

ABSOLUT VODKA



Flexo Challenge
GCM 800 - Flexo Processes
Ryerson University
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Section 1
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ABSOLUT CHAMPIONS



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1.0 CONCEPT

1.1 Company History

Absolut are innovative and responsible creators; on a mission to bring people together through our brands and experiences, to help make the world a more inspiring and inclusive place.

Absolut was established in 1879 by Lars Olsson and is produced in southern Sweden, Åhus. Born in 1866 he was the one who founded the most important Swedish company in the food and drink category of exports in Sweden. Even then it was a modern company as it challenged the city of Stockholm's liquor marketing monopoly with his vodka. It was sold at a low price just on the outskirts of the city known as "Rent Brännvin" until 1917, when it began to sell nationwide under the name Absolut Rent Brännvin. Then in 1979 the name Absolut picked up as the official name when a new vodka line was introduced in the premium upper-price range category. He championed suffrage fifty years before it even came to pass as law. He founded and led many initiatives for both a variety of campaigns from access to healthy and affordable food to workers conditions. Lars was not just an intelligent business savvy man, he was one of the most socially progressive leaders of his time, which is what has made the company what it is today. His life embodied the mission of Absolut: Passion for Progression. He was the great entrepreneur, changemaker, politician and pioneer of Absolut. (Absolut, 2019)

1.2 Market Considerations

1.2.1 Market Demand & Sales Tactics

Absolut Vodka was introduced in Sweden in 1879 and is still produced in Sweden till this date. The product became globally available in 1979, when it came into North American and in 1994 they sold 49 million liters of vodka and since then it has become one of the world's selling premium spirits brands in United States, Canada, Finland, and other 90 countries. In 2018, Absolut has generated volume sales of 11.3 million cases worldwide. In Canada \$22.1 billion was spent on alcohol last year, vodka holding 25.4% of the sales. Sales were highest in Ontario, followed by British Columbia and Alberta. (Statistics Canada, 2019) The sales tactic used to increase sales over the years is the perception of quality by setting a high price on high quality their product, imported from Sweden. This ties in with the brand name Absolut (Luce, 2019). In 1980 it was advertised as "Absolut Perfection", in 1992 "Absolut Original and in 2002, "Absolut Yoga". These were classics advertisements that kept up with the latest trends, in addition with the creative artwork incorporated with the Absolut bottle.

1.2.3 Target Market & Market Competition

Absolut Vodka uses a mix of geographical and demographic segmentation method to make its brand more appropriate to the consumers. The brand emphasis on tradition, creativity yet classy and ready for the future. Statistics show consumers in the age group of 19-35 consume the most in North America. From the age of 19- 29 the reason for drinking is for social. While for those in the age range of 30-35 it is for those wishing to relax, savor and enjoy with food. Absolut is a premium brand and its main target market is for the “status-seekers” otherwise called Generation Y, for those who desire quality and status, and has ties to art, music and nightlife. The “status-seekers” fall in the age group of 25-29 (Ryan, 2016). This potential market consists of 83.1 million users.

Absolut has been doing well in the market based on its strengths. The brand has a strong market position, recognized internationally, consistent in maintaining a product quality due its one producing location and has collaborated with popular culture icons such as Jay-Z, Keith Haring and Andy Warhol (Ryan, 2016). Although, Absolut is the largest premium vodka selling in 126 countries, its market share is threatened by the constant growth of New Amsterdam and Smirnoff. New Amsterdam does not just focus on vodka but, they are also known for produce gin. Furthermore, as of 2019 Absolut is ranked 2nd as the top premium vodka and is measured by value and is situated to be a better quality but priced a tad bit higher compared to Smirnoff. However, within the spirits marker, Absolut is still cheaper than other super- premium vodka brands such as, Grey Goose and Belvedere. Absolut has lots of opportunities to new in this market for instance, they can continue collaborating with current artist and culture icons and the cocktail culture provides new avenue for Absolut to enter in. Recently, Absolut has collaborated with singer-rapper Lizzo, an artist that is currently well known by Generation Y, as the new face for their new product line. Generation Y is the market Absolut is currently focusing on.

