



# Print Miracle

RNI Reg. No. 65957/96

The Official Journal of Kerala Master Printers Association



## Print & Beyond 2018 and GC Meet - Events to remember



Print & Beyond 2018 at Kochi



239th GC Meet at Alappuzha

How print can grow its brand  
*Ramu Ramanathan*  
Editor, *PrintWeek India* and *WhatPackaging?*

Rowing with the Tidal Waves of Printing  
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**Ganesh Kumar**, Product Manager – Labels

Email: [ganesh.kumar@heidelberg.com](mailto:ganesh.kumar@heidelberg.com)

Mobile: +91 95000 20516

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# Print Miracle

The Official Journal of Kerala Master Printers Association

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For commercial and editorial:

Kerala Master Printers' Association  
Casa Grante Building, 2nd Floor,  
Deshabhimani Junction, Cochin - 682 017.  
Phone : 0484 - 4042715  
E-mail : printmiracle1@gmail.com  
kmpacochin@gmail.com  
Website : www.kmpa.in

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Dear friends,

This issue has been a bit delayed for various reasons and my humble apologies for that.

*Print & Beyond 2018* was a remarkable event this time around and we had sessions packed with information on Books and Publishing. The keynote speaker Mr. Thomas Jacob took us through a fascinating journey back in time when newspapers had just started to come out from Kottayam; almost a century back. It indeed was a journey back in time.

While Thomas Jacob took us back in time when newspapers had just started to come out, my friend Ramu Ramanathan of *PrintWeek India* offered us a peek into the future during his address the next day during the Governing Council Meet. It was both exciting as well as a bit intimidating to hear about the new disrupters in Print who use digital business models to generate customers and get across their products to them. We have reproduced Ramu's speech in Page No. 9 for those of you who missed it. Do not miss it dear friends.

Being obsessed with quality is rare. Such perfectionists are the ones who transcend the limitations of business and creates an enterprise that stands apart. JAK Printers is one such enterprise which is synonymous with quality and perfectionism. Khushru Patel of JAK Printers explains his philosophy on quality, response time to clients, people management skills, and his perspective on life itself. In many ways, this session by Khushru Patel was one of the highlights of this Print & Beyond. Also the session by Bhuvnesh Seth of Replika Press was a real eye-opener in terms of opportunity in the Books and Publishing business.

The Know Your Member column this time introduces to you Mr. Louis Francis who is one of our recently joined active members. Mr. Louis is definitely one of the entrepreneurs to watch out for and Photopark is one real case study in quality and technology implementation. Read more about this in Page No. 30.

Happy reading dear friends!!

Raju N. Kutty  
Editor

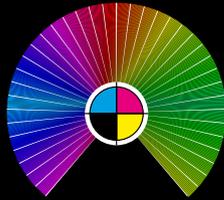
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Dear friends,

First of all I would like to extend a warm greeting to our readers across the globe. This year has been eventful for us at the KMPA. Yet another mega event, Print and Beyond 2018, which was smoothly coordinated and executed, is a feather in the cap of our organization. We were delighted to have Mr. Akihiro Komori, Dy. Group General Manager (Overseas), Komori Corporation, Japan, as our chief guest in the seminar. No other event has earned the prestige of being presided over by a delegate from a world famous corporation.

For our keynote address, we were able to rope in the retired Editorial Director of Malayala Manorama, Mr. Thomas Jacob. We thank him for his kind words and reflecting on the situation of printing and how media houses are mutually inclusive. The other speakers, Mr. Bhuvesh Seth, Mr. Khushru Patel, Mr. Ramu Ramanathan and Mr. M. Suresh Nair stayed true to our theme of 'Books and Publishing'. In the program, the first two sessions were about business case studies and the final one was regarding book binding.

Our true challenge was in merging both the Seminar and the 239th GC meet of the AIFMP. But with the correct decentralization of duties and events to be conducted, these went on successfully, without any hassle.

I would like to add that the wonderful idea of conducting the seminar in the houseboat while cruising through the beautiful backwaters of Alleppey was an enriching experience.

Last, but not the least, I would like to thank all our members for having put in their best efforts to make this event stand apart. There are interesting articles and the industry news that are relevant to our times. On behalf of KMPA, we hope you have a pleasant reading experience.

Regards,

A handwritten signature in black ink, appearing to be 'S. Saji', written over a horizontal line.

S. Saji  
President

# Print & Beyond 2018 and GC Meet - Events to remember

For KMPA, *Print & Beyond* has always been an emotion more than an event. Ever since we started off in 2014, each *Print & Beyond* has been carefully conceived and executed. And we have always tried to shape the event around a theme. The overarching philosophy of the event is the concept that the printing of the future is going to be more than spreading ink on paper. It is more about Print being a means than an end in itself. It is the means “towards creating great products”.

Over the years we have had events centered around the *Beyond* aspect of print, packaging, and this time we came around the idea of wrapping *Print and Beyond* around the theme of “Books and Publishing”.

Print & Beyond 2018 was conceived during our tour of Japan in September, 2017. Prof. Dr. Rajendrakumar Anayath and our president S. Saji were instrumental in this

and the initial shapes were arrived at during a dinner hosted at the Komori headquarters by the legendary Yoshiharo Komori, Chairman and President, Komori Corporation, Japan. During the event he also graciously agreed to be the chief guest of the day or if unable to attend, he agreed to send Mr. Akihiro Komori to represent him on behalf of Komori Corporation.

This was a big step and gave us the impetus to plan the other things involved in the event. True to style, Saji put together the team to execute the event then and there and Prof. Dr. Rajendrakumar was the obvious choice to head the event as its chairman; considering the role he has played all these years in the conduct of the event. The team returned to India with the satisfaction of having completed the first phase in conceiving Print & Beyond 2018.

Various options were discussed about the selection of subjects and speakers on the theme of “Books”. We finally zeroed in on our old time friend and guide Mr. Ramu Ramanathan of *PrintWeek India* who always has some of the most innovative and fresh ideas. With his help and support, we finally shortlisted Mr. Thomas Jacob: former Editorial Director of the *Malayala Manorama* group of Publications as our Keynote speaker. (Mr. Thomas Jacob is one of the architects who shaped *Malayala Manorama* into the leading newspaper and media house that it happens to be today.)

In addition, with the support and guidance of Prof. Dr. Rajendrakumar and Ramu, we finalized Mr. Bhuvnesh Seth of Replika Press, Haryana, Mr. Khushru Patel of Jak Printers, Mumbai and Mr. Suresh Nair of Welbound Technical Services, Mumbai as our other



*Print & Beyond 2018 seminar being inaugurated by Mr. Akihiro Komori by lighting the lamp.*



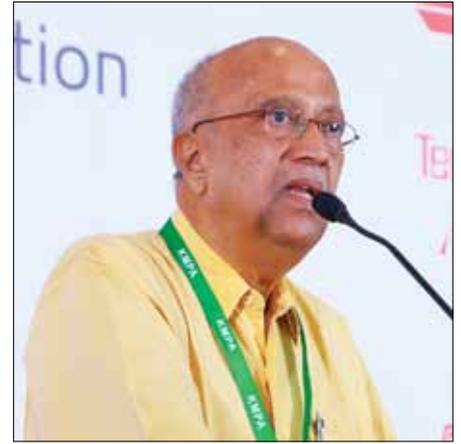
*Mr. Akihiro Komori, Dy. Group General Manager (Overseas), Komori Corporation, Japan*

speakers of the day. The first 2 sessions were business case studies and the third session was on technical aspects of the book binding process.

The conduct of the event was planned to the last detail and Saji by this time had perfected the art of "Management by delegation". The conduct of the whole event was broken down into components and each individual component was delegated to one committee which would be headed by one member who would be the Chairman. This head would be assisted by a couple of

members. The committees were selected meticulously and each committee was asked to prepare a report of what he intends to do to perfect his role. This was then reviewed during every Monday meeting and by the time the event day arrived, each member had a crystal clear idea what is expected out of him and how he is to deliver. There was no room for confusion whatsoever. So perfect was the preparation. It really was a lesson on event management that none of us would forget anytime soon.

The event is now behind us and thankfully



*Mr. Thomas Jacob, former Editorial Director, Malayala Manorama*

we received favourable reviews by and large. It has given us the confidence and energy to think ahead and ensure that each *Print & Beyond* proves to be one step better than the previous one.

With each event, we hope to make *Print & Beyond* the go to event for every printer from this part of India and this time we had the added happiness of seeing many of our printer friends from neighbouring states also join due to the GC Meet which was planned for the next day.

When our president initially announced



*Prof. Dr. Rajendrakumar Anayath, Chairman, Print & Beyond Seminar 2018*



*Panel discussion moderated by Mr. Ramu Ramanathan, Editor, PrintWeek India.*



Mr. Bhuvesh Seth, Managing Director, Replika Press, Haryana



Mr. Khushru Patel, Managing Director, JAK Printers, Mumbai

thing to have happened to us and happily, Saji has been proven correct. The whole team rose to the occasion and KMPA pulled off something most of us thought to be a little too audacious – *Print & Beyond* and 239th GC Meet of AIFMP side by side. By and large, the guests who attended the GC Meet were happy and this is in no small measure due to another unconventional idea: that of conducting the conference on a Houseboat!!!

It gladdened our heart to receive emails later on saying that by far this was one of the best GC's ever. The houseboat cruising around the mesmerizing backwaters of Alleppey was quite an experience for even those of us who

that *Print & Beyond* would be clubbed with the 239th GC Meet of AIFMP on top, we were skeptical about the idea. We were worried about the logistical issues of managing both events. But our president was confident in the team and he simply announced "this team is capable of anything. All we have to do is break down the event into smaller components assign the right people and review them. Encourage them and gently guide them. This team will pull it off." It did sound good but most of us were still a little anxious about what all might go wrong when we have 2 big events simultaneously.

In hindsight, this was perhaps the best



Mr. Ramu Ramanathan, Editor, PrintWeek India



Mr. M. Suresh Nair, Chief Technical Officer, Welbound Technical Services, Mumbai



AIFMP Office Bearers during the 239th GC Meeting at Alappuzha.



belong here and have been on house boat rides. But this one (owned by the charming, low key young entrepreneur Mr. Jaydeep) was really special and the mood and ambience was such that even Mr. AMSG Asokan, President and Mr. Arvind Mardikar, Secretary, AIFMP mentioned that they were able to transact heated business with more ease than usual. The backwaters of Alleppey have that therapeutic effect on people I guess.

All in all, it was 2 days of continuous work as well as celebrations. We worked hard and then partied harder. All of us returned from Alleppey, tired and yet fresh. Tired in body and fresh in spirits !!!





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# How print can grow its brand

**Ramu Ramanathan, Editor, *PrintWeek India* and *WhatPackaging?***

This is the first time I have delivered a talk on a houseboat.

I thank the All India Federation of Master Printers and the GC members for this unique honour.

Even as I stand in front of you the boat has exited the Alzhapuzha backwaters and entered the Wyanad lake. If you look Eastwards, you can see the Western Ghats near Coimbatore and the Palakkad gap. It matches the gap in the central highlands of Madagascar from which it originated as a result of volcanic eruptions 88 million years ago.

This is the history of this land 88 million years makes one feel humble and respectful.

## ALL ABOUT BOOKS

Yesterday, there was a full day seminar which was hosted by the Kerala Master Printers Association in Kochi. More than 200 delegates discussed books.

The India Book Market Report state the book numbers for 2015 is ₹32,000-crore. This is the size of the Indian book market, out of which 94% is for education books.

