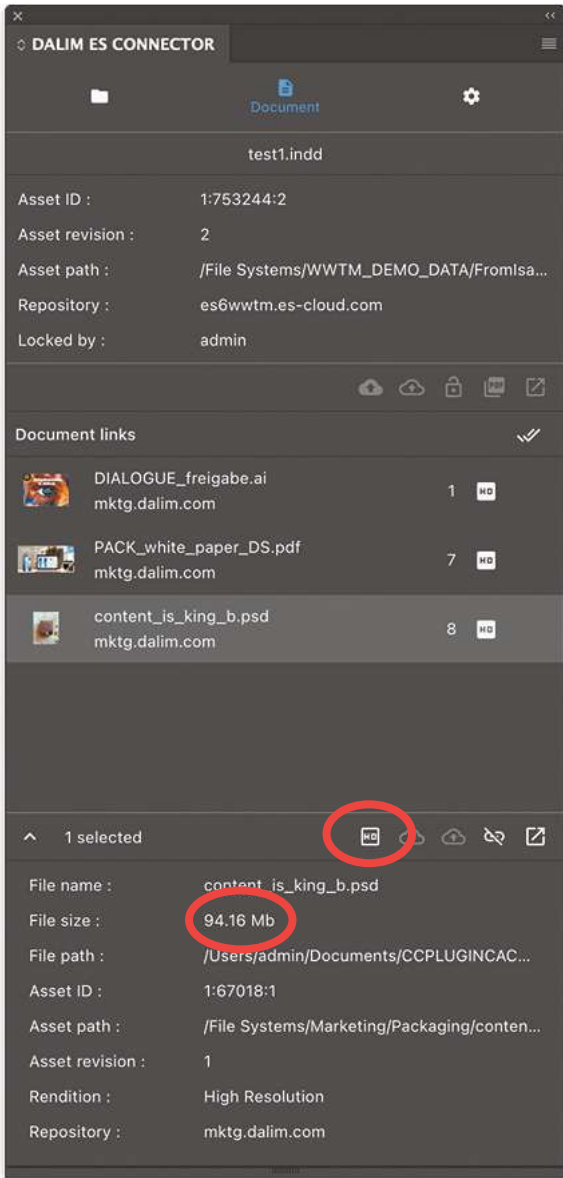
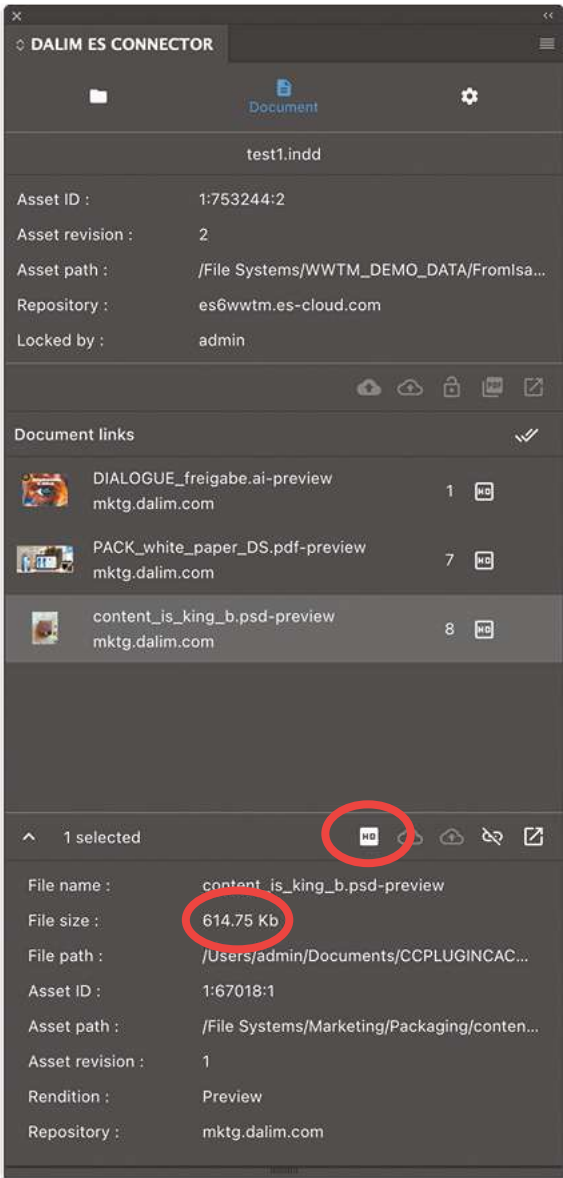
The Integration of DAM

The integration of **DAM**, particularly our **DALIM ES** system, marked a significant shift in how we approached content management. Consider a practical scenario in the packaging industry, where products are adorned with various logos and warning labels. Traditionally, if one of these elements needed updating, it meant manually altering each file – a costly and time-consuming task.

With a **DAM** system, this process is transformed. When an asset, like a logo, is updated in the DAM, all connected assets are automatically revised. This not only streamlines the process but also introduces a level of consistency and accuracy that manual methods can't match.

Beyond Traditional OPI

It's essential to recognise that what we're implementing today is not **OPI** in the traditional sense. While **OPI** was focused on replacing images in **PDFs**, our approach with **DAM** goes further. It addresses not only image replacement but also the broader spectrum of digital asset management, enhancing transparency and collaboration across the entire workflow.



Switch between LD and HD images in a single click

The Future Landscape

Looking ahead, the integration of **Artificial Intelligence (AI)** in platforms like **InDesign** presents an exciting frontier. Imagine a scenario where designers use placeholder images with attached metadata, which an **AI** then uses to generate relevant visuals. This, combined with our **DAM** system, could revolutionise how we approach design, allowing for more rapid and flexible content creation.



In summary, the evolution from **OPI** to **DAM** at **DALIM SOFTWARE** represents our commitment to innovation and excellence. It's not just a change in technology but a shift in mindset, embracing the tools and techniques that will drive the future of content creation. This evolution reflects our dedication to providing solutions that are not only effective today but will continue to meet the needs of an ever-changing landscape.