1.3 Environmental Considerations

1.3.1 Production Process

Absolut Vodka started first started in Sweden. The process of making vodka involves arvesting rye or wheat. The grains go through a fermentation process, to create the wash and a filtering process to eventually create a delicious and crisp vodka. The production process of vodka can be very harmful to the environment. In an attempt to help the environment after this harmful process, the local Swedish farmers who produce the vodka, surround the harvesting grounds with greenery as a tactic to help pollinators such as bees and other insects. The large production plants that are used throughout

the process use up huge amounts of energy that are used in order to create the final product. Absolut vodka strives to have the most energy efficient distillery of its size while also being one of the most energy efficient plants on the world. Its ability to cut emissions by more than 45% means that it is almost entirely carbon neutral (Greenmatters, 2019). The final part of the vodka making process involves the use disposal of the stillage. The stillage created when bringing the mixture to a bowl, is a great source of protein but is unusable for distilling. In an attempt to produce vodka waste free, the stillage is given to local farmers who use the liquid for cattle feeding (Greenmatters 2019).

1.3.2 The Bottle

The Absolut vodka bottle is made with glass. Absolut vodka makes a point to ensure that they recycle as much of the glass as possible when producing new bottles daily. A local Swedish glasswork company creates the recycled bottles with empty Absolut vodka bottles that are delivered every 3 hours. The glass bottles that they make today have more than 40% recycled clear glass in them (Absolut 2019).

1.3.3 The Label

The material that is used for the bottle is gold foil. Although embossing is one of the most sustainable decorating processes, the gold foil is a mixture of a gold emboss, ink layer, clear coating, and a sticky plastic layer. This mixture of different materials makes the label very hard to be recycled. We chose to use the least harmful ink to the environment when printing our label. Water based ink is much gentler on the environment than other inks which can be used for flexographic printing. Water based ink doesn't contain any toxic materials that other inks might have. It is made up of all naturally occurring substances. Due to the fact that this ink is water soluble, no additional chemicals are needed when cleaning up print jobs, ensuring that our water supply is not harmfully affected by the clean-up (DTLA Print, 2018).

1.4 Design Concept

1.4.1 Innovation and Rebrand

In its iconic apothecary-inspired bottle, the company branding stands strong as the world's leading premium vodka, along with being the fifth largest spirit brand. Absolut is a loud and proud cultural collaborator, continuing to join forces with innovators and artists to continue to define and redefine the world we live in. Which why ABSOLUT Champions: Toronto Raptors 2019 - Limited Edition fits perfectly with the company. As they continue to be a dynamic company that push social progression and promote inclusion and diversity they wanted to celebrate the first time in history a Canadian team has won the NBA Championship.

As the world's leading premium vodka, and fifth largest spirit brand it continues to grow. We did not detect any current issues with the packaging, branding or product. We observed Absolut continues to employ a variety of graphics and limited edition pieces with their iconic bottle and brand; they have created packaging for a vast selection of events, cities, seasons, social movements and much more.

During brainstorming we wanted to create a focus on the Canadian market. As many companies and their branding are targeted to the American market and has little to no campaigns targeted for the Canadian market. Originally we were considering specialty bottles for major Canadian cities, landmarks and tourist attractions. However we believed this would be a narrow market as many of the consumers would most likely be purchasing it as a souvenir.

As alcohol consumption peaks during sports events, and major championships; we decided to maximize this opportunity. During events, celebration, and post celebration alcohol sales will increase - especially when the product contains the branding of the winning sports team. In 2019 Raptors, and their championship win has been a pivotal moment in sports history, which is why we decided to exploit the momentum of this event. One of the driving forces and crucial factors when deciding our concept was whether our idea would increase the sales for the company and would it provide an incentive to the consumers to purchase this product. In the end the Limited Edition - Absolut Champion Toronto Raptors 2019 fulfilled both requirements.