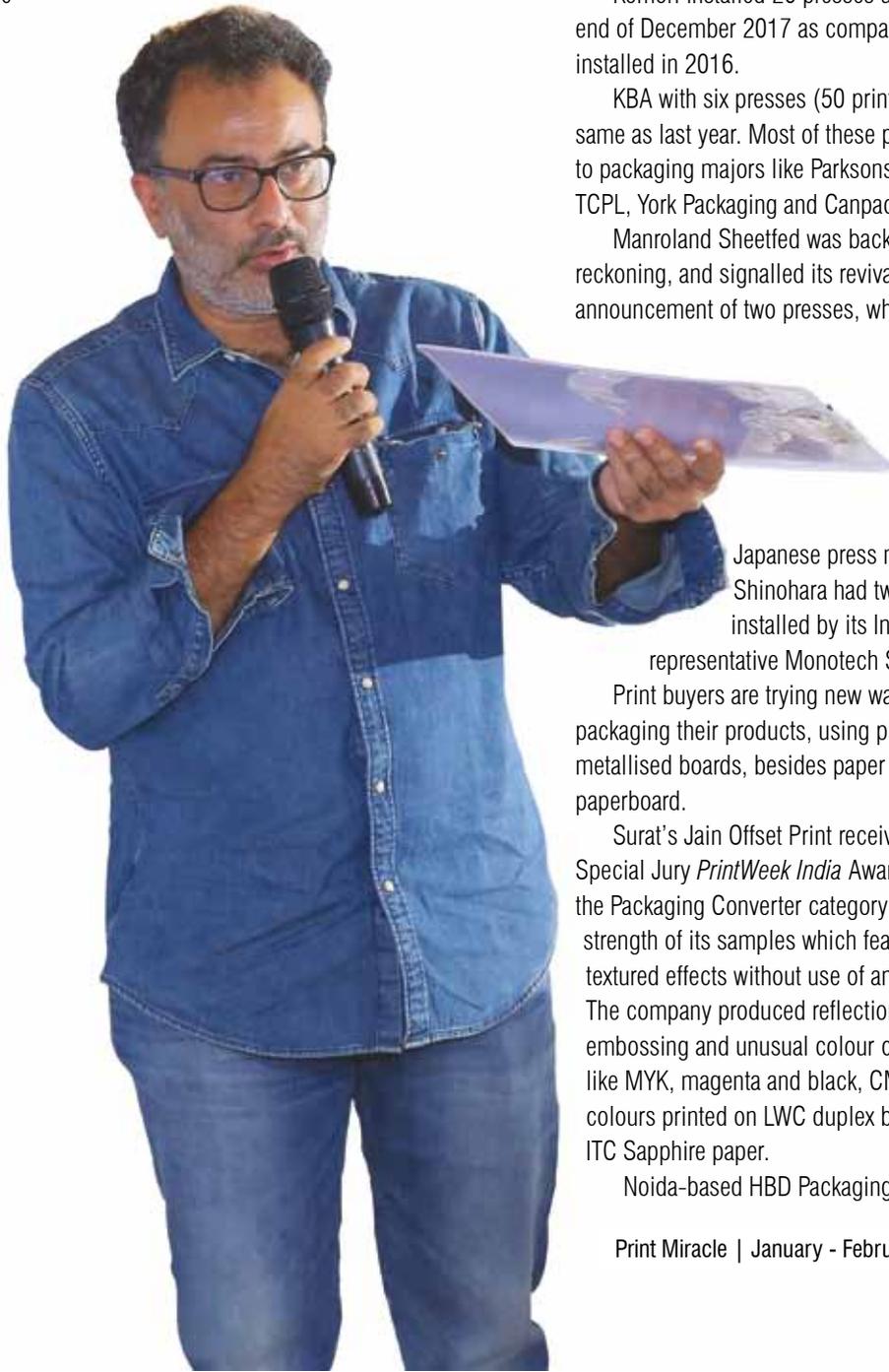
Only ₹1,800 crore is non-education trade books, and ₹30,000 crore is for education book market in India.

India is the sixth largest book market in the world, and currently the second largest for books in English, behind the United States. Demographic trends support the high growth rate of the industry. Adult literacy levels in the country, now at 74 percent, are projected to hit 90 percent in 2020, which is expected to continue feeding demand for books.

A growing literacy rate, estimated to reach 90% in 2020, government spends on

education, digital initiatives, and outsourcing of publishing services to India, are all identified as the strengths of the Indian publishing industry. While the market is highly fragmented, it is also experiencing consolidation, in part as a result of the involvement of foreign multinationals.

The point is, we are looking at a market which is completely unorganised. And all of us are looking to transform it into an organised and consolidated market.



## SHEETFED SURVEY

Last year in 2017, as per a *PrintWeek India* sheetfed survey, around 75 new presses were installed in India, most were loaded machines.

Heidelberg finished on 24 new printing machines, same levels as last year.

For RMGT, its India representative Provin Technos notched 15 installations, six of which were repeat orders from its existing customers.

Komori installed 26 presses until the end of December 2017 as compared to 31 it installed in 2016.

KBA with six presses (50 printing units), same as last year. Most of these presses went to packaging majors like Parksons Packaging, TCPL, York Packaging and Canpac.

Manroland Sheetfed was back in the reckoning, and signalled its revival with the announcement of two presses, while the

Japanese press manufacturer Shinohara had two presses installed by its India

representative Monotech Systems.

Print buyers are trying new ways of packaging their products, using plastic, metallised boards, besides paper and paperboard.

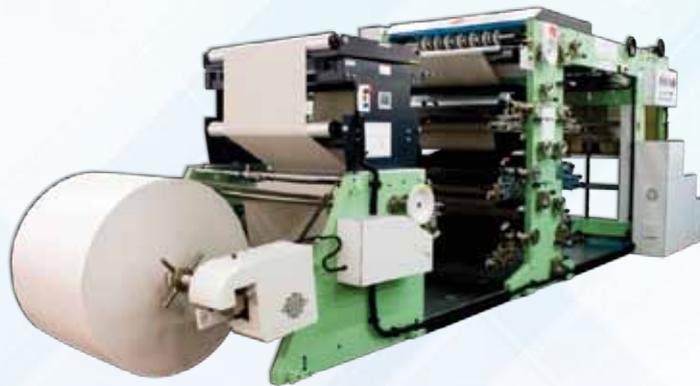
Surat's Jain Offset Print received the Special Jury *PrintWeek India* Awards in the Packaging Converter category on the strength of its samples which feature fine textured effects without use of any chemical. The company produced reflection micro embossing and unusual colour combination like MYK, magenta and black, CMY and spot colours printed on LWC duplex board and ITC Sapphire paper.

Noida-based HBD Packaging received an

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Award for the Alo Frut carton. It was produced a special MetPET printing with drip-off coating. The job is printed on a Roland seven-colour with online coater.

## A BRIEF LOOK AT INKS

The estimated growth in the newspaper segment was around 2% and in packaging around 8%. The bottomline reduction for the industry was in excess of 20-25%. This reduction in profits cannot be totally passed on to demonetisation and GST. The major reason for lower bottomline was the increase in raw material prices and the industries' inability to get a price increase from the customer.

The All India Ink Manufacturers Association had taken up with GST Council the 18% levied on inks and we were successful in reducing it to 12%. Again, we approached the GST Council to reduce the GST on varnishes and I understand they hope to bring it down to 18%.

All of us love our cars. And most of us pay through our nose to fuel it. The future looks scary. There is expected to be an increase in petroleum price. How much will this affect the ink manufacturers' input raw material prices?

Not only petroleum, the prices of all raw materials are on the up since 17 October 2017. We expect the prices of inks to go up by around ₹8-10 per kg and UV coatings to rise by ₹30 per kg.

Gravure still enjoys 85%+ of the liquid inks segment. But we see new investments in the CI flexo and narrow web segment by the existing gravure printers. Flexo will definitely have higher growth than gravure in the coming years.

The total global ink market is estimated to be around USD 16-17 billion, which includes all kinds of inks. The UV inks will have to be 20% if it has to be worth USD 3.5 billion. This seems to be incorrect.

In India, we estimate UV inks market to be close to 2,000 tonnes and UV coatings around 4,500 tonnes. This is less than 3% of the total ink market.

## SMALL CENTRES RULE THE ROOST

Even as we are gathered here, there is news of a fully loaded Komori press being

installed in Cannanore.

Commercial printers in small towns print coupons, tickets and ballot papers are mostly produced through a combination of offset and digital presses to ensure variability through printing numbers and barcodes. These printers who were earlier looking at pre-owned or refurbished presses are now opting for a new press. Komori's Enthroner presses have been the preferred choice of such printers. For example, in small towns like Ludhiana and Kala Amb in North India, Insight has installed at least five Enthroner 429 presses.

However, in these small centres, there are packaging converters who are opting for higher configured presses with coaters. Sai Swaram in Vadodara (Gujarat) has installed a Heidelberg CX 102 seven-colour plus coater with Multicolor technology; Ruchira Packaging in Kala Amb (Himachal Pradesh) has a Komori GL640 with coater, while Agarwal Print Media in Meerat (Uttar Pradesh) has installed an RMGT 920-4 colour UV press.

Peter Rego of Heidelberg says, "We are seeing a trend where customers are modernising and getting in faster and smarter machines – presses that can print more than 100 short-run jobs in 24 hours, or 325,000 sheets or more in a day, at low wastage with consistent top quality. The mantra is work smart – reduce touch points and wastage."

According to Neeraj Dargan, managing director at Manroland Sheetfed, the major trend shift is towards value addition, online and inline accessories like specialised coating systems, UV, drip-off etc for finishing the job in one go. "Also, there has been an acceptance of higher automation in quality and productivity tools on the machines," he says. Manroland's Evolution 700, an eight-colour straight printing press with inline coating unit at Jash Packaging is India's first.

Small centres are the main buyers for the new machines now. 50% of the machines are with coaters and UV-preparation. More and more customers are looking for LED UV for value addition."

## INDOT: CASE STUDY

Indot is headquartered in Chalakudy in Kerala. The parent company, Indot Color

World is a five centre operation for photo albums with centres in Chennai and Pune which is powered by a fleet of HP Indigos. In addition, there are multiple collection centres across Kerala.

Ever since the firm invested in two Fujifilm Acuity Advance Select machines, there is bullishness in the air. This flatbed UV inkjet can print on any substrate – plastics, wood, acrylic, glass, board, metal, ceramics, textiles, carpeting, and more.

Operations at Indot on the Acuity Select are an eye opener. Commercial printers print on paper. Packaging converters extend it a bit more. But Indot raises the bar with an array of finished products.

Today, Indot is a leader in photo album production and photobooks. The company reigns supreme. Sushil Kumar, managing partner of Indot says, "Leading photographers seek customised and unique products, based on their themes for the wedding/ event. So they have been approaching us for better finished products."

## BIZONGO: CASE STUDY

Packaging as an industry is ubiquitous, used by every small medium enterprise across the table; packaging as a whole has been growing at a phenomenal rate of 15% CAGR. With over a million possible SKUs and a highly fragmented supply side consisting of over 30,000 vendors procurement of the 'right' packaging turns out to be a tedious task in the end. We saw a lot of potential for disruption in this industry. Print being an essential part of any packaging manufacturing process was an obvious industry for us to target along the way.

Bizongo was founded by three alumni of IIT Bombay and IIT Delhi in 2015 with the realisation that B2B trade across companies mainly happen offline and is a very tedious process. Their leadership team consists of alums of companies like Microsoft, ITC, Gravitas, Paypal, Housing.com, Snapdeal.com

Their main focus categories are food packaging, packing and shipping, packaging bags, bottles and caps, material handling and warehousing materials.