A Blend of Past Techniques and Modern Innovation

At **DALIM SOFTWARE**, our journey through the evolving landscape of content creation has been marked by a unique blend of past techniques and modern innovation. This blend is not just a matter of integrating new technologies with old ones; it's about reimagining and reshaping them to meet the challenges of today's digital world.

Learning from the Past

Our approach has always been to look back at the techniques that shaped the industry, learning from them, and then pushing beyond their original boundaries. For instance, the legacy of **OPI** technology, which revolutionised image handling in a low-bandwidth era, provided valuable insights. However, we didn't stop at just using **OPI** in its traditional sense. We recognised its limitations, especially concerning specific image types and masks, and saw an opportunity for innovation.

Innovating for the Present

In our current landscape, the need for fast, efficient, and flexible content production is more pronounced than ever. This is where our modern innovations come into play. By incorporating advanced server scripts and optimising our **DALIM ES** system, we've managed to significantly reduce **PDF** generation times and streamline collaboration processes. This not only improves efficiency but also enhances the quality of the final outputs.

“...we've managed to significantly reduce PDF generation times and streamline collaboration... processes...”

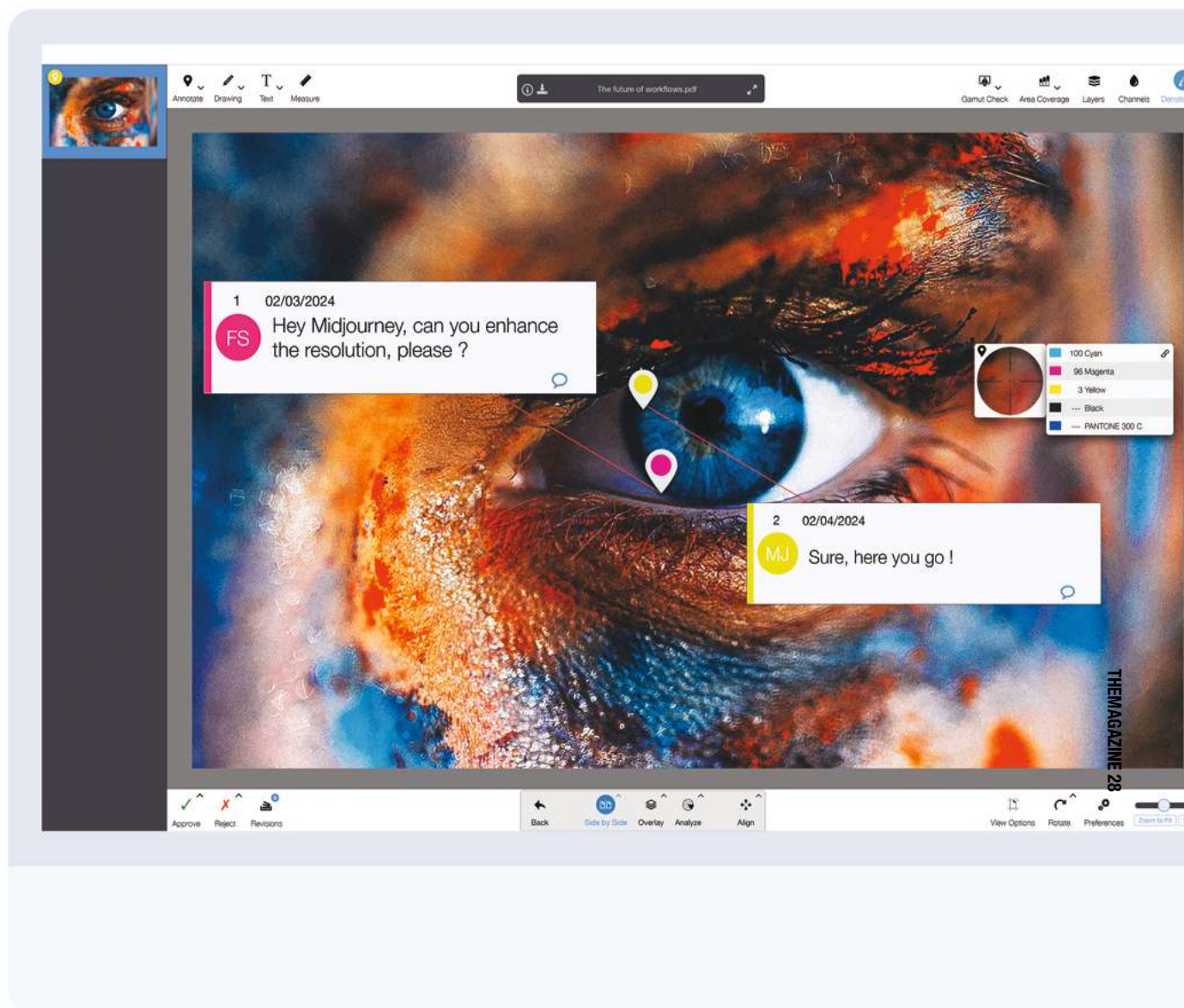
“...automation, coupled with our enhanced InDesign previews and the integration of AI technologies, is setting new standards in the industry...”

Automation and Collaboration

One key aspect of our innovation has been the focus on automation. Automating content modifications, which traditionally required extensive manual input, has been a game-changer. It allows for real-time, high-resolution collaboration, independent of high-speed internet connections or office-based infrastructure. This automation, coupled with our enhanced **InDesign** previews and the integration of **AI** technologies, is setting new standards in the industry.

The Future: A Synergy of Human Creativity and Computational Precision

Looking forward, we see a future where the synergy of human creativity and computational precision shapes the world of content creation. The potential integration of **AI** with design platforms like **InDesign** is just the beginning. It promises a future where designers can focus more on the creative aspects of their work, leaving the computational and repetitive tasks to automated systems.