Other major concepts which were disputed were bottles featuring solely Toronto or Vancouver. We aimed at highlighting the city, its personality and main attractions. We originally wanted to have the skyline of the city on the back of the bottle to be seen from the front, with a few graphics at the front, allowing for a foreground and background image dynamic. However we faced complications as we would need to print on the adhesive or prior to the adhesive being applied to the substrate. Therefore we were unable to proceed with this concept. In addition to this issue faced, we discovered sales

from this branding would not increase majorly as the only incentive to purchase this bottle was as a souvenir for visiting tourists. Locals of the city would not be motivated, nor drawn to this product. Our other ideas were not as successful in achieving the two crucial factors we believed were essential.

During the brainstorming process we insured we aligned with their current mission statement, branding, and style. We desired that what we created would complement both past packaging and present. We wanted to create something both tasteful and timeless, as it was a historical moment being captured in this bottle. In depth research was conducted of past limited edition pieces, from stylization to content and information on the bottle. We proceed in evaluating how the Absolut Vodka looked on shelves at the LCBO next to competitors. “How can we make this stand out more?” is what ran through our heads, along with “How does the mini size utilize the space on the bottle?”. We were very thoughtful in every aspect of the design - that there was meaning in the details, and every element was valuable. The red was the official Pantone of the Raptors, we used the official Raptors logo of 2019, changed the A. to T. as that has been a nickname for the city for many years, and the gold substrate to reflect the champion win.



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TORONTO RAPTORS 2019
ORIGINAL ABSOLUT VODKA



ABSOLUT CHAMPIONS

TORONTO RAPTORS 2019

ORIGINAL ABSOLUT VODKA



IMPORTED • IMPORTÉE
40% alc./vol.
750mL

**PRODUCT OF SWEDEN
PRODUIT DE SUEDE
LIMITED EDITION**

TO.

ABSOLUT
1879

**RAPTOR CHAMPIONS 2019
SPECIAL EDITION**



T.

ABSOLUT
1879

**RAPTOR CHAMPIONS 2019
SPECIAL EDITION**

1.4.3 Final Design



ABSOLUT[®]
CHAMPIONS

TORONTO RAPTORS 2019

ORIGINAL ABSOLUT VODKA



IMPORTED • IMPORTÉE

40% alc./vol.
750mL

PRODUCT OF SWEDEN
PRODUIT DE SUÈDE
LIMITED EDITION



T.

ABSOLUT
1879

NBA CHAMPIONS 2019
SPECIAL EDITION

ABSOLUT

GOVERNMENT WARNING: 40% ALC/VOL (80 PROOF) VODKA. ABSOLUT VODKA IS A MEDIUM STRENGTH BEVERAGE. IT CONTAINS 39% ALC/VOL (78 PROOF) VODKA. ABSOLUT VODKA IS A MEDIUM STRENGTH BEVERAGE. IT CONTAINS 39% ALC/VOL (78 PROOF) VODKA. ABSOLUT VODKA IS A MEDIUM STRENGTH BEVERAGE. IT CONTAINS 39% ALC/VOL (78 PROOF) VODKA.

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Colour:

Process White, Pantone 200C, and Process Black (Figure 1.4.3.1, Figure 1.4.3.2, Figure 1.4.3.3)



Figure 1.4.3.1



Figure 1.4.3.2

PANTONE®
Process Black C



Figure 1.4.3.3

PANTONE®
200 C

Typeface:

Futura Condensed Extra Bold (Figure 1.4.3.4)



Figure 1.4.3.4

Futura Condensed Medium (Figure 1.4.3.5)



Figure 1.4.3.5

Logo:

The original Absolut logo was used along with the Raptors logo, as this product was branding in partnership for a limited edition production (Figure 1.4.3.6, Figure 1.4.3.7).



Figure 1.4.3.6



Figure 1.4.3.7

Graphics:

Excluding the logos there were no additional graphics, except the replacement of the A. to the T. (Figure 1.4.3.8, Figure 1.4.3.9, Figure 1.4.3.10).



Figure 1.4.3.8



Figure 1.4.3.9



Figure 1.4.3.10

1.5 Legal Considerations

When designing and producing this piece we insured to contain all information and abide by any aspects required by law; especially considering the high restrictions and regulations regarding alcohol. Our label contained the warning of pregnancy and drinking while driving. Any beverage above 1.1% is considered an alcoholic drink which then must contain the alcohol content percentage displayed clearly. Following the Canadian Guide to the Consumer Packaging and Labelling Act and Regulations we implemented required information and guidelines. According to Section 10 Acts, there are three mandatory statements which must be shown on the label, as stated and displayed (Figure 1.5.1).