They follow the model of contract manufacturing with manufacturers, which

helps us get a control on the supply side.

Again even as we are gathered here, the International Finance Corporation, the private-sector investment arm of the World Bank, has proposed to invest up to USD5 million (around ₹32 crore) in Bizongo, an online business-to-business marketplace for packaging materials.

Bizongo operates as a B2B technology platform providing one-stop-shop packaging solutions to small and medium enterprises (SMEs) and large companies. The company curates, on-boards and provides access to SME packaging material manufacturers across India.

Ladies and gentlemen, this is the future.

### **QUARTERFOLD CASESTUDY**

Nilesh Dhankani, CEO of Quarterfold Printabilities used to design and develop advertisements for the websites. This had happened right after my graduation in 2000.

Today, he handles 120 containers to the African market. That is, two containers a day in the past two months.

He does not own a printing plant. But he relies on a pool of printing presses.

While approaching the publishers in 2014, Nilesh Dhankani talked about books from a designing point of view and the ways in which the aesthetics of the book could be improved with ideas like anti-piracy metallic foiling on the book cover or more colours and four colour illustrations inside the text pages of the books. His team started redesigning the books for the African publishers from India and it turned out to be a huge success.

Most of these books were textbooks which were getting printed in black and white. This was because of the local unavailability of four-colour machines. For four-colour printing jobs, the publishers had to print the same job for four times on a single-colour machine. Plus the paper that they would import was at a heavy price of around 30% import duty at that time. Whereas worldwide there is no import duty on textbooks.

Nilesh Dhankani works on the principle of zero rejection. Matching the delivery time that the customers expect is a difficult task for a single company to handle. We get a lot of information in advance from our customers due to the mutual trust. This enables me to

know the cutoff size of paper and the inventory starts getting ready for the job that is yet to arrive. Dhankani has eight machines at various print shopfloors that are always dedicated the work. Which is how they delivered six million (60 lakh) books in a month for one of the ministries of education in Africa. This was achieved by printing in the cities all across India that were closer to the port. Quarterfold team members were stationed at the shopfloors for the whole month till the job got delivered. There wasn't even a single copy that got rejected from the 65 to 70 containers that was delivered.

Dhankani says, There are many unorganised Indian printers who over-promise and under-deliver. Some of them resort to shortcuts to get the work done. I make it clear right from the beginning that no work will match their expectations at 100% and that there is not a single printer who will be able to do it. This transparency helps them to trust me at a personal level and which later gets extended to our business prospects.

Dhankani mentions cross-selling. he says, I had bought the rights of a storybook from one of the publishers in New Delhi for the African market. Now, it was all about cross-selling from hereon. It was a win-win situation for all of us. The publisher in New Delhi is getting paid by me since I bought the rights. The publisher in Africa is happy since the content that he is getting from me is free of cost and I do not charge for it. And I get to do the printing of this book for a lifetime since I hold the copyrights in the African market.

### **CREATIQUE CASE STUDY**

Let me introduce you to Creatique with ops in Delhi and Mumbai.

Creatique Esporre began its journey in 2012. Amarjeet Kaur, managing director at Creatique says, "We opened the doors of the company to provide creative designs with a uniqueness of design to achieve the goals of our clients. The name Creatique is a combination of Creative and Unique." After the initial investments in wide format kit, the Fujifilm Acuity was installed in 2016.

Inderjeet Singh, the director at Creatique who is a professional architect has a very clear roadmap for the future. He says, "In the next

three years, we will be among the top five Indian companies in applications, backlight and signage industry."

This is where the Acuity has benefitted Creatique. Singh said, "What changed things for Creatique was when Fuji announced they would produce thermoforming. Apart from the fact that it is high quality, it is also saving us on labour time and on materials involving lamination and sticking prints onto panels."

Singh said, "The ink has elongation properties of 300%-400% when heated, and returning to its normal state once cooled. Plus there is no crack in the product due to the Fujifilm Sericol's new ink's flexibility and ability to heat and cool without cracking or flaking."

The Creatique projects are customised for the window retail market, all the projects are challenging and there is a huge amount of client appreciation for the projects. Singh said, "Sometimes in the quality, shapes and delivery for all kinds of markets that include display graphics, signage, POS, P4P and packaging."

The key advantage, in this day and age where "everything required in two minutes", according to Amarjit Kaur is how her team is now capable of producing 1x1.5m completed panels in around 10 minutes, when previously these jobs would have taken more than 10 minutes before finishing.

Creatique has been taking on jobs requiring a variety of materials, including wood, foamex and board.

### **PACKAGING SERVICES FIRM**

Money need not be spent only on hardware and factories.

Providing artwork and outsourcing colour management services to brands and pharmaceutical companies globally is one way to go.

Indian printers have a solid command on RGB and CMYK.

For example, Label and Artwork Management (LAM) is an extremely complex business operation that involves several stakeholders working together to deliver compliant artwork.

The challenges are: Pharma companies annually deliver a few hundred to several thousand artworks based on their product

portfolios. While the timely delivery of packaging artwork is crucial to business, its quality is paramount to a successful program. The implications of a low quality product can be catastrophic. A single mistake in labeling can cause recalls, lawsuits and millions of dollars in compensation and regulatory fines.

What a pre media firm needs to look at is, the importance of meeting parameters such as: Quality; Productivity; Turn-around-time (TAT); Compliance; Traceability; Transparency ... continues to be an ongoing challenge.

The Artwork Management System eliminates errors. These errors can be: technical errors like incorrect barcode and Braille, incorrect logos and colours, design and strength errors. It can also be content errors like an ambiguous presentation of information, omission of data and incorrect symbols.

The benefits of the system are: cost reduction through improved efficiencies; reduced asset misuse (wrong versions, errors, reprints and recalls); increased speed to market and timely product launches ensured;

and better asset reusability - common database.

A company like Gartner seeks prominent labeling and artwork software providers across its clientele. According to Gartner, end-to-end solution that serves the entire packaging supply chain, emphasis on the ability to design and review labelling and artwork in 3D, strong functionality and ease of use are key strengths.

This means artworks for more than 300 brands. The solutions could for life science, cosmetics and personal care and food and beverage industries. From offices in New Jersey to Copenhagen.

### PRE MEDIA FIRMS

Printing and creating innovative design has always been outsourced at a global level in the recent years.

Today, India is the first choice when it comes to designing and pre media outsourcing. 66% of major publishers voted that they will seek outsourcing services from India.

Pre media have achieved a growth rate of 5.8% in India in the year 2014-15. It has led to the registration of 1,05,443 new publications.

The report also showed that India is ahead of the US, UK, China, Philippines and the Australia. 30% of firms from the USA seek pre media outsourcing services from India. Similarly, Philippines (18%), UK and China (16%), Vietnam (8%), and Australia (5%), remaining 18% followed other locations. The survey also indicated major growth in outsourcing firms of about 30% to 40% solely in India.

Survey also indicated that 42% of the companies are planning to increase outsourcing by 25% to India, while 33% will outsource at the present destinations.

### FOOD FABLE

The World Food Show in November 2017 was huge. Food services emerge as a key segment of Indian economy. The Indian food services market in India (organised and unorganised) is estimated at ₹3,37,500-crore

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in 2017 – and is projected to grow at a CAGR of 10% over the next five years to reach ₹5,52,000-crore by 2022.

The question to ask is: How is print and packaging readying for this challenge? Does the industry have a plan?

Harsimrat Kaur Badal, announced at the end of the three day World Food India fair in November that USD11.25 billion investments were committed in the country's food processing sector. She added, with government funds put together, the total investments signed have reached USD18.84 billion.

Later, the minister explained during a press briefing that the investments are promised in areas of food processing, beverages, logistics, wholesale and retailing, e-commerce, organic farming among others. Badal said, "The government has inked 50 MoUs. These are not just pieces of papers that we have signed. A lot of homework has gone into it. A lot of work which is going to get done," she said.

15%-25% of this is dependent on food packaging.

Already international players like PepsiCo has 62 manufacturing facilities across India. The state of Tamil Nadu is one of the biggest markets for the company bringing over ₹1,000 crore in annual retail sales.

### **FOOD INVESTMENTS LOOK HEALTHY**

PepsiCo, along with its partners, will invest ₹13,300 crore over five years to set up a food and beverage plant. Coca Cola will put in ₹11,000 crore for juice bottling infrastructure, fruit processing plants and equipment. Conglomerate ITC and FMCG major Patanjali inked deals with the ministry to invest ₹10,000 crore each. ITC is looking to set up 20 integrated food processing and logistics facilities.

ITC's CEO Sanjay Puri says the company is proposing to invest ₹10000 crore in food processing facilities. While speaking to a business channel, he said, "India's consumption market is projected to triple to USD4 trillion by 2025 with the bulk of expenditure going into food products." Much of this investment is in West Bengal. This is a part of the company's ₹25,000-crore-investment package that it has planned to

invest on 65 projects, including 20 integrated factories for consumer goods across the country.

But at the moment, India is currently only processing 10 per cent of its food, resulting in enormous food waste.

That's right, only 10%.

In its 2015 report, The CSR journal named the United Nations Development Programme as estimating up to 40% of the food produced in India as being wasted. 'About 21 million tonnes of wheat are wasted in India', the report states.

In a recent Food and Agriculture Organisation (FAO) study on 'Save Food' reported 1.3 billion tonnes of food is being wasted annually in India and China.

This is reflected in India slipping further in the 'Global Hunger Index' to 100 this year out of 119 countries and only Pakistan and Afghanistan are lower ranked Asian countries in the list.

### **AN OPPORTUNITY FOR PACKAGING CONVERTERS**

Tetra Pak sold more than 188 billion packs in 2016. Since 2010 it has introduced more than 22 packaging formats in many sizes and at different price points to suit the needs of diverse consumer segments in India. The managing director for South Asia Markets, Kandarp Singh, says, "We foresee the introduction of many new categories like ready-to-eat foods and value-added dairy products. We will bring in new technologies in India to cater to the needs of people and continue to evolve with the market. Since 2012 we have added more than 60 customers and we are confident of adding another 100 by 2020."

India, one of the world's largest producers of food, is also the largest producer of milk and second largest producer of fruits and vegetables. This huge raw material base, paired with a growing 1.3 billion population, presents vast investment and opportunities for the packaging industry.

Arvind Singhal of Technopak Advisors says in his report: Indian Retail has Witnessed Transformation to Papad, Pickle and Pizza. (Published by BusinessWorld)

Singhal has stated in his report, that India will be a USD one trillion retail market by

2020. And food in addition with grocery will be USD 600 billion. Singhal also focussed on how the food service reaches 75 USD trade in this projected one trillion mark.

Presently the food consumption is USD 1320 billion. By 2034 it is expected to be USD 3354 billion. Traditional retail will remain key to food retail in India, said Singhal.

Mumbai and Delhi have a USD 14 billion urban market cluster. Singhal felt, retailers have missed out on an opportunity. With 150 retail outlets perhaps Future retail has accrued some benefits.

### **OPPORTUNITY FOR OUR INDUSTRY**

Rupinder Singh Sodhi, managing director of Gujarat Cooperative Milk Marketing Federation (Amul), underlined that innovation for the packaging industry is a must for "food to prosper". He was addressing a gathering of packaging professionals at the International Summit for Packaging Industry organised by Indian Institute of Packaging in New Delhi.

Sodhi stressed that consumption is driven by the lower middle class and the bottom of the pyramid consumers. "For the packaging industry to see exponential growth, it is necessary to design packs that will boost consumption in this segment."