In essence, our blend of past techniques and modern innovation at **DALIM SOFTWARE** is not just about keeping pace with technological advancements. It's about leading the charge, setting new benchmarks, and redefining what's possible in the realm of content creation. Our commitment to this blend reflects our dedication to empowering professionals in the industry, enabling them to create, collaborate, and produce content in ways that were once unimaginable.■

“
...It's about leading the charge, setting new benchmarks, and redefining what's possible in the realm of content creation...
”

The Fields celebrate Continental Web Press's 50th anniversary, with a little help from DALIM SOFTWARE



“
...we saw productivity
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”

The year 2023 marked the 50th anniversary of **Continental Web Press (CWP)**, based in Itasca, IL on the outskirts of Chicago. Founded by **Diane** and **Ken Field**, **CWP** is a privately held, woman-owned and family operated company that provides premier printing and print marketing services.

The award-winning commercial, direct mail, and catalog printer has always been able to successfully adapt to changing market conditions. **CWP** grew from a small start-up with just one press to where it is now: currently employing 120 people who serve leading retailers, catalogers, agencies, and publishers, acting as a one-stop shop for its customers. In fact, **CWP** is one of the top 10 privately held printing companies in America and is high up on the **Printing Impressions** magazine Top 400 Printers List.

Mr. **Field** has also found time to give back to the industry that he loves so much. He has been a member of many industry association boards and working groups, and honored with a number of professional awards. He has been named the recipient of the **Web Offset Association's (WOA) Harry V. Quadracci VISION Award** for leadership, achievement, and visionary excellence in web offset printing.



Ken and Diane Field

Ken has also been:

- Member, Board of Directors, **Printing Industries of America Web Offset Section**
- Elected to the **Printers Hall of Fame** in 1993
- Director, **Printing Industry of America**
- President, **Web Offset Association**
- Director, Special Industry Group Committee of **Printing Industries of America**
- Director, **Printing Industries of Illinois/Indiana Association**
- Committee Member, Finance and Administration, **Printing Industries of America**
- Committee Member, Environmental Subcommittee, **Printing Industries of America**
- Graphic Arts "**Good Scout Award**" Greater New York Councils Boy Scouts of America
- **Luminaire Award** Recipient
- Member, **NAPL**
- Member, **GCA**



Ken has not achieved his great success alone. **Diane**, his wife of more than 50 years, has been with him every step of the way. **Diane** was the driving force behind **Ken's** launch of **Continental** in 1973, and has served as the company's executive vice president and treasurer from the day the business opened, managing the company's finances and day-to-day business operations. Both **Ken** and **Diane** even stood on the **NYSE** trading floor to witness, first-hand, the traditional opening bell ringing and to watch traders at work.

An uncompromising customer-first approach and a consistent focus on quality have been the hallmarks of the company's strategy since its beginnings. Over the decades of growth, the **Fields** have consistently succeeded in choosing the right partners and vendors to help them navigate the challenges of print production. Their state-of-the-art web offset and digital presses are fitted with the most modern press equipment and they print to certified G7 color standards. Coupled with a dedicated binding facility, integrated mailing solutions and fast distribution networks, **CWP** guarantees the most effective solution for any print job, and the quick turnaround that every customer needs: on time, every time.

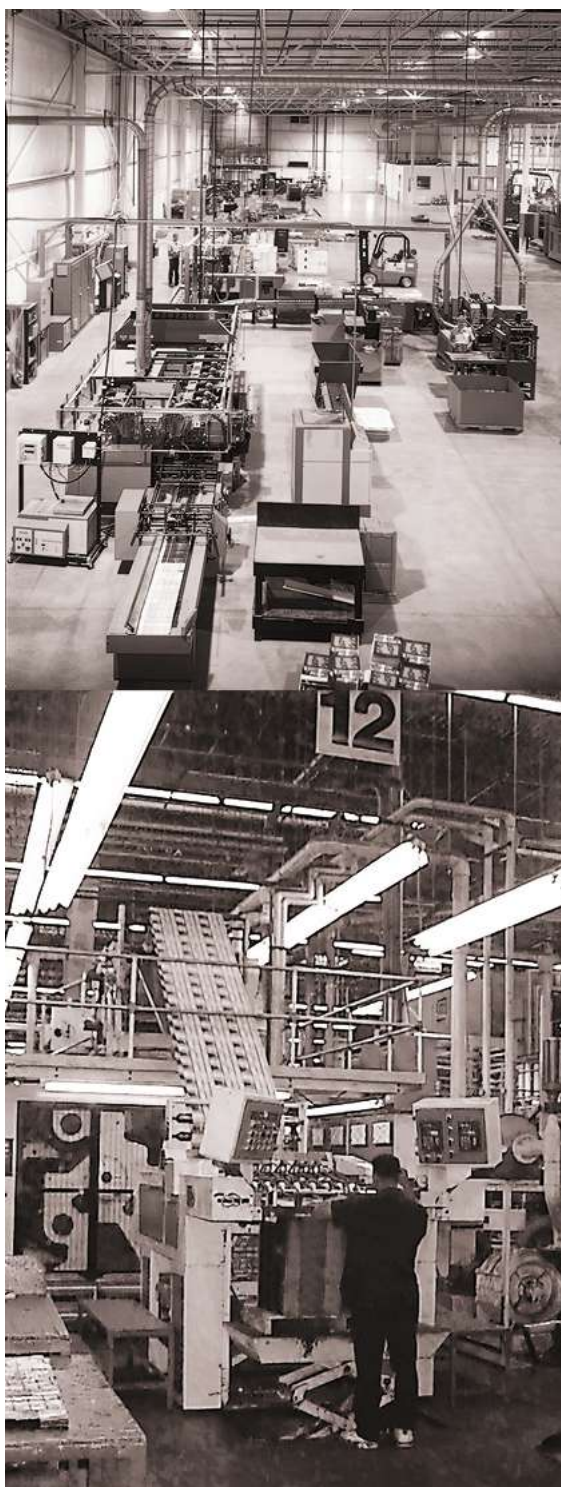
Ken and **Diane** continue to invest in tools to keep their company competitive. **DALIM SOFTWARE** has been honored that throughout the years **CWP** has chosen them to help their business grow. "Back in 1999 we met **DALIM SOFTWARE** at a trade show in Washington, DC—trying to conduct a demo of **DALIM TWIST** in a business center using a dial up connection. As you can guess, it didn't go well because of the unfortunate communications link, but we quickly had the foresight to see what it could be for us," notes Ken.