Figure 1.5.1

A: Product Identity
Declaration

B: Net Quantity Decla-
ration

C: Dealer Name and
Place of Business

According to 2.1.1 and 2.2.2, Subsection 6(2) Regulation, as we are in a bilingual country, the identity of the product and important information must be shown in English and French. Sections 14, 15, and 16 regard the type. Section 15 Regulations, 2.1.1 require a typeface that is chosen to be easily legible to the consumer. 2.1.5 when the product has a surface of five inches squared to forty inches squared the required minimum typeface size is 3.2mm (1/8inch) which refers to situations when solely upper cases are used, if lowercases are used this size factor must correspond accordingly in relation to a lowercase “o”. (Competition Bureau Canada., 2015)

1.6 Teamwork & Leadership

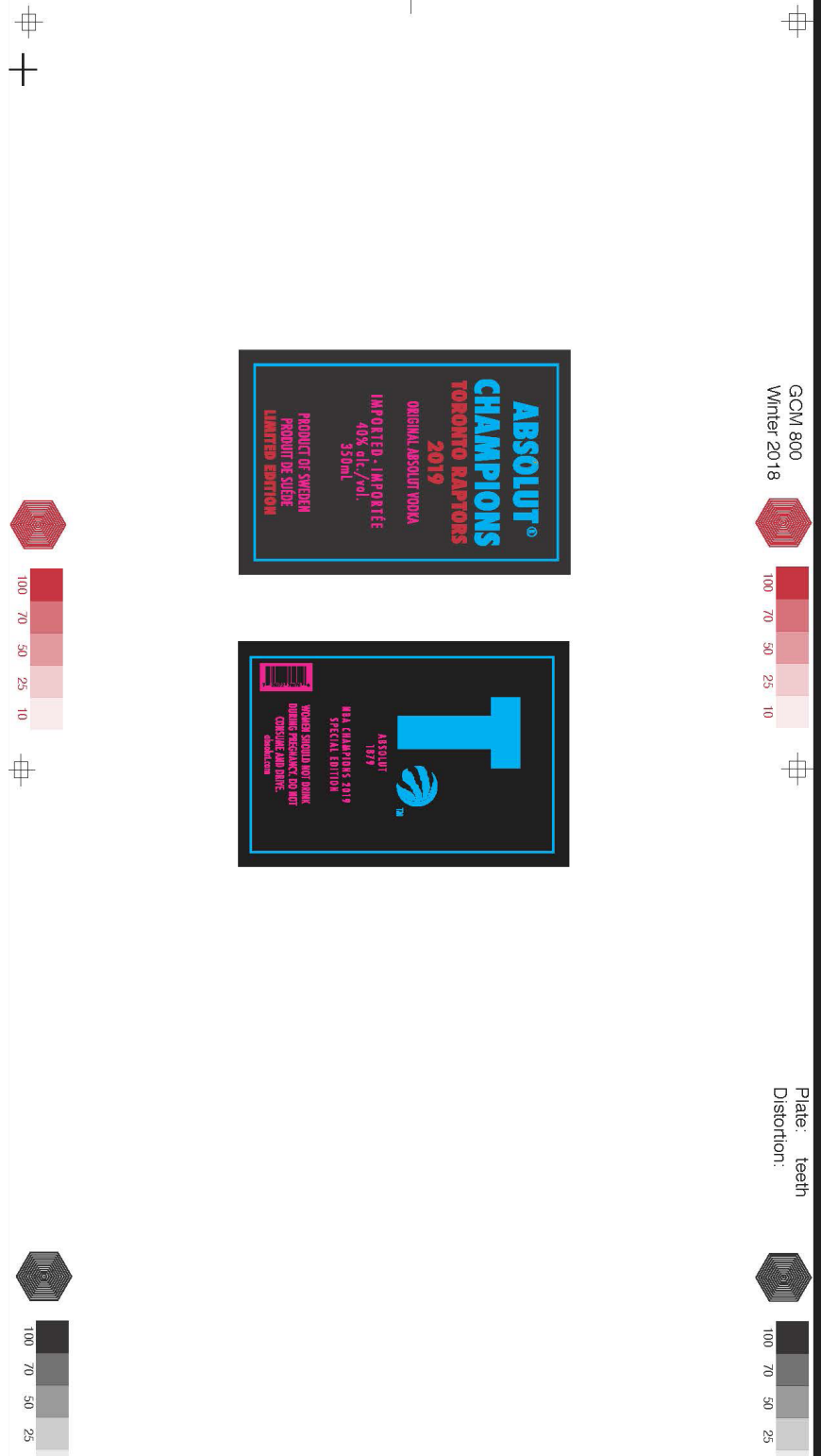
Leadership and responsibilities for the project were divided amongst the team in different areas and process in producing the label for our product. In some cases, members were grouped into pairs to complete different task to achieve the best results while meeting the deadline for the project. For example, while one group was mounting the plate, the other group was experimenting and testing on various BCM levels of different anilox rollers to produce for the final of each colours. However, there was communication and each member was aware of all the procedures and results that occurred during the process. Moreover, from the initial design process to ink mixing, creating and mounting plates and the press run - the engagement and teamwork of each member worked well together to their best abilities to create and finalize the project.