"In the food sector, the industry will grow and the consumer will be satisfied when he gets to buy a product at a reasonable price and the farmer earns good value for their produce. The attempt should be made to reduce the gap between what farmer earns and what the consumer pays.

As Rupinder Singh Sodhi said, "The industry will grow when the producer and the consumer are happy. The innovations in packaging must aim to add value for the producer and for the end-consumer and not just for the manufacturers and suppliers."

### **CONCLUSION: PIYUSH PANDEY TALK**

Piyush Pandey, the executive chairman, Ogilvy India and creative director, Ogilvy South Asia took guard at the IAA Retrospect and Prospects session in Mumbai by taking a leaf from his past as a cricketer. He said, "When I was a cricketer in the last century, after every match we would sit and analyse what did we do right or wrong," he said and quickly added that a review of this kind needs



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# Two mega events - The President speaks

*Kerala Master Printers Association (KMPA) has conducted the 4th edition of Print & Beyond Seminar in Kochi. Latest technological developments in printing were put to discuss in the seminar. As the president of KMPA, S Saji was instrumental in the success of Print & Beyond Seminar and the 239<sup>th</sup> GC meet of AIFMP held in Kerala. He shares his experience while conducting two mega-events to Print Miracle.*

## **What were the preparations for *Print & Beyond* seminar 2018?**

The fourth edition of *Print & Beyond* seminar was conducted on 3rd February 2018 and it was a matter of esteem for all of us since we could bring together many acclaimed stalwarts in the printing industry. Many have worked hard for the success of the seminar. We ensured the whole participation of KMPA members. We have formed different committees to ensure the smooth flow. Almost 250 industrialists took part in the seminar

## **How do you evaluate the seminar and what was the end result?**

We could ensure the participation of various printing technicians from all across India and special mention is required for the marketing team. I congratulate them for taking up and fulfilling their responsibilities successfully. Not only marketing team, but the media team, transportation team- all worked efficiently.

When all the members worked together it became a grand success. As the president of KMPA, my responsibility was to ensure the active participation of all the members. The seminar was successful in terms of quality, the involvement of the members, and the content of the seminar.

## **What were the challenges faced by you during the preparation and the operational stage? How did you manage it?**

*Print & Beyond* seminar and GC meet was held in Kerala around the same time. But, the venues were different. GC meet was held in

Alappuzha and *Print & Beyond* seminar was conducted in Kochi. The major challenge was the transportation. We had to pick up the participants from Kochi airport and took them to the respective venues. To ensure the smooth flow, we have developed a mobile application which in turn was very much helpful for the effective transportation.

## **How did you manage to bring famous resource persons like Aki San from Japan? Can you share the experience?**

The seminar was inaugurated by the Aki San, one of the acclaimed personalities in the field of printing technology and the Keynote speaker was Mr. Thomas Jacob, former Editorial Director of *Malayala Manorama*.

I have got the chance to visit Japan in 2017 October, a land famous for their excellence in the printing technology. I was part of the 20-member team who visited Komori, a leading manufacturer in the world. We talked about *Print & Beyond* seminar and KMPA to the industrialist there and they could understand our penchant towards latest developments in this field. Aki San assured us to come as a chief guest and address *Print & Beyond* seminar. That is how we were able to bring him here.

## **What was the focus of discussion for *Print & Beyond* Seminar? Why has that theme chosen?**

We choose different topics for *Print & Beyond* seminar each year. The main focus of discussion of *Print & Beyond* seminar 2018 was Book Publishing and it was a highly informative session for the printers.



The seminar has dealt with the recent developments in printing technology which would help the printers to do their business efficiently

## **Can you share the preparations for GC Meet conducted in Kerala?**

It was after 15 years that GC meet was conducted in Kerala by KMPA and we were proud to host it. We have put our best to make the meet a grand success. It was the 239th meeting of All India Federation of Master Printers (AIFMP). The meeting was successfully hosted by KMPA on a moving cuisine in backwaters in Alappuzha and was a unique experience for each and everyone who was part of it.

I have got the chance to address the gathering and had the fortune to welcome all the members and chief guests.

We are on cloud nine as we could mobilize people to lead both *Print & Beyond* seminar and organise the GC meet. I hope KMPA can achieve more heights and can be instrumental in the development of state's printing industry.

# A printer needs to help customers realise that printers are superheroes

By Ramu Ramanathan

The interactive session with Mr. Khushru Patel of Jak Printers, Mumbai turned out to be the highlight of Print & Beyond 2018. The session was moderated by Ramu Ramanathan of PrintWeek India. Excerpts:

*Khushru Patel, along with his childhood friend Aspi Forbes, started Jak Printers in Mumbai in 1984. Since then, its motto 'quality never goes out of style' and the slogan, 'We make a difference' have made them a top-quality printer in India, picking up NAEP Awards for nine consecutive times and for 12 consecutive years. Patel was in conversation with Ramu Ramanathan during the KMPA's Print and Beyond seminar in Kochi.*

**Ramu Ramanathan (RR): What memories do you have of 1984?**

Khushru Patel (KP): We had a folding table in a 300-sq/ft factory. When we would get more paper, we would fold the table and utilise the space for storage. Our beginning was small. It was a struggle. Initially, both of us thought of quitting the business and doing a job. After two years, we got a breakthrough from Taj. It was our first direct job for Taj.

**RR: What do you think the Khushru Patel of 1984 would say about the Khushru Patel of 2018?**

KP: I think I have done beyond my expectations and I am happy. Today, I am one of the leaders in print quality. The only thing is if I had been in the construction or jewellery line, the numbers would have been ten times our present numbers. Sometimes I think if I was a diamond merchant, I would be travelling in a private jet. Printing has kept me grounded. It's a very tough industry.

**RR: What are your memories of your Worli unit? You learnt a lot from your seniors, especially the Taj people.**

KP: One of our friends introduced us to the Taj people. After the meeting, everything went well. We convinced them to do the job with Jak. The Taj guy was impressed and gave us a small job of Rs 3,500. In those days, Rs 3,500 meant a big job. The job was to produce 2,000 letterheads with advertising



material on them. In those days, we used to do colour-proofs, progressive-proofs and take it to the customers. I showed it to them. It was 1986. I had done a FM Madoli and he was very impressed. It was Alabaster paper. Nowadays, pure Alabaster is hardly available. Later, I sent the delivery, feeling proud of my first direct job with Taj. Then he called me and said, please come over. I went to his office and he said, your job has been rejected. Look at your proof and what you have done. Quality of printing was fine. In those days, we used to hand-paste the positive. After the proof, in the final printing, one of the lines went outside his design grid by 3mm. At that time I understood the importance of design grid. He said, this has gone outside my design grid and I cannot accept it. I froze for a moment. I had two

options, one to run away from the situation and tell him, sorry I can't accept the rejection, but I was so scared that I told him, I'll re-print. In those days, Rs 3,500 was a lot of money.

**RR: You said there are always lessons to be learnt from a rap on the knuckles. What are these lessons?**

KP: We were trying to survive. We reprinted the job. One was the fear, and this seemed the right thing to do. Plus, there was a high level of honesty. Since that day, we have not looked back. Sometimes, we need to make these decisions that we need to do our job and not run away from our customers. Plus, accepting mistakes is very important. There is no doubt that this has made what my company is today. We are a team of 150 people. Plus,

there are additional three to four persons per family of the principal employees, who survive and thrive because of Jak. So, when I take a decision, I am taking it on the behalf of 500 people. Our strength is our willingness to accept: I can be wrong. And yes, I can make a mistake. But I must try and repair it. It's very important.

**RR: How do you handle failures now? I know you do apologise to customers.**

KP: First of all, I'm a married man and I have two daughters; so accepting failures and apologising is the part and parcel of my life. Being ready to say sorry to two daughters and wife is very easy. So I am used to saying sorry.

**RR: (laughs) Point taken. Is there the same level of honesty and integrity as earlier?**

KP: We have to accept our failures happily. But we want to get it right the first time. Our motto is to get it right the first time. And most of the times we do get it right. But 10% of the times, we fail.

**RR: What do you do with the 10% failures?**

KP: Like I said, failures are important. But we need to accept them stoically. Then we need to take a step back and dissect the failure and analyse what went wrong and ensure that we don't repeat it.

**RR: You mentioned that your first motto is to get it right the first time. What's your second motto?**

KP: Our second motto is quick response time. This is very important in this day and

age. If I cannot give you a quote, I can say, I'll get back to you tomorrow. This is a response. Even if you don't have an answer today and you can only provide an answer tomorrow, I think you need to call your customer and say, I'll get back to you tomorrow.

**RR: Back to Jak, what happened next?**

KP: We started like most print firm owners. I'm sure most of us have started in small premises. We have all heard Bhuvnesh Seth of Replika share how they began at Mandi Bazar and named the company Rajkamal Electric Press. Do you know why it was called Rajkamal Electric Press?

**RR: No.**

KP: In those days, presses did not run on electricity. The machines were pumped by legs like sewing machines. In that era, Bhuvnesh Seth's father acquired a press with an electric motor and that's why they called it the electric press. It was a big thing. The point is printing has evolved.

**RR: How did you make the transition from the 375-sq/ft gala?**

KP: From there, we shifted to another premises in Worli, which was around 500 sq/ft. Then came Dr Manmohan Singh, the finance minister, in the nineties and he opened up the industry and the country's economy. He said everything is going to multiply. And so, in that excitement, we planned to shift our plant to New Bombay. That's how we built up a factory space of 20,000 sq/ft. We were slow. And by the time we were ready, we realised the economy has grown but the print quantities had not grown.

**RR: So, what did you do?**

KP: It was an interesting phase. Let me explain with an analogy of a car. Earlier, we had Fiat Padmini. We thought if consumers had earlier ordered ten thousand cars, now they will ask for hundred thousand cars. Instead what we found was that 20 more cars were launched. So the car orders were restricted to two thousand bookings. And so, even though the economy grew, and the demand for cars grew, the quantity per car shrunk. So we thought running an industry from outside Mumbai was not prudent. The New Mumbai premise was at one hour distance from where we were staying. Plus, we felt that it was something we couldn't control. So we sold it off. And that's how we decided to be in the heart of Mumbai.

**RR: Huge losses?**

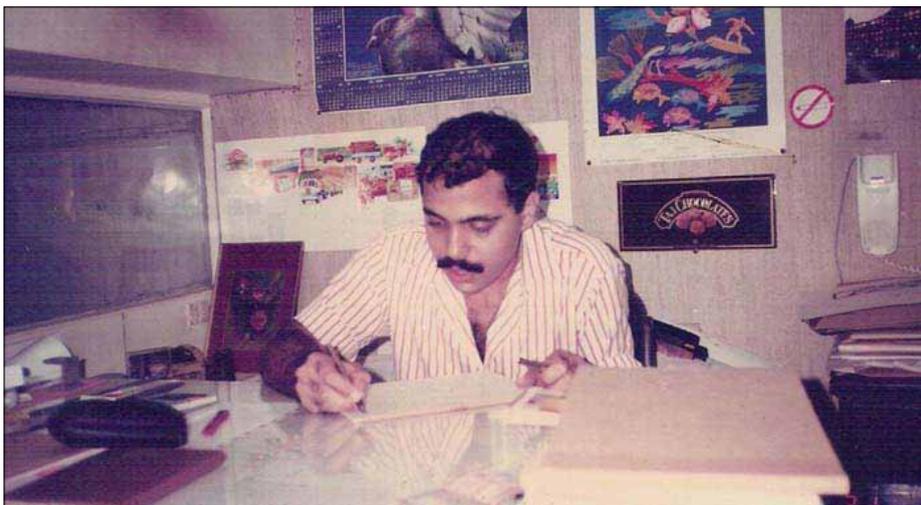
KP: Some big losses. But we took care of ourselves. Our friends, even the machine handlers and the agents kept laughing that we had not done anything new since so many years and we were history. But we acquired this place in the heart of Bombay. It's a one-acre property which we own and we use 31,000 sq/ft.