“
...It's a more significant achievement to put that technology to creative, productive use...
”



It's one step to create technology that helps a company thrive. It's a more significant achievement to put that technology to creative, productive use. Consider these **CWP** accomplishments, aided by **DALIM SOFTWARE** tools:

- **CWP** used **DALIM FICELLE** to deliver a strong value-added service for its customers, providing ad agencies, publishers and corporate marketers a common 'bulletin board' to review creative and editorial content prior to file delivery. "The first job we ran through the system was a 240-page catalog that took us 2 hours to complete," reported **Ken Field**. "Before **FICELLE**, it would have taken 20 hours."
- **CWP** was the first **DALIM DIALOGUE** install in the U.S. In fact, in 2007 **CWP** received approval from Time Inc. to utilize **DALIM DIALOGUE's** monitor-based proofing as a basis for all its press proofs.
- **Ken Field** attended **EuroDUO** as guest speaker. At the gala evening event, he had the fortune of sitting with the Sweden-based director of quality of **IKEA**. Soon after, **IKEA** expressed their interest in printing a rush newspaper insert. The first press run of 8.2 million pieces was conducted at **CWP's** plants. Subsequent runs totaling 15 million inserts nationwide were scheduled for the remaining part of that year.
- **CWP** was the second install of **DALIM MISTRAL**. "From a prepress production aspect, we saw productivity gains over our previous system in the order of at least 33%, as the expertise of our staff and clients grew," says Ken.



“
... Our clients are
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immediately...
”

- **CWP** introduced **Virtual Press OK** during the COVID pandemic, eliminating the need to conduct in-house color press-checks by putting in place a technical online process with the help of **DALIM SOFTWARE**. Without **CWP Virtual Press OK**, if two people from a client visited **CWP** for a two-day **press OK**, travel costs could reach \$3000. With **Virtual Press OK**, it costs the customer nothing for travel and a minimal charge for the process.

The result? “Our clients are thankful that they can see the results immediately, without waiting for a mailed package a few days later to see the final press sheets,” comments **Ken**. “We added new work because of this service.”

“It’s rewarding to us that **CWP**, one of our more dedicated customers, has been able to modify their workflow to provide such unique and useful production systems,” notes **Carol Werlé, DALIM SOFTWARE CEO**. “It takes some extraordinary talent to imagine and create their client services.”

Will it soon be over for the **Fields**? Not in a long shot. “**Diane** and I have worked together for more than fifty years and raised a family while attending to our business,” reminisces **Ken**. “The next generation of our **Field** family already works with **CWP**, supported by long-term employees who have been with us for decades. We appreciate **DALIM SOFTWARE**’s help in making its technology ready for us. We can’t wait to see what we might accomplish in the future.” ■

Digital and Automatic with a TWIST: Imposition at Shutterfly

Johnny Sutton,
Senior Production Technology Engineer,
Shutterfly







Johnny Sutton, of **Shutterfly** has been a user of **DALIM SOFTWARE** solutions since the mid 1990s, starting with **DALIM TWIST** version 2.X. As you can imagine, we've all come a long way. **Johnny** spoke about **TWIST** automation in 1995 at the very first **DALIM Users Organization (DUO)**—although he jokes it must have been one impressive presentation, because it took 28 years to get invited back to speak! Now, 28 years later **TWIST** is still the Swiss army knife of workflow automation.

Johnny has been in the printing business for over 40 years—and he will tell you he's not found any other piece of software that can do all the things that he needs to get done.

The **Shutterfly** family of brands together makes up the leading ecommerce and manufacturing platform for personalized products and custom design. **Shutterfly** is organized into three divisions: Consumer, Lifetouch and Shutterfly Business Solutions.

Shutterfly is a 100% digital printer, known for photo books, gift cards, canvas portraits, and other products. A few years ago, they formed the **Shutterfly Business Solutions** division and, a couple years later, decided to produce short-run books.

They had been used using proprietary systems to create their automated impositions. Here's what Johnny has to say about a switch to **TWIST** Imposition:

The **Shutterfly** short-run books brought me to this presentation. Considering we always had proprietary systems creating impositions, we had something new that required different impositions.

To talk in detail about imposition, we have to talk about the components of impositions. There are pages and media. With that, you need to take measurements. If you know the height and width of your page count, and the sheet or web size, you can build your imposition.

Then you need to know the binding methods. You need to understand whether it's going to be saddle stitch, perfect bound, a perfect bound hardcover, a glued book block, or if it's going to be sewn. You have to know the marks that need to be placed—and the marks change. Offset printing has as many different types of imposition as web presses. Whereas Covers need a different type of marks than the text pages. Then you've got to do the math—in my case, that's where **TWIST** shined.

“
...you've just
saved 800 feet
of paper...
”

Before I took on this project 18 months ago, I'd never made an imposition in my life. It was always something the guys did in the back room. And, to be honest, I always enjoyed that they did it there and I never had to worry about it.

