



## “Apogee workflow for hybrid printing”

**Adelaide’s Hyde Park Press produces diaries, yearbooks and short-run self-published work and uses :Apogee to impose all files.**

:Apogee at Adelaide’s Hyde Park Press in Australia



**HydeParkPress**  
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Adelaide’s Hyde Park Press is a commercial printer that specialises in all kinds of books, including coffee table books, fine art books, manuals, biographies, novels, diaries and yearbooks. Both conventional offset and shorter run digital capabilities ensure an economical solution for their clients. They use :Apogee Prepress of Agfa Graphics to process, impose and proof all jobs, whether they go to chemistry-free :Azura TS plates for its three Heidelberg Speedmasters: a two- and a five-colour SM 102 and a five-colour CD 74, or direct to its Canon 7000VP ImagePress for colour and Océ VarioPrint 6320 Ultra duplex for B&W.

Hyde Park Press Prepress Manager, Phil Gibson, says “:Apogee is very important in automating and standardising our workflow. All Prepress Operators know and love using :Apogee, so adding in a digital workflow was easy. An added bonus is that :Apogee rips the supplied files and generates a new PDF that is extremely robust and printable. There is even potential to automate further to let :Apogee drive the ImagePress direct, viewing it as a device within :Apogee. Presently the system simply sends imposed PDF’s to a hot folder on the ImagePress. It’s good having a final ripped, imposed PDF to check. Our pre-press is upstairs and our digital presses are downstairs, so it’s good to be able to look and see exactly what will be printed.

## Customer Testimonial



The hybrid workflow has been running for several years and was integrated without headaches. Before that, digital impositions were manual. We'd drop the files as single pages into the digital machines, then use the onboard EFI Fiery digital software to impose them. It does imposing to a limited degree, but is a little less exact.

Under the hybrid :Apogee workflow we prepare files for the digital presses in exactly the same way as we do for the offset presses, it's easier for us to do it the same way for all jobs, we don't treat the digital jobs any differently to offset jobs except CMYK is not quite so stringent."

Mr Gibson says at the quoting phase, "Hyde Park's clients are generally made aware of the different technologies and the business cases underpinning them, such as quantity, specialties like fifth colours or metallics, price and turnaround time. For black-and-white work, quantity is the lynchpin in deciding between the Océ and offset, as three-figure runs are more cost effective in digital.

Approval is straightforward – for offset jobs we produce a digital proof for the press, and for digital we produce a proof on the correct paper from the Canon or Océ machines. If necessary, :Apogee allows us to repurpose the run list with a different imposition to enable us to switch jobs between digital and CTP, but he finds that rarely occurs, with most jobs classed as one or other at quoting."

**Want to share your Apogee experience with others? Contact us: [Apogee@agfa.com](mailto:Apogee@agfa.com)**

**More customer testimonials can be found on the AgfaGraphics website:**

[http://www.agfagraphics.com/gs/global/en/internet/mainings/products\\_solutions/customers\\_experience/index.jsp](http://www.agfagraphics.com/gs/global/en/internet/mainings/products_solutions/customers_experience/index.jsp)