**RR: Your plant is beautiful. I mean it's not just a printing factory; it's a labour of love. This combination of the beauty and the beast, how do you manage it?**

KP: First question, who is the beast here? Do you mean me?

**RR: (laughs) No, no. The machine is the beast. The entire factory is green, plus the work environment is fabulous.**

KP: First of all, I am quite clear. We want to live comfortably. But it's not only about making money. My brother and I, we think differently. I feel you have to be happy and you have to be comfortable. And if you are not happy and you are not comfortable, you will not be able to produce good jobs. The same principle applies to the staff. If your staff is not happy, and they are not comfortable, they will not be able to produce a good job. We have to make our staff happy first for him to make you happy. In return, you can make your customer happy. Which is why, our aim is to make the environment cheerful and healthy.



**RR: Your plant is very green.**

KP: We have a well in our premise which was shut by the previous owner. We reopened it. Even the greenery that you see extends to the main road. We have taken permissions from the BMC to plant trees. We water them and maintain them. We use all the water from the well. So we try and conserve water.

**RR: What does your staff feel about it?**

KP: When we shifted from the industrial premises to this place for approximately two or three months, we had a real tough time. The staff felt they were on a vacation and they were not able to focus on work. It's good to feel you are in a hill station and you are very happy about it. However one needs to work too.

**RR: The next big change came when you installed a Heidelberg with an autoplate system. Tell us about the technology shift?**

KP: This was in 2002. Back then, autoplate was very new to our country, at least in Maharashtra and Mumbai. I recall the city had two or three presses. Jak got a six-colour press. It was a very young machine along with autoplate and autowash. We paid a premium in those days.

**RR: How?**

KP: Please understand that the Mumbai market is different, starting with the real estate, which is so expensive. To actually invest in real estate and then invest in printing equipment is hard. The cost becomes prohibitive. Anyway, we got this machine. In the industry, a lot of my friends challenged me. They warned that I'll shut down. That



shook me up. They felt that I had invested more than I could afford. But we had a plan and the plan worked.

**RR: What was the plan?**

KP: Our idea at that time was if you get a job of 48 sets, you will need one-hour makeready time on a non-autoplate machine. Plus, you will need one hour to print 2,000 quantities. Calculate it: 48x2. This means 96 hours. On the other hand, with autoplate, you can finish the print within half the time. And so, by the time my competitor finished printing half the books, I would have delivered 100 copies to my customers. We worked on this and we succeeded. It changed the way our customers thought about print. We circumvented the delivery delays. It was a huge step in that direction. Otherwise, I don't know where Jak would have been.

**RR: Post-press has been an area where some people say Jak over-**

**invested. For example, the Kolbus you have. Did the investment justify the volume Jak produces?**

KP: You are right. The kind of investment we have in our post-press division is not justified. A lot of people ask me about ROIs and I am baffled. Honestly, how can you calculate ROI against quality? At Jak, we have never done that and we have succeeded. Listen, we are not in big figures. We are not churning out numbers and shaking up the volume market. But we have succeeded.

**RR: How so?**

KP: I'll take you back a little bit. We started making hardcase books. Once we got this machine, we started doing lot of books and that's where we succeeded. I took one of my best books to Germany and I had that opportunity to go and meet Mr Siegloch of Siegloch. You know, I have never asked a film actor or celebrity for a picture with me. However, with Mr Siegloch, I requested for a picture with me. He is a book binder's Amitabh Bachchan.

**RR: Wow!**

KP: Yes, wow. When I showed him my book, the book that I had created, I thought he will be wowed! And he'll shower me with compliments. Instead he kept inspecting one page after the other — the hard case, the end paper, the spine. Basically, he decimated me by showing me all my mistakes. I was stripped down to my skeletal remains. He showed me mistakes which I had never understood, plus defects and errors which I had never thought of. It was very humbling. After this,



he showed me around his plant. He explained to me why they were doing certain things and how they were doing it. That day altered my life. Once I returned to my desk in Byculla, I was determined to put in a complete bindery. Without which, I felt I would be doing injustice to my customers.

**RR: How do you invest in a machine?**

KP: Luckily, both my brother and I are technically qualified. We ensure that we learn about each and every machine that is on our premises. We educate ourselves. Also we run the machine and then buy the machine. This is one of the mantras of our company. We picked up the Kolbus line from Australia. My brother stayed there for 15 days and worked on it and only then did we get it here.

**RR: On cue, you started competing with firms in Singapore...**

KP: Oh yes. The books we created were good. I challenged many of my customers when they wanted to negotiate rates with me. I told them if you don't do it with me you will have to go to Singapore. That's the level of quality we want to give and we do give. Which is why, we demand that respect in the industry. And we get it.

**RR: What is the structure you follow on the shopfloor?**

KP: We have eleven teams for our boutique press. We have 82 machines, out of which four are printing and the remaining 78 are for post-printing. We have invested heavily in that department but we are happy. Individually, the machines may not be delivering their full capacity, but as a company we have grown. Even when we put the six-colour autoplate press from Heidelberg, within three years, we started earning profits in the range of our earlier turnover. That's why I feel, one needs to take risks. But those risks need a plan. Then you need to work hard to execute those plans. A printer always works hard, twice as much compared to other industries.

**RR: The ticket size of a job has drastically reduced. The reason I am asking this question is because a lot of printers (SME or MSME) want to know how to cope with the pressure of a shrinking job size?**

KP: Let me rewind a bit. Jak is situated in the heart of Mumbai city. We have a small showroom where we show our products. So mostly we invite customers to our place. That's the first point. If you have not invested in it, please make a small area where you can keep all your print products about which you feel proud. You can't carry everything to your customer. So make sure you call the customer to your premises. Ensure the room is comfortable and classy. Each and every product must be demonstrated properly. This is the time the customer understands what you are capable of. When I see a customer walking out of Jak positively, I know I have succeeded in making him think differently about print. If he is convinced that he is at the right place and getting the best product, then cost is never an issue.

**RR: What is the reason top photographers, top painters, publishers in India trust you?**

KP: I totally confuse them. They don't know what the hell we are doing.

**RR: (laughs) Surely, there is more to it...**

KP: Apart from confusing the customer, we start reading about what they want. A customer may be looking at the reproduction that his daughter has painted or the silver lining around the lamps and so he is seeking a metallic silver in the final job or a menu card that can be read in the dark. It's like a doctor who diagnoses and then prescribes. A printer is like a doctor. Try to understand what the customer's pain point is. Is it colour? Or finishing? Or packing? The printer needs to be a doctor. The printer needs to hypnotise them and dazzle them. A printer needs to help the customer realise that printers are superheroes.

**RR: One job at Jak, if I'm not mistaken, had three shades of black and two shades of grey and I recall talking to Aspi who said that the job was reworked multiple times until the customer was satisfied. Do you recall this?**

KP: Basically, this customer came to me. She wanted a black and white book. I said this is not black and white and she was like I'm a photographer I have done six books in my

life and you are telling me this is not black and white. I said, relax. Get me four images to prove my point. We took the images and we processed those tones with black and grey and then we showed her the proof. Now, as you know, every four-colour black has a blue or a red or yellow, it will never be 100% black. Anyway, we showed the final proof to this lady. And as has been the case with customers, the lady never asked for a quote after that.

**RR: Jak has invented paper engineering. What does it entail? How has it benefited you?**

KP: We are careful about paper. Even today, how many printers understand grain direction? At Jak, we make extra efforts to understand paper. When we were into paper engineering, we were doing pop-ups. We produced boxes. Then we did pop-up books and pop-up cards. In all this, paper engineering means to understand the capability of each paper, what can it do or can't do. The way every human being is different or every car is different, every paper is different. Study the paper. Understand the process that suits the paper. How do you make a good product? Do trials with the paper.

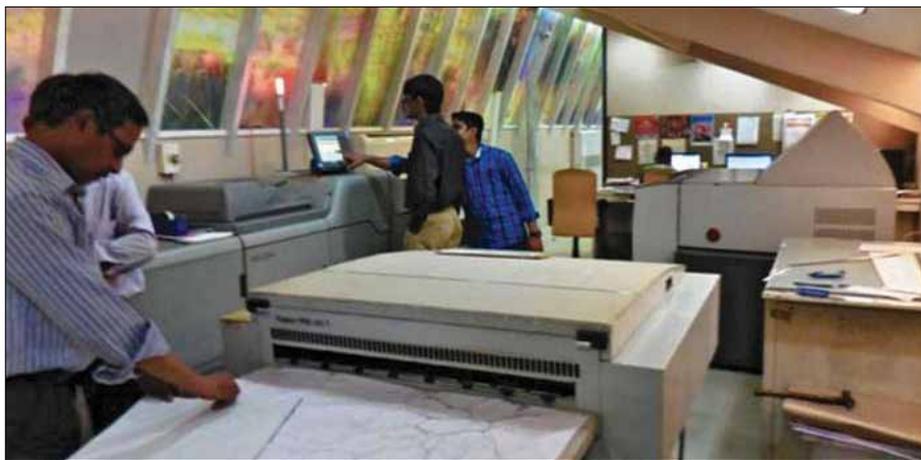
**RR: How many trials?**

KP: Do a zillion trials. A small rejection will not shut your press down if you are aiming for quality. Big rejections are not allowed if you are trying to do something new. Anything new is going to have problems, especially if you are trying it for the first time. If there is a book job with a print run of 10,000 or 1,00,000, which is very big for us, we start with short runs. We understand the job, repair the mistakes. And only then do we produce the full batch. It's very important to remember that small rejections and trials are not going to shut you down.

**RR: How do you track paper? Do you visit Paperex or Paperworld or do the suppliers and vendors or customers discuss paper ideas with you?**

KP: No, we don't go to paper trade shows. It is the suppliers who come with the paper. We have a team of 11 which does client servicing. We don't have sales team but we have a client servicing team because it's more important to service your client. Since

every client has that one unique demand, it's important. When the client servicing understands what button works for the client, everything clicks. Whenever a new product comes into the market, the suppliers come to us. We give them a specific time. Normally its Tuesday 2.30 pm. The eleven of us sit together. The supplier shows us his bag of paper. We do the brainstorming. We get inputs from production people as well. We do trials and somewhere down the line, if the paper works, then it's great. Sometimes the paper gets lost in the whole system.



**RR: Does this system always work for you?**

KP: Of course, we have our faults and our strong points. That's the way we work and we do make mistakes. We are not gods. I think even gods make mistakes but we should learn from our mistakes and tweak the system and better our common sense.

**RR: But you always include the team in decision-making?**

KP: Yes. The team is the key. And this is not a mere lip service. I have been to so many award ceremonies and it's sad to see that only the owner comes and receives the award. I feel that the award is not owned by the owner. I think the award is owned by the team. Therefore, it is the whole team. We never see the entire team on the stage. Even if it's not the whole team because you can't afford to fly down 15 people plus hotel bookings, at least ensure two people or four people are part of the award night. It's very important to do so. Remember, it is not about you standing up on the stage and feeling proud so that you can show that picture to your mother-in-law. You make your team answerable when a job goes

wrong, and you fire them. So you remember them only when there is a bad job. But they need to experience the high of an award winning job too. They need to be happy.