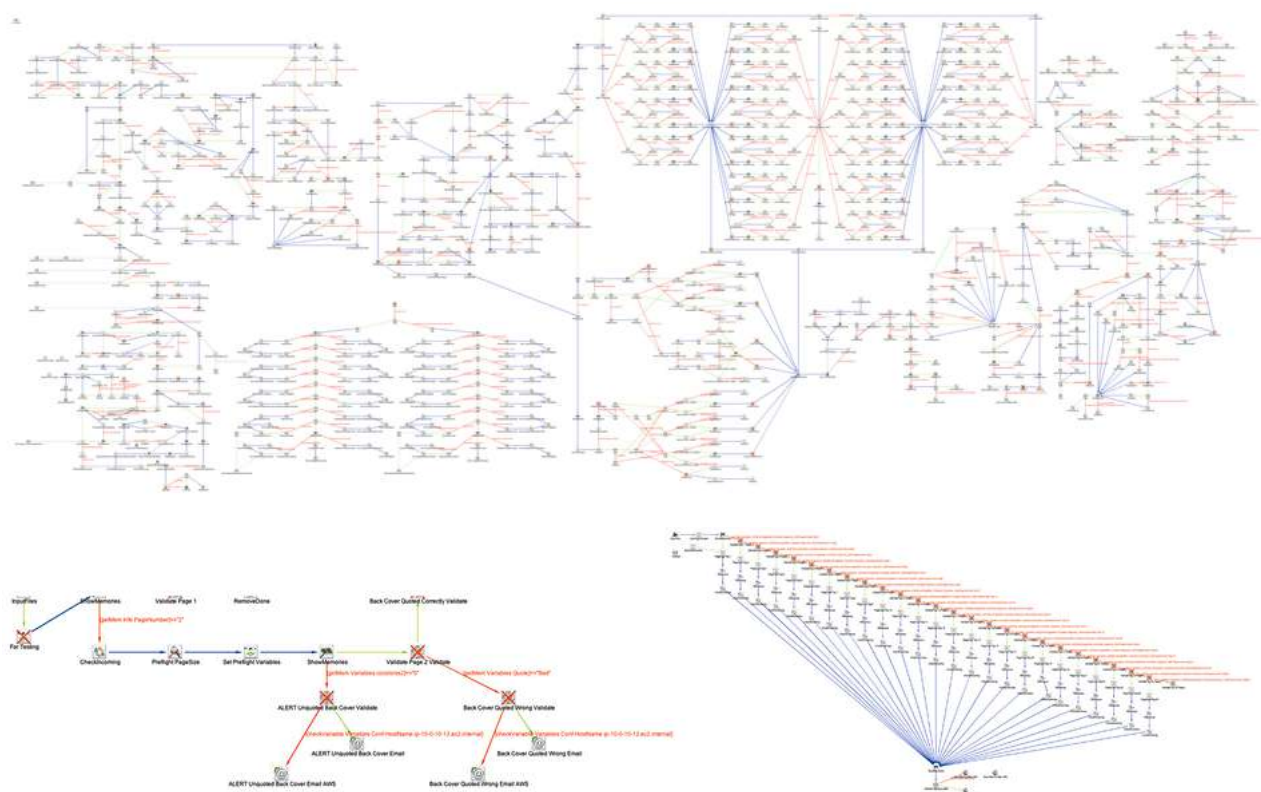
Then, all of a sudden, guess what? It became my problem!

We had to locate and interpret the job ticket. You see the paper job ticket? They had to locate the files that they needed optimization through pre-press. They had to determine the type of marks that had to be put on that page. Then you had to impose the file. Finally, you sent it to the print queue.

It required a lot of intensive manual labor that was very inefficient, and the interpretation of the job ticket was very much error prone. This is when they came to me and asked, “Can you automate this?”

There were a couple different methods I could have chosen. **The first was the go-to method,** which is what I spoke about in 1995 by the way. I was creating hot folders in which you dropped the files. The problem was that for every roll up to 42 inches, you had to set the size. Then you had to set a page size inside that folder.

We typically use three different roll sizes. We have about 70 or 80 different page sizes. So, we were talking about 210 to 260 or 280 different specified folders that the operator needed to drop files into. It immediately became a management nightmare. I looked at this thing and my first goal was to convince management this was a bad idea.



Option B was to drive it using automation via a job ticket. Because we would receive a paper ticket. The paper ticket had to come from somewhere. It came from data. I wanted that data!

As we moved forward, the first thing we had to do was validate the data coming out of the job ticket. Very non-technical guys punching back data into a system isn't always accurate. We had to go in there and ensure that their data was correct. Then we had to take the PDF file that came in. **Did it match what the job ticket was saying it was doing?** I had to go in there and verify that. The last thing with this lights-out type automation was communication. If you drop something into a hot folder, something's got to tell you it finished or it erred—and if so why, in layman's terms, it was returned. All of this had to be considered and put into place.

Under the hood, how do we drive automation?

You have a job ticket and the data that was being pulled from it. You had to go in there and sort it. This is an abbreviation of that data. You look at what's in yellow. This is what these operators were

reading. You would read the job ticket. You'll see run size, width, and other information. It would tell you how far they wanted to put this on a roll, because the intention was just to impose it for a roll press. It's very simple, right?

You read that job ticket, and you put it down. If you look at the imposition, the first thing you'll notice is there was a lot of paper waste. We're talking about green energy going forward. The guys who were making the imposition couldn't really see it because they were entering data into a terminal. **Could automation do a better job creating impositions?** I think we know the answer: **Yes.**

How do we do it? We came in and I took the roll. Whatever the width the job ticket would say, I would first divide it into fourths.

Does it fit? You look at the page. Obviously it's fitting over the quarter. So, that didn't work. Then we asked, **"Will it fit with thirds?"** Almost, but it barely overlaps, so that's not going to work either. Then you divide it in halves, you take a look at the page and say, **"Does it fit?"** Yes.

The guys would always ask, “**What’s the imposition going to look like?**” Honestly, I don’t know. You drop it in the file, the system reads it and it would calculate the imposition.

How did it work? The operators would drop the file in a hot folder, they would read the estimating system, and pull all the parameters. The next thing we would do is validate that the data that came from the estimating system: the margins, the paper size—this type of information. Jobs will be picked up with mechanical errors in them. So we would preflight the file, check to see if it matched what was on the job ticket. Then we did the best fit calculation for the imposition. You would send an XML file and the PDF over to an imposition software engine.

Then we would clean up behind ourselves, back up the file in case they needed to pull it again from the press, send an email message saying the file was ready, and deliver it to the press. Which press it was sent to would depend on what the job ticket said. That’s very simple automation. The real tough part was the calculation of the fit. All these calculations were done in **TWIST** based on paper size, file size, and similar things.