2.0 PRODUCTION

2.1 Small Print

Figure 2.1.1



2.2 Large Print

Figure 2.2.2



2.3 Premedia

2.3.1 File Specification

Our files were created on Adobe Illustrator and had followed an output size of 2.5” x 1.5” for the small print (Figure 2.1.1) and 3.5” x 6” for the large print (Figure 2.2.2). We included the quality control bar to ensure that our plates had a proper thickness, floor height, relief, distortion factor, dot values for each colour. A bearer bar, centre marks, print control marks, and register marks needed to be present on the premedia file as they are used during output as a way to make sure that the prints were made to their best ability.

2.3.2 Colour Separations

Our prints were separated by the white, red, and black used, but in order to realize how these colours were divided while still having the gold foil paper seeping through, we used different colours when creating our digital files. The Cyan represented the space that we would leave empty for the gold foil to shine through (Figure 2.3.2.4). The red continued to be used for the form of red that we had in our final printed design (Figure 2.3.2.3). The magenta was used to represent the white ink that would be used during our print as a way to clarify that the white was separate from paper white (Figure 2.3.2.1).

TORONTO RAPTORS 2019

ORIGINAL ABSOLUT VODKA

IMPORTED • IMPORTÉE

40% alc./vol.
750mL

PRODUCT OF SWEDEN
PRODUIT DE SUÈDE
LIMITED EDITION

ABSOLUT
1879

NBA CHAMPIONS 2019
SPECIAL EDITION



GOVERNMENT WARNING:
(1) WOMEN SHOULD NOT DRINK ALCOHOLIC BEVERAGES DURING PREGNANCY. (2) CONSUMPTION OF ALCOHOLIC BEVERAGES IMPAIRS YOUR ABILITY TO DRIVE A CAR OR OPERATE MACHINERY, AND MAY CAUSE HEALTH PROBLEMS.