**RR: So, you request all print CEOs to take their staff the next time they are going to receive an award?**

KP: I took one of my team members in a flight. It was his first time flying. While returning to Mumbai, he had an aisle seat. I told him to sit near the window, since he would enjoy the view when we landed in Mumbai. He saw Mumbai city from above in the night time, and he was so happy. Now, if I tell that staff member to create the same sort of magic he saw from the 30,000 feet above the ground, he understands what I am saying. He will do that for me. My point is, you need to develop your team; it's very important. Print is not a one man show.

**RR: You are a gastronomic expert. The famous Parsi Dairy Farm in Mumbai is part of your family. Once when you invited me for a home-cooked dhansak lunch at Jak, you said to me**

**that selecting ingredients for printing is similar to selecting items in your recipe. You added, if you use better product, the results are better. Please explain how you sustain this? Who pays for the expensive inks and the expensive raw materials?**

KP: Look everybody, I'm going to show you a bit of magic. (Patel does a bit of abracadabra, but nothing happens). So, could you see it? No? (The audience says, no.) The point is I'm not a magician. Remember: quality is not something done by magic. Quality will happen only by selecting the right products at the right price and producing them on the right equipment and having the skill set to develop a good product. It's very important that you asked this question. How does Jak afford these raw materials? The answer is simple. We earn less. There are printers who have started out with us, who own the latest Mercedes-Benz or BMW. We are happy and comfortable. My staff is very happy.

**RR: Horse riding?**

KP: This photograph has been shown here for a purpose. It's not to prove that I can do horse riding. The fundamental question is, are we happy? Why are we working? To enjoy our work. So don't punish yourself. Don't punish your staff. If you have a passion or a dream, chase it. For four and a half days, I do printing. And for two and half days, I do horse riding. I have a small farm in the hills. I teach children over there. I have taught kids horse riding. These kids have won the nationals. This gives me a lot of satisfaction.



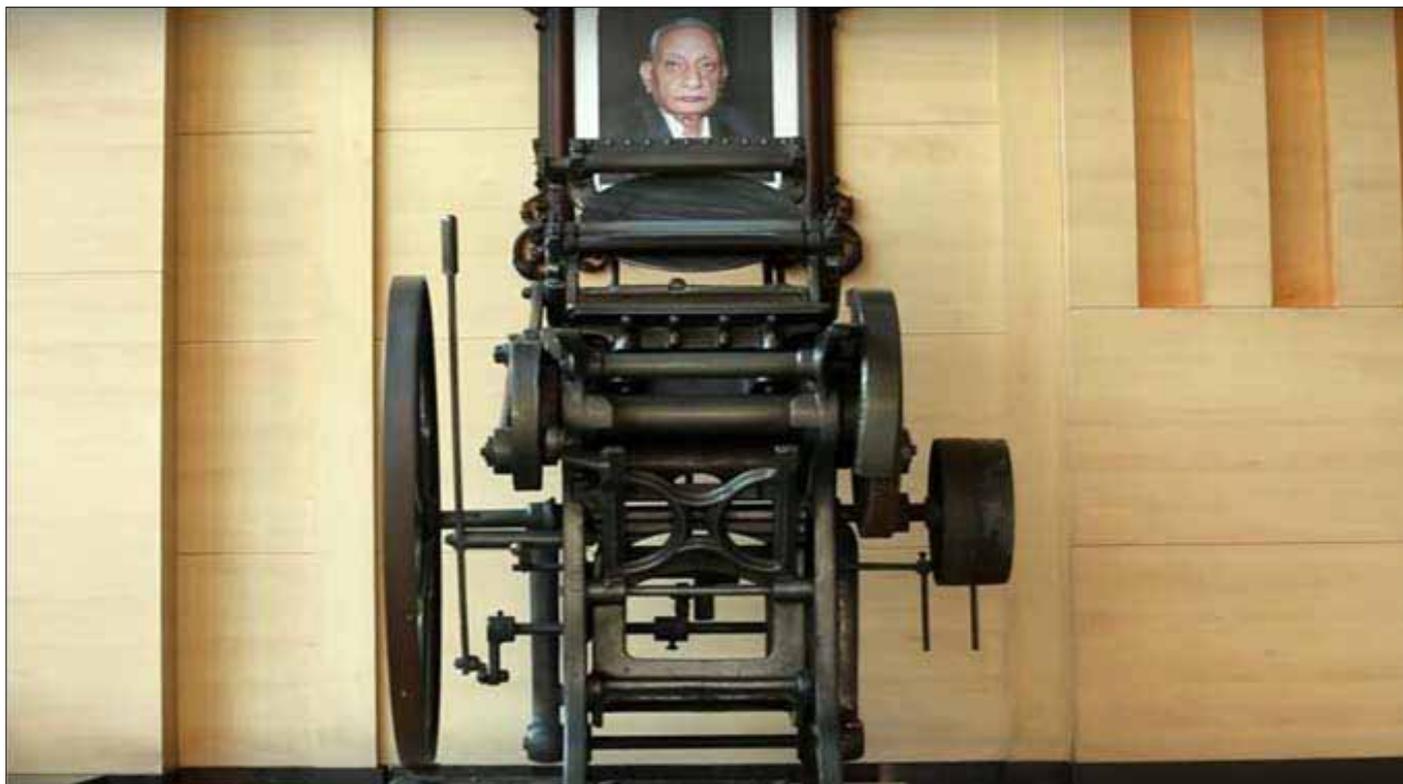
Courtesy: PrintWeek India

# Replika's printing journey

*Print & Beyond 2018 was all about Books and Publishing. Replika Press is one of the last words in books and publishing. Excerpts from the talk given by Mr. Bhuvnesh Seth, Managing Director, Replika Press.*

Today, Replika is the synonym of quality. Spread out in an area of 6,46,000 sq/ft in three units located in Export Promotion Industrial Park (EPIP), Kundli, Haryana, the ISO 9001:2015, 14001:2015, FSC, SMETA/PRELIMS BSCI and Sedex-certified company prints and delivers close to 26.5 million books every year.

And, Replika has a host of awards to show for its achievements. It is the winner of *PrintWeek India* Post-Press Company of the Year five years in a row and was awarded the *PrintWeek India* Book Printer of the Year (Academic and Trade) in 2017. Other awards include Exporter of the Year from Capexil in 2014 and winner of AIFMP awards like Welbound Best Bound Book, Shri Sudhir Gupta Awards for Best Printing on Indigenous Paper, Fine Art, Books-Soft Bound and Hard Bound in 2015, 2016.



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Replika ventured into packaging in 2016-2017 under Replika Packaging and has a capacity to produce 70,000 rigid boxes.

### The journey

As business grew, two separate entities

were created out of the existing printing unit and Replika was born in 1996. It received its first export order from Hodder for 40 titles with split deliveries to UK and India.

From 2003, Replika started attending book fairs. "I met John Strange, group production

director, Blackwell Science Oxford, in London Book Fair," says Bhuvnesh Seth, Managing Director at Replika Press. "Our real export growth was in 2004-2006. We printed a record 682 titles for Blackwell Science for academic and medical for exports. This

### Publishing industry at a glance

India is the sixth largest publishing nation in the world. It is around Rs 40,000 crore at present and it is expected to touch Rs 74,000 crore by 2020 at CAGR of 19.3% (The Economic Times, 1 December 2015)

India ranks second among all countries as an English language print book publisher

India has 16,000 publishers that publish books in over 30 languages

Every year, about 77,000 books are published in India, of which 40% are in English

General and literary fiction is the number one genre in the trade books segment while test preparatory books are the most sought-after genre in academic books

The publishing and distribution system is fragmented

Long credit cycles make it difficult to manage cash flows, which increases direct costs

Piracy is widespread.

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## Publishing industry at a glance

Printing has been growing rapidly over past few years and is expected to touch Rs 4,31,000 crore in 2021 at CAGR of 14% (Statista.com)

Industry has a workforce of two-million

India has 36 printing institutes, some of these are conducting post-graduate education

Printing is largely fragmented as it requires small investment and low entry barriers and due to this, printing industry works on wafer thin margins

The industry has undergone many revolutionary changes in the last 15 years starting with liberalisation of economy in 1990

Information technology is playing a big role in optimising and scaling volumes

Even though we claim printing industry as the third largest industry in the world, it is positioned only in the 26th place in productivity and turnover because of its inherent inefficiencies.

translates to three titles a day.”

To add momentum and support to the ongoing success, Seth's two sons, Sanandan and Vikaran, and his uncle JR Seth joined the business.

In 2007, Blackwell was taken over by Wiley and no order was received in 2007, resulting in 30% loss of export business. In spite of this, the Replika team achieved exports growth by 20%.

Replika's goodwill into export market resulted in getting good international customers from Australia, Czech Republic, Europe, New Zealand, Russia, UK and US.

In 2008, the company expanded its infrastructure from pre-press to printing and binding with the latest, youngest and best online system of all kinds of binding. It also expanded the working space by investing in land and factory plots next to its existing plant. Total 11 acres of land with covered area of six hundred thousand square feet were added.

### Learning from customers

Says Seth: “We have developed long-term business relations for decades with international publishing giants like Penguin Random House, who taught us how to upgrade our printing to international levels.”

### Book printing in India

Seth says India is uniquely positioned to be a back-office support provider for the printing and publishing industry worldwide. “India has availability of low-cost workforce. We also have a large English-speaking

population and creative talent. India's technology and communications costs are falling rapidly, resulting into faster speed delivering quick results,” he argues. Plus, India's time zone is ideal to serve the East and the West and the country has good connectivity with the entire world.

### Challenges

China has been dominating with 80% of the global printing industry because of fast turnaround, pricing, quality, cheap labour and good logistics, says Seth. Also, the government monitors currency fluctuations, protecting risks. Again, the paper is available at competitive prices.

On the other hand, Seth says, in India, shipment can be exported once a week only leading to delay in deliveries. Also, there is a lack in the skilled workforce. “Machines and equipment are IT-friendly, but the persons handling it have little knowledge,” he says, adding, “There is also no liaison between trade and institutes teaching printing. Printing is taught in a traditional way.”

Seth says paper, a major component of book production, constitutes 60% of the total cost. However, paper prices keep fluctuating whereas printers have to enter into minimum two years rate contract with publishers. “Again, specifications of FSC and wood-free paper are expensive. Printers have to absorb such increases as paper mills don't provide sufficient time to represent.”

To meet the challenge, the printing

industry has to find solutions and not fret on declining prices, Seth says, adding, “The inkjet technology is giving us a hard competition in Europe for medical books.”

Seth says printing companies must purchase new equipment and retrain workers to keep up with the technological advancements necessary to meet customer's expectations.

Another challenge is that the printing industry has been classified under Red Category, meaning, as an industry not favourable to the environment, leading to stiff compliance standards.

### Future of book printing

Seth says online sales of books will gain priority due to popularity of eCommerce sites like Amazon and Flipkart, while ebooks, though gaining, should subside in time to come.

“Digital printing will continue to gain importance because of low inventory model and low print runs but will never replace offset printing due to cost, quality and consistency,” says Seth. “Printers are forced to take additional responsibilities of designing, distribution, warehousing and transportation in order to survive tough competition.”

With two government programmes running simultaneously, namely, ‘Sarva Shiksha Abhiyan’ and ‘Beti Padhao Beti Bachao’, there will be more focus and more opportunities for book printing, Seth adds.