The first thing we worked with was handling a small book. Some of these books are very, very small. You can print them and you can lay them across, but the problem was they were so small they were tough to fit through a stitcher. The engineering team came back and said, “If the book is smaller than 14 inches, 2-up, can you put them together with a very small gap in the middle? We’ll bind them and then cut them afterwards.”

They added, “This page size here works. Just do this page size.” Forget that. I’ll just do the math and figure it out. If the entire book is less than 14 inches with the margins, the system will impose it that way.

That led to a new problem. The covers have to match the text, so we wound up imposing the covers. No longer were we doing roll fed; we entered into sheet fed. The next obvious question was: **If you’re going to do the covers, should you do the sheet fed as well?** So, now we had to figure out how to impose the sheet fed. For

starters, we would drop a file into the sheet and halve it, and it didn’t work. We would then figure it out into a third. It worked, but there was a lot of waste. You would then try it in a quarter—and, yes, that one worked.

Then we would do the same thing vertically or horizontally and determine if it was too small, there was too much waste. **The next one wouldn’t fit, and you would come in different ways and say, does that fit?** Then you would come in and wind up with a sheet fed imposition like this. Then what you would have to do is set up the template—in this case, a 3 by 4 template, a 4 by 4 template, so on and so forth. From the various samples of impositions we wound up with a 2-up imposition. This is basically a 4-up imposition in two lanes if you divide it across. You wind up with a 3-up imposition and then you also wind up with a 4-up imposition. How it determines this is the size of the web roll and the size of the job. It fits it either 2, 3 or 4-up, you wind up with sheet fed impositions. You have your one bias, two bias and three bias. You can imagine there were many templates that occur. However, I want to stress that the software figures out the best fit. We wound up getting away from estimating it because we figured out things like the marks, so we wound up doing this.

There are many options. Some have very little paper waste while some have a lot of waste, but won’t fit more than 1-up. We came back, with Covid supply issues and green energy, and asked if we could save even more paper. Originally, the files always ran in what I would call portrait mode. As you looked at them, you would wonder, **“What if I rotated this page? Would it save paper? Would it reduce waste?”** On the bottom example, by rotating it, there’s much less paper waste. You could fit a 2-up instead of 1-up in even less space.

Now the system was figuring out the proper orientation because these were small books and the grain didn’t exactly matter with most. The next thing we looked at was, **“what about in the direction of the web?”** I worked in pre-press for years, and you always put a half-inch margin around the border for marks. **What if we cut that down?**

You can imagine that 9.5 millimeters or 0.375 inches was cutting it to what would be considered normal, because the marks would fit. But, what if we cut it down to the bare minimum? I brought it down to 0.1875. The point is, you see a big result from a little bit of difference. If you run a job that's 72 pages and you run 2,000 impressions of that book, you've just saved 800 feet of paper—that's a lot of paper savings.

I calculated 25 jobs—some of them just 300 copies, some of them 3,000 copies. In those 25 jobs, we saved 4 kilometers of paper just by cutting the margin—not the rotation, just cutting the margin. That's a lot of paper savings—a lot less that goes into a landfill and with other sustainable benefits. The system is now fully implemented. All our books are imposed automatically. We've had major paper savings. I can't tell you how much, because we really don't know. It depends on the size of the job and other factors.

We saved 90% of the labor. No longer do we have many people sitting there working. They drop the file into the folder, and it optimizes the file.

It will impose the file and deliver it to press automatically, but what are the flaws? There are flaws in every system. The first one is tracking the job through production. **How do we track that job?** It's a black box. To initiate it, the jobs are manually dropped in. If we drop them too soon, the pressman will lose the file and they have to find the backup.

Then there were emails for every file dropped. Nobody wants to get emails, so this was considered like spamming all the time—and everyone received them because you never knew exactly who needed the email. Then, switching presses

“
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”

would cause a problem. If a press went down, we would switch the job to a different press. This required an estimating change, because we weren't determining the target press and then imposing it.

Our future state is we are going to add **DALIM ES** to the process. **What does that allow us to do?** The job is input once, and we don't have to re-drop it if we want to make a change. The job can now be tracked from ingestion to prepress. I can tell you that the job's in estimating, or in customer service, or at the press—and tell you which press it's actually on, just by logging into a smart view. All the prepress functions are included. The system will determine how to optimize the file, if the file needs optimization. If it's a pickup it just skips right over. There's a lot of intelligence added.

Emails are reduced in our inboxes. Prepress would only get an email if it affected their function. The pressroom would only receive an email when it arrived in the pressroom, and so on. Impositions can be changed, and changes can be made in the pressroom. We are now calculating the impositions in advance, during the entire data validation. We can figure out that, if it goes on the web, we will do this imposition. If it goes on the sheet fed press it will do that imposition. Now we will send it to a certain press and the imposition is done on the fly as it's delivered to the press.

If the press goes down, we can send the job to a different press and **DALIM ES** will recalculate the job and deliver it to the other press. Now we can swap back and forth, change facilities—whatever, on the fly. And, we get accurate reporting—information of the job that was printed, where it's at, how long it took, and so on. The solution was rolled out March 6, 2023.

Additional thoughts:

1) We are not injecting data in the file. It's a separate XML file that is delivered to the imposition software. That was dictated by the imposition system I had to use. In our case, we either manually run it or we use XML. We have to send it an XML file and, along with it, a separate PDF file.

We do plan to move over to dynamic imposition at some point in the future, but in the beginning I was trying to do all the calculations and prevent changing too many things at once. If you do, you get all kinds of problems. The operators knew and trusted that imposition software.

2) What about the mathematics we use to find the right imposition form, especially when we change from different formats? For example, **what if we have a publication that has to go out in different sizes?** Is there someone who thinks about machine learning to do that calculation to predict the optimal imposition format instead of using just mathematics?

At this point we found that the math—simple math—was solid. It was finding the best imposition. It was figuring out when you take a sheet there's X amount of space around the edge where you cannot print. We take that into consideration and try to fit as much or as many pages across and down as possible. There are no unusual algorithms.