*Courtesy: PrintWeek India*

# ROWING WITH THE TIDAL WAVES OF PRINTING

**R. Gopalakrishnan**

*Renowned writer, editor, publisher and layout expert. Former secretary and Chief Executive Officer of Kerala Lalithakala Academy and Kerala Sahitya Academy. He has won State Government's award for the best book of printing for five consecutive years.*



## Series- Part 2

At the onset of nineteen eighties, I was mainly engaged in the realm of children's literature and magazines. I believe that the soul of children's literature lies in the attractive pictures that depict a varied range of subject. When you present scientific subjects to children, you must ensure that the pictures speak for themselves. They must be precise and simple.

In the beginning of nineteen eighties, technological implementations like Photo Typesetting and DTP (in Malayalam) were not yet introduced in Kerala. Process camera scanners, which processed films by colour-scanning multi-coloured photographs and separating CMYK were also too rare. Only a couple of leading dailies owned these facilities; and were used only for in-house

purposes. Hence, the editorial desks and printing houses in Kerala were forced to get the help of indigenous facilities and corresponding technologies for offset printing.

In 1980-91 period, I was engaged in the task of preparing a volume that aimed to impart scientific knowledge to children. It followed the model of the renowned 'Tell me why? Encyclopedia series. Our column was named 'Sastra Kauthukam'. It was a book of one by four demy size which was bedecked with multi-coloured pictures and diagrams. The editorial and pre-press jobs of this book were carried out from the Editorial office at Annie Hall Road (near Theosophical Society Office), Kozhikode.

Since the content of the book is irrelevant in this narrative, I skip it. It was in fact a

Herculean Task to typeset the content and prepare the layout incorporating pictures and artworks with the aid of the available technology in those days.

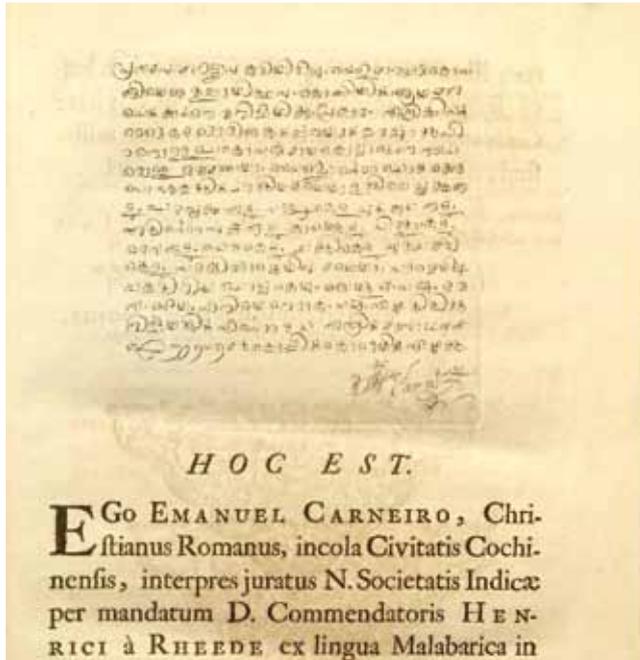
The typesetting works of 'Sastra Kauthukam' were entrusted with M.M. Press (Cherootty Road, Kozhikode), which carried out the printing of Mathrubhumi Weekly. (Since Mathrubhumi weekly had shifted its editorial and printing to Trivandrum during that period, M.M. Press was comparatively free to do our work). As per their instruction, the column width and font size were closely followed. The print outs were taken in a couple of art papers (we used to call it 'art pull').

Meanwhile, the pictures to be included in the book were almost ready. Now what remained was the layout task, which consisted of aesthetically placing the text and images in mutually fitting manner.

For this, large sized lay-out sheets of the pages of the book were prepared (print/column area, gutter space between the columns, header/footer/page number were printed in faint colour in these sheets). Typeset and photos/ illustrations/ diagrams were pasted on in these sheets to make an artwork. Special kind of 'glue' named 'rubber solution' was used to paste these items. Rubber solution had the flexibility to be placed or extended as we wanted and in case of any error, we could remove it (the pasted material) without damaging the sheet or the art pull or the picture. It was made of diluting rubber in petrol. Since there is no presence of water, the paper never gets wet when this glue applied



# ‘Hortus Malabaricus’: The first printed book with Malayalam alphabets



## Text in Malayalam

പ്രസമവും മംഗല്യവും കുടിയിരിപ്പും വെഹുമാനപ്പെട്ടകൊമ്പത്തിയുടെ തുടായിത്ഥവും കൊച്ചിയിൽ ആയമനുവെൽക്കർന്നെന്നരുനിശ്ചയിക്കും പ്രകാരം: എന്റീക്കിവൻ റെദെ കുമാ റൊരിടെ കൽപ്പനയാൽകരപ്പുറത്ത പിറന്നൊള്ളു ചെകൊവർണ്ണമായ കൊല്ലാടെന്നെപെരൊള്ളു ഒരുമലയാംവൈദ്യെൻററൊച്ചൊൽക്കെട്ടെ പൊസ്തകത്തിൽ ചാർത്തിയമലയാളത്തിലെ വൃക്ഷങ്ങളും ചെറുവൃക്ഷങ്ങളും വള്ളികളെ പുൽക്കുലങ്ങളും അതിൻററ പുഷ്പങ്ങളും കായകളും വിത്തുകളും രസങ്ങളും പെരുകളും ചക്രിയളളു സുദചക്രിയളളു പരകിപ്പാഴെയിലും മലയാംപാഴെയിലും വകതിരിച്ച ചൊല്ലുകയുംബെയ്തു റംവണ്ണംഒരു സംശയം എന്നിയെനെരാകുംവണ്ണംഏഴുതിരിത്ത നിശ്ച യത്തിൽ എൻററ ഒപ്പ അബ്രിയിൽ മാസ:ധന്ദന് രാഹുനൃഗ്യാമു മതകൊച്ചിയിൽകൊദ്രയിൽ എഴുത്ത.

**H**ortus Indicus Malabaricus, a treatise in Latin written by Hendrik Andrian van Rheedee, was a landmark in the scientific classification of plants. Mr. Van Rheedee, the Dutch Governor General of Malabar, became interested in the medicinal plants of Malabar when he found that they could cure his wounded soldiers.

The plants were elaborately described in the book with illustrations. The local names of the plants were printed in Malayalam, and thus Hortus Malabaricus, printed at Amsterdam in the Holland (The Netherlands) in the 17th Century, became the first book in which Malayalam alphabet appeared on print. Apart from Latin and Malayalam, the plant names have been recorded in other languages including Konkani, Arabic, and English. The comprehensive nature of the book is noted by T. Whitehouse in his 1859 Historical Notices of Cochin on the Malabar Coast.

With the help of traditional medical practitioners such as Itti Achuthan, Vinayak Bhat, Appu Bhat and Ranga Bhat, and contributions from noted doctors and scientists of the time, he prepared 12-volume book with information on 742 medicinal plants in the Malabar region. The Hortus Malabaricus comprises 12 volumes of about 200 pages each, with 794 copper plate engravings. The first of the 12 volumes of the book was published in 1678, and the last in 1693. It is believed to be the earliest comprehensive printed work on the flora of Asia and the tropics.

on paper. Fixing was as fast as the evaporation of petrol.

We get some images in size larger than required in the print. The space for such images will be left blank, and they will be pasted on the ‘overlapping’ butter sheet of the artwork with footnotes marked; this must be placed while film striping process for making offset plates. We also needed to hand over a dummy indicating the details regarding the

continuation and forum folding to the print house.

For preparing this artwork, one needs to have a good understanding of the technology of printing and a clear idea about the final output. In the half of nineteen eighties and first half of nineteen nineties when photo composing / DTP printing came into use, this ‘paste-up artwork’ system was still in use. The practice of completely computer

designed layout was widespread much later. The lack/scarcity of computer softwares, high expense of computers with ample RAM or ROM and scanners were some of the reasons for this delay. It was in 1995, the layout of a pictorial book was completely executed in digital technology with no scissors and glue.

*(to be continued)*

Know your member...

# A DESTINATION FOR QUALITY PRINTING

## ***LOUIS FRANCIS, PHOTOPARK***

Today Photopark is one of the prominent destinations in the heart of Kochi city seeking for quality printing. As the name suggests, the firm had its beginnings in early nineteen eighties with photo processing and printing. Here is the story of Photopark.

### **Beginnings**

Louis Francis, a native of Trivandrum, joined his family business in 1985, immediately after his graduation. The photo processing company was then named Colour Lab. Professional Photographers, Freelance photographers and amateur photographers were the main customers. During that time, digital printing was a distant dream about which hardly anyone had even heard of. The works were carried out semi manually. Photographers were still using film rolls, and the Colour Lab had a dark room for film processing. Film negatives were processed and print outs were taken. Louis recalls that at that time, Colour Lab used a Durst machine.

Experiments were taking place in photo processing technology. Cut and process system was prevalent for a period before the advent of digital printing in around the year 2000.

### **Christening of Photopark**

1998 was decisive year for Loius, as Colour Lab set up a branch in Kochi under the named Photopark. The new office was at MG Road, in Padma Junction, one of the most happening centres in the city. A Japanese Noritsu machine was purchased and Photopark entered a new phase of its history. Loius, very keen to update with the changing times, have tried all versions of Noritsu including 3301 and the very popular and successful machine 3201.

### **Digital Era**

Digital printing was gaining favour in the industry and Photopark was keen to utilize all the advantages of the digital printing technology. A digital offset press was started in 2012 with the installation of HP Indigo machine.

Today Photopark proudly owns a Canon Dreamlabo 5000, which is only the 7th machine in India. It is first ever inkjet production photo printer uses its new fine high-density print head technology to significantly expand the potential of photo print quality. Scodix S 75 helps them for photo enhancements.

### **Keeping abreast with the new**

Loius is a passionate follower of new technology. A regular visitor to the photo and print exhibitions taking place in India and abroad, Loius never misses a chance to visit Photokina exhibition taking place in every two years in Cologne. GIT Meet, HP Indigo Meet and Drupa Trade Fair are some of his favorite destinations. In India, he never misses Photo Fair and Printing Exhibition to learn the latest technological innovations.

Whenever a new machine is launched, Photopark gets a special invitation from the manufacturers. A good relationship is maintained between them.

When asked what was the key to the success of Photopark, Loius has no second thought to say that constant updations with the ever changing technology.

### **Awards and accolades**

Photopark is keen of maintaining quality



*Louis Francis (left) at the installation programme of his new machine - Canon Dreamlabo 5000*

in all their undertakings, big or small. Naturally, awards and recognitions have come their way. A catalogue brochure printed at Photopark received an international recognition from Scodix in 2016. It a proud moment for Scodix to see their work displayed along with world's finest entries. In the recent Kerala Mudrana Puraskaram, Photopark won 7 awards which included 4 gold. The products of Photopark are displayed at the showrooms of various leading companies.

### **Hard work and dedication**

Loius sees no substitute for hard work and dedication for achieving success. When hard work and dedication are combined with a passion for constant updating, success will come your way, Louis assures. Maintaining good relationship with customers is also very important. Photopark always treats our customers well and maintains the relationships intact, says Loius.

### **Family**

Louis Francis lives with his wife Latha Louis, who is also his partner in the Photopark initiatives and two sons Rohit Loius and Praveen Louis. Rohit has completed his MBA in Canada and now into business. Praveen is doing his BDS.

## Canon: 7th installation of DreamLabo 5000 in India



Mr. Kazutada Kobayashi, President & CEO, Canon India during the inauguration. Mr. Puneet Datta, Director, Professional Printing Products, Canon India (centre) and Mr. Louis Francis, Managing Partner, Photopark Digital Press (extreme left) are also seen.