Johnny Sutton, Senior Production Technology Engineer, **Shutterfly**

For 18 months we've been doing the impositions this way, and they have always worked. No one's come back and said, "If this was done this way, you could have saved more paper."

The biggest problem we had for a while was: **How is the system going to impose it?** We've got to wait until it comes out. The original question from estimating was **"How do we know what to put into the job ticket, because we don't know what the system's going to do?"** The solution was, **TWIST** is telling them how to impose the page, to enter it in their job tickets now. That's how we got around it. Maybe in the future we'll get a little more 'high-tech'—but we haven't found a problem with it yet.

3) Can we take care of the paper-fiber direction? In France they print only in the direction of the fiber so that when you open the book, it's properly opened. That's tricky. A couple of pieces of information we get from the estimating system are the press and the grain direction. Sometimes they will tell us that the grain direction doesn't matter. Sometimes they'll tell us that the grain direction has to be cross grain or with grain, and we have to honor it. Obviously, if we honor the grain direction, we could be a little limited, but most of the time, on our sheet-fed press, we have the paper in the two different grains. They'll just change the grain direction to fit what we need.

So, that's how **DALIM TWIST** has helped us impose short-run books at Shutterfly. And, there's more to be done. It took 28 years for me to provide an update. I'm hoping the next report will be much, much sooner. ■

The future of sustainable packaging,



built from the foundation of the past

by Sylvia Vitale Rotta





Team Créatif Group started with a love story. Love stories are important because they highlight the need for deep passion and love - not merely a focus on finances and the bottom line. As a creative designer, I am fortunate to say that with conviction and operate by this belief. However, not all businesses can afford this freedom to prioritize passion.

Our business started with two designers; they were artsy and hippies. **Nick Craig** was English. I'm Italian, and we wildly chose France in which to live and create our business. I was born underneath Mt. Kilimanjaro in Africa and didn't even know what snow or shoes were—until I was 12. Then, of course, we had schooling and went to Europe. My parents are Italian. They had a coffee and tea plantation at the foot of the Kilimanjaro. I'm very, very proud of those roots.

Nick was a pure London boy, an incredible designer, and for 43 years, we lived together until, unfortunately, he passed away 12 years ago. However, the love that we left was strong enough for us to carry on our dream.

“
...We decided to open a
design agency in Paris 37
years ago...
”



We decided to open a design agency in Paris 37 years ago. At that time, many French people didn't speak English, and the design world was not known as it was in the English world.

However, we found beautiful Parisian offices. There were only a few of us, to begin with, yet we were lucky enough to be involved with the launch of Apple in France. **Apple** was one of our first clients. We did not participate in the identity of **Apple**. However, we helped make Apple known by producing all of their catalogs, brochures and stands—everything you need to do to launch a brand like that. Then, we started creating and launching brands with other French companies you may know.

For example, you may have children who played with a little character named **Monkiki—Monchhichi** in other countries. In 1986, we did everything for this campaign: designed all his clothes, packaging, branding, and look and feel.

Then, one day in 1991, **John Mars** of the large **Mars Group** came to see us with his cat food brand. His cat food brand encompassed various



colors—green for rabbit, red for beef, and blue for fish. We decided to offer him one creative recommendation. That was purple. The market specialists thought we were crazy going from 5, 6, 10, 20 colors—one per food variety—saying consumers would never find what they were looking for.

And for six months, it was a disaster. We were young and the most hated design agency in France at the time—especially by the **Mars** business people because sales were not good. Then, suddenly, this color started talking to consumers. Purple is a brilliant color to represent cats because they are cold and hot. They can be very affectionate animals and then very aloof. And as you know, purple is a blend of magenta and cyan. Today, if you go to the pet food shelf, Whiskas has become that iconic purple color. We can honestly say—and even the client himself says—that it is thanks to this purple that **Whiskas** is alive and so successful worldwide.

Some of our other iconic jobs include working with **Antoine Riboud** at **Danone**. In 2005, our agency had the idea to add a smile to the **Danone**



logo well before **Amazon** had theirs and before **Smileys** were even around. We also designed the **KISS** pot, a cup of yogurt that was rounded at the bottom, which meant there was less food waste, contrary to the **ERCA** cup—a square cup. This new design is now found throughout the range of yogurts.

Another of our accounts was the **Laughing Cow**, the problem being how can we give distinctive assets back to a brand. The **Laughing Cow design** was following what everybody else was doing—a blue sky and a green field—because that's where cows live. But, this design did nothing for sales because it just looked like the private labels. So we decided to give **The Laughing Cow** a makeover and bring the iconicity it is known for today to the brand. We gave her a haircut, her eyes grew, and she got beautiful earrings. In a word, we made her sexier.

Another packaging design story we were a part of was for **Kinder Chocolate**. For seven years, **Giovanni Ferrero** tried to change the image of a little boy on the famous Kinder pack. Because that little boy is 54 years old today, it wasn't pos-



sible to keep this design, especially considering the effect of social media, having a 54-year-old gentleman on this iconic chocolate pack. After seven years with different agencies, our agency came to them with a peekaboo design. Now, the little boy is playing hide and seek behind the chocolate bars. This packaging was tested in eight countries simultaneously before any decision was made to launch it.

Team Creatif was lucky enough to become **B Corp certified** on the 21st of May in '22, a challenging endeavor. Every three years, you have to recertify. The objective of a B Corp is to do business as a force for good: for the planet, the social environment, etc.

One of the projects **B Corp** organized is for **Fiers**, an incredible company whose products are made by people with disabilities. The people with special needs fill the bottles, add the labels, and do other tasks. Then, it's sold at a regular retail price.

The United Nations asked us three years ago to help them develop a brand for smallholder farmers in Africa. We visited them and created the brands **Terr'Ivoire** and **Terr'Africa**. Depending on the country, it becomes **Terr'Senegal**, **Terr'Congo**, Terr'whatever. Most smallholder farmers don't have marketing help or know how to sell their products. Instead of selling them in bulk at very cheap prices, they are now assisted to sell their products under the Terr' brand—and

the **United Nations** is putting in place a sales-force that will help sell the brand. We are now traveling to **Tanzania**, my country, and **Kenya** to do the same for them. It is a huge program run by an **IFAD group** (International Fund for Agricultural Development) in Rome associated with the global **United Nations** team.

Team Creatif has offices in **Brazil**, the **US**, **Portugal**, **France** (of course), and **Asia Pacific**. We are a family business, and we are very, very happy. I don't know how long we will survive because things are becoming very challenging. But, hopefully, it will be long enough for my daughters to take over, as they recently became officially part of the group.

We have a large organization in **Brazil**: 120 designers and execution and production teams for digital artwork. **Brazil** is an incredible country. We also do work in **Asia** and **Australia**.

“
...This packaging was tested in eight countries simultaneously before any decision was made to launch it...
”

Team Creatif can also provide short-link brand narratives, brand content, brand activation, and everything tied to digital and social media. We work with many famous brands, such as **Blini** and **Oasis**. We also help with retail architecture for sustainable shops, working with **La Ruche Qui dit oui**, Carrefour, and Intermarché.

In 2017, I was lucky enough to receive la **Légion d'honneur**—‘knighted’ in English—from **President Macron** for being an Italian person driving a French organization as an international company. We have also received **Red Dot Awards** for excellence in design.

And in May 2022, I became **president of the EPDA** (European Brand & Packaging Design Association), which we celebrated in **Bologna**, Italy.

What is the **European Brand & Packaging Design Association**? Our goal is to connect the design world among ourselves and people like yourselves: those who help us work every day with technology, such as printing technology or automation technology, like workflows. Our collaboration between everybody involved in production as well as design agencies will show clients just how vital our working together is. We're not separate elements of the production process; the **EPDA** shows we are all united.

While we empower and celebrate European brand design, we include **China**, **Taiwan**, **Japan**, and the **US**. We provide a platform to exchange, network, and learn from each other. We often involve one or two sponsors from the industry to participate in our events.

“
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It's quite a big association representing about **60 designers**. Members range from 4-person agencies to 300-person agencies like us. The **EPDA** covers all aspects of design: communication, product design, and, of course, digital retail design. We try, as designers, to be game changers, but we do not consider ourselves painters or artists. Today, we are more conscious than ever about the impact we can have; we know we need to be very careful with the environment, workers, governance, communities, and customers. We know our role and how important it is to try and shift brand owners—the **Danones**, the **Nestles**, and the **Coca-Colas** of this world towards reducing our impact on the planet and avoiding a climate disaster.

Whenever we are in **Brazil**, we go for a 10-kilometer walk every morning. Three, four, or five years ago, we returned with about 15 kilos of trash. It was just awful walking along the beach and seeing the mess. Gradually, we saw a bit less rubbish on the beach every year. The tides have changed. This routine may be a logical solution to seeing less trash. Or perhaps there may be less pollution slowly reaching the ocean. **However, it would be fantastic to have even less pollution.**



This year, every day, we collected about five kilos of rubbish on the beach. The beach is 950 kilometers long—we only covered 10 kilometers. Our role as designers is to try and avoid all this pollution because this is the future of our business, but simultaneously, we must stay user-friendly—iconic to the brand. We can't all start doing bulk. The industry would go out of business if everybody went in bulk. We need to be sustainable and responsible because factories must work and carry on working.

So, what is the right packaging?

The **right packaging** could be a circular design. There is a fantastic example of a project we did with our partners in London for Häagen-Dazs: the creation of a large 500-liter tub of ice cream. The tub has a double coat layer, so the ice cream never gets wasted. It's always kept cold, and you can return it to the recycling loop process to be washed and refilled. Some countries, unfortunately, like **France**, the **UK**, the **US**, and others are not yet geared up to that.

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...By working together, we can have an enormous role to play in improving and producing what the world needs and the consumer needs...
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There are some countries, however, for which this process works well. You can see that they take empty boxes —the empty **Häagen-Dazs** tubs. They wash them and return them to **Häagen-Dazs**. **Lessieur** and **Bonduelle** are using a similar process, and **Bonduelle** is doing quite a nice business with glass jars. They're taken back, cleaned, and returned to **Bonduelle** for recycling. There is some product packaging that uses less water. We have to start looking into how we can economize water. There are a few examples of cosmetics that have cut down on plastic and reduced water use—not only in the packaging but also in the product itself.

Reusable packaging is very, very important. How far will the consumer go to follow all these efforts? We don't know. However, there are extensive trials of sustainable packaging from companies such as **Nestle**, **Nesquik**, **McDonald's**, and **Burger King**.

Office lunches and lunches at seminars and conferences are some of the worst types of meals because of all the plastic that gets thrown away. If it's reusable, that could be a solution, or we could aim for more paper packaging. However, we must be careful because soon, no trees will be left. So, we can't eliminate plastic completely. We must be extremely responsible. Plastic is still needed. Some products cannot exist without it. However, we should make them recyclable, and we, as designers and industrialists, have an important role to play in this scenario.

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Then, there is smart packaging. How can packaging eliminate food waste by being temperature-driven in the fridge? You could be alerted when the product is going out of date, so you could eat it instead of forgetting it. A watermark helps to recycle packaging using the proper process. And, of course, there is the possibility of bulk, refillable packaging.

All of this is influencing the future of packaging. What is important is how we, as designers and industrialists—whatever side of the industry we belong—can all help brand owners realize that there is no plan B or planet B. We have to act as quickly as possible in this transition.

By developing partnerships and working together, the better things will be with our retailers, our investments, consumer expectations, brand ambitions, and technology. All the technology we implement, from A to Z, demonstrates that we're a very complex business. We're not in the advertising business involved in a different type of creative work. Everything we deal with is much more complex.

By working together, we can have an enormous role to play in improving and producing what the world needs and the consumer needs—avoiding food waste and being as sustainable as possible. Together, we always believe that we can move mountains. As the EPDA and designers, we dare, we share, and we try to shine.■



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