South India is all set to reinforce its foothold in Digital Photo Printing with the seventh installation of its flagship offering; DreamLabo 5000.

The photo printing marvel from Canon India's Professional Printing Products portfolio was installed at Photopark Digital Press at Padma Junction in Kochi.

"At Canon India, we take the utmost pride in offering innovatively preeminent solutions to the imaging industry. Understanding the significance and relevance of wedding culture in India, we are elated to extend the prowess of Canon DreamLabo5000 today" Mr. Kazutada Kobayashi, President & CEO, Canon India said during the inauguration.

"This is our seventh installation for the marvel in the country up until now, and it gives us immense pride to share that India is leading our South East Asia chart in adopting this technology. Kochi has been a significant market for us, with this being the city's third installation, we would like to congratulate the region for being an early adopter of our eminent inkjet photo printing technology" he said.

"We take pride in being enablers in the imaging arena; with our complete portfolio of input to output solutions. Our products like EOS 5D Mark IV and DreamLabo 5000 have revolutionized the wedding photography and printing industry in the country," added Mr. Kobayashi.

"There has been an increasing demand for high definition photo shooting and printing in India which is led by wedding photography segment. Along these lines, there has been a tremendous opportunity for premium photo printing in the industry. Our DreamLabo5000 has become a benchmark for the best imaging solution for the industry globally" said Mr. Puneet Datta, Director, Professional Printing Products, Canon India.

"Delivering a new standard of photo quality coupled with high productivity, DreamLabo5000 revolutionizing the photo printing industry by providing a high-quality alternative to the traditional silver halide technology. Furthermore, the premium quality printing offers both the production photo and the small batch print-on-demand (POD)

markets substantial new revenue streams. Our partner today; Photopark Digital Press has been addressing customer's printing requirements, for three decades now. We look forward to contributing to their endeavor of staying a step ahead of their customer's demands" he added.

Mr. Louis Francis, Managing Partner, Photopark Digital Press, said, "We are committed to provide the best printing solutions to our customers, which include professional, amateur and freelance photographers. Our Photopark group has evolved over the last thirty years, as per the needs and demands of the customers. We are the pioneers of silver halide printing in the region and the quality of our colour prints is a benchmark in the industry. With the installation of Dreamlabo 5000, we are looking forward to revolutionize the wedding printing industry with Canon's renowned inkjet photo printing technology. We are confident that DreamLabo 5000 with its state of the art technology will strengthen our endeavor of increased and effective customer outreach and will contribute towards our growth"

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## Printpack India 2019: More than 60% exhibition space sold

The Indian Printing Packaging & Allied Machinery Manufacturers' Association (IPAMA), which is organizing PRINTPACK INDIA 2019 (14TH edition) at India

Expo Centre, Greater Noida from February 01-06, 2019, has already sold out more than 60 percent exhibition space to 233 exhibitors (Till 17th Feb 2018). As per the existing policy of IPAMA management, the participants are being issued Priority Number on receipt of the application along with the requisite amount of space rent. The priority number is generated within 48 hours of the credit of the requisite amount in IPAMA's Bank account. To make the participation hassle-free, space will be allotted to the exhibitors strictly in accordance with the priority number. This information has been circulated to participants, through various channels, for their information and guidance.

The prominent companies those who have already booked their space for participation include LineOMatic, HP, Provin Technos (Ryobi), Megabound,

Xerox India Ltd., Manugraph India Ltd., Insight Communication (Komori), Technova, Kodak India, Prakash Offset, Memory Repro, Alpna Visual, Electro Mec, Bobst, Monotech, Malhotra Graphics, Excel Machinery, NBG Printographics, Ronald Web, Manroland etc. Many more big companies, including Konica Minolta, The Printers House, Canon, Zhongke India, Muller Martini are in the pipeline. LineOMatic is leading as far as space booking is concerned. It has booked 500 square meters of space.

A multi-purpose website, relating to PRINTPACK INDIA 2019 exhibition is being developed. All the relevant information which will be incorporated therein can be shared by the visitors and the exhibitors. The industry associations, which are interested in organizing seminars, conferences, business-meets etc. during the exhibition, in association with IPAMA, can submit their proposals for consideration and approval.



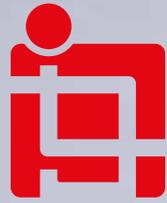
L-R: *Mustafa Kapadia, President, SPAI; Naveen Gupta, General Secretary, IPAMA; Dayaker Reddy, President IPAMA*

IPAMA has also signed one more MOU with Indian Paper Corrugated & Packaging Machinery Manufacturers' Association (ICPMA) for marketing & sales of the space earmarked for "Corrugation Industry" directly and or through sub-agents; dissemination of information of PRINTPACK INDIA 2019 through the website, monthly newsletters and bulletins to their members and potential exhibitors. ICPMA will also be branded as "Corrugation Industry Partner" for the promotion of the Show.

In continuation of the agreements with different Indian Associations of Graphic Arts Industry, IPAMA is now heading towards SAARC countries, and also signed its first MoU with Bangladesh Mudran Shilpa Samity. The financial sector of Bangladesh is the second largest in the subcontinent

and a growing market. Association will also approach Sri Lanka and Bhutan in its second phase.

As a part of promotional activities, IPAMA has already organized two promotional Meets, one in Mumbai and the other one in Amritsar. IPAMA has also marked its presence in domestic exhibitions, including those organized at Kolkata, Vijayawada, Ahmedabad, Chennai etc. In the past IPAMA had also marked its presence in many foreign exhibitions for promoting PPI 2019. It will also participate in Collate 2018 being organized by Sri Lanka Printers Association at Colombo in March 2018. Related information will be uploaded on IPAMA's website for information of visitors, exhibitors and concerned organizations.



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## Konica Minolta demonstrates its trend setting Digital Printing Solutions at CEIF 2018

Konica Minolta Business Solutions, a global leader in advanced imaging and networking technologies showcased its industry-leading digital printing solutions including Accurio C6100, Bizhub Press C71HC and MGI JetVarnish JV3DS with iFoil-S at CEIF 2018 at Bombay Exhibition Centre Goregaon Mumbai from 9th-12th January 2018.

The four-day event was organized by All India Photographic Trade and Industry Association to showcase products which are relevant to the photographic trade & industry.

The Accurio Press Series C6100 is an extensive and fully modular line of digital printing technologies & solutions, digital press suites, software and cloud-based tool for integrating, managing and executing a seamless production colour workflow. The Accurio Press series supports business growth by expanding its printing services, automating efficiency, raising output quality and lowering costs.

The machine also furnishes support for paper sizes of minimum 100 mm × 139.7 mm and up to a maximum size of 330.2 mm × 487.7 mm (with optional banner kit: max. 1,300 mm long) and sports impressive printing speeds of up to 100 ppm and 85 ppm for A4 sized sheets on all media up to 400 GSM.

The bizhub Press C71HC boasts of a unique High Chroma toner technology which furnishes magnificent colour reproduction. The colours produced by the machine are also printed virtually as reflected on the monitor



businesses to gain a competitive advantage of meeting high printing job requirements in a short turnaround time.

MGI Jet Varnish 3DS, on the other hand, comes as a remarkable piece of technology which revolutionizes the dimensions of printing with its precision spot UV and 3D tactile varnishing capabilities. The machine can modify a standard printed output into a high-quality spot UV printed sheet or even into a high margin 3D embossed output with a varnish of up-to 100 microns, making the colours appear more vibrant.



display. It is also the most widely used machine in India for the Wedding Photo Book Printing.

With a print speed of 71 colour pages per minute, the solution empowers printing

The MGI iFoil-S complements MGI JetVarnish 3DS with inline embossing as well as hot foil stamping in a completely digital process. One can also add foils at high speeds and enable yourself with the capability to offer an unmatched finish as well as personalized embossed hot file stamping.

“We hereby take this opportunity to thank the Photo Industry in India to embrace the Konica Minolta technology for the Photo Printing Applications. Our trendsetting solutions like the bizhub Press C71HC are a testament to the commitment of our proficient and dedicated workforce to disrupt the Indian printing industry with rapid innovation”, said Yoshinori Koide— Director, Business Strategy & Project Management.



## Muller Martini and Kolbus set the strategic course for their future

**M**uller Martini, a family business firm headquartered in Zofingen, Switzerland has taken over the perfect binding and bookline business from Kolbus. This includes the service and spare parts business for all Kolbus bookbinding systems installed worldwide. Kolbus concentrates on the packaging and case making business, parts manufacturing and the foundry business.

“Structural change has changed the graphic arts industry in recent years and our market has become much smaller and versatile at once”,

said Bruno Müller, CEO of Muller Martini. “Customers need innovations on a regular basis, which have to be financed with lower sales quantities. Above all, our customers benefit from the efficiency gains bringing together the book binding activities,” he added.

By combining the potentials for success like personnel, know-how, technology, and infrastructure of the two companies, Muller Martini provides the market with innovative solutions in the long term. “This secures the future of the softcover and hardcover business

of both the customers and the two machine manufacturers – and thus also jobs in the graphic arts industry”, Bruno Müller said.

“In recent years, the packaging market was growing consistently. We see a good potential and will vigorously expand our current activities in this business. There are also very good perspectives in the segment of component manufacturing for sophisticated mechanical engineering companies including Müller Martini Buchbinder-Systeme GmbH and Kolbus Luxury Packaging,” he added.



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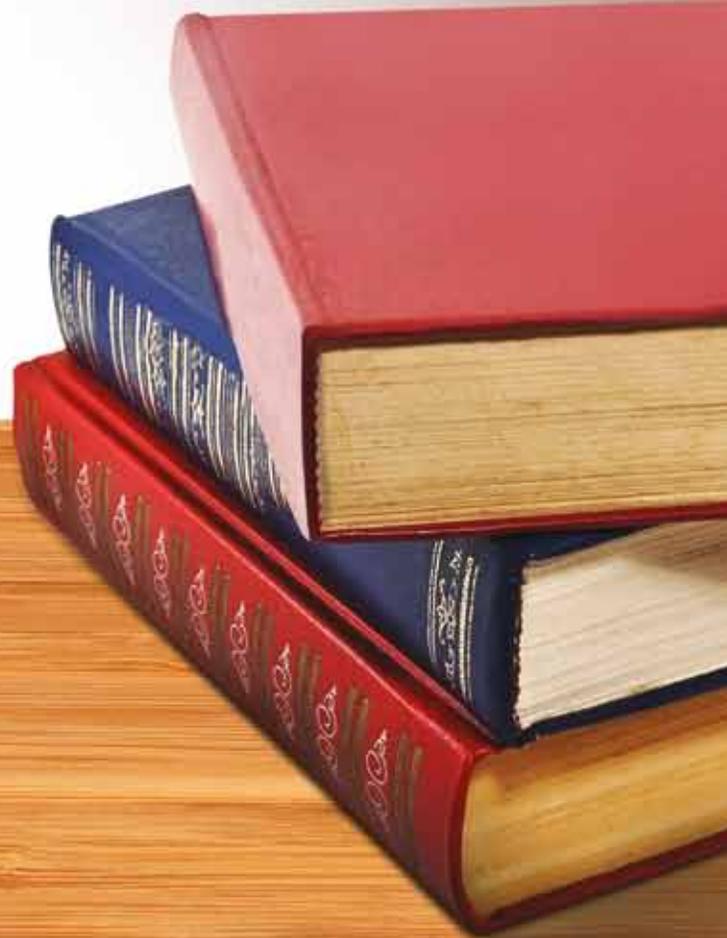
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For any comments & suggestions about ‘Print Miracle’, please write to the Editor.

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