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Figure 2.3.2.1

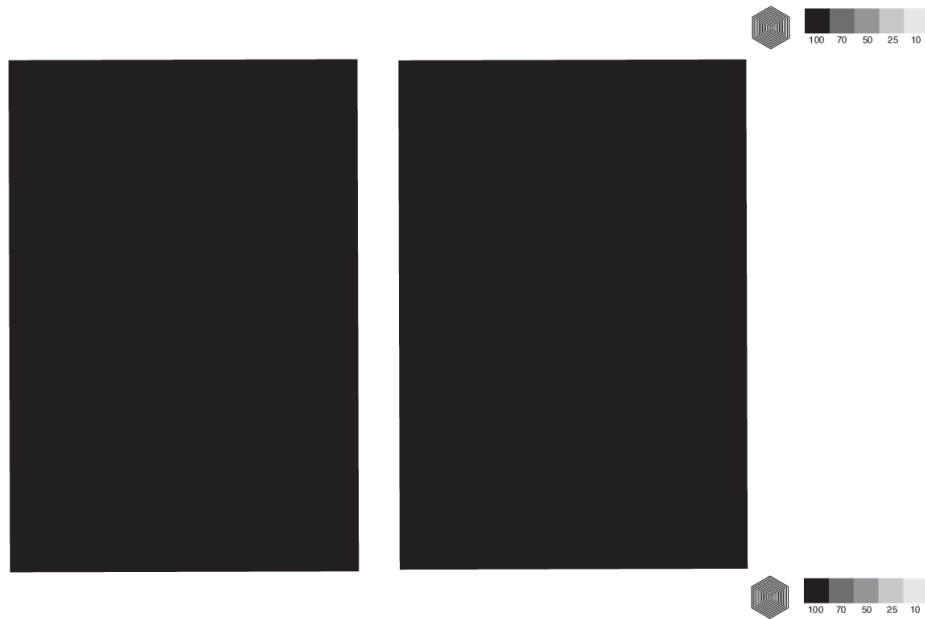
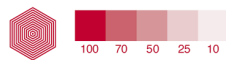


Figure 2.3.2.2



TORONTO RAPTORS 2019

LIMITED EDITION

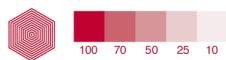


Figure 2.3.2.3

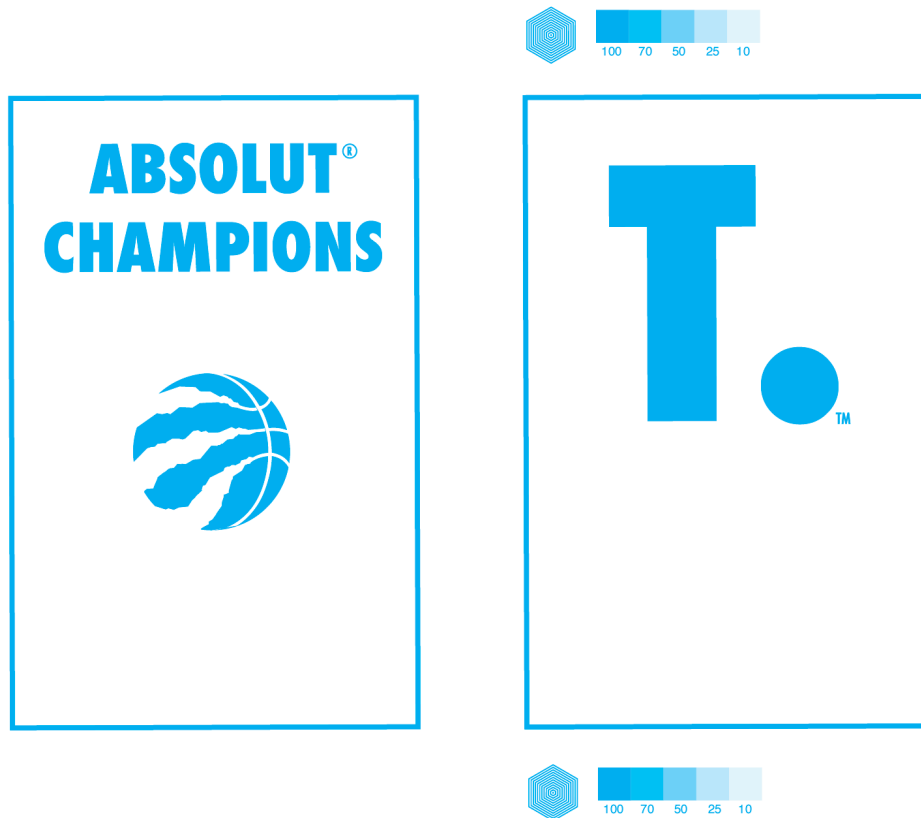


Figure 2.3.2.4

2.3.3 Trapping, choking, warping

During the pre-media process, we trapped the red ink with the black ink to make our print error proof. We trapped the lighter object to overlap a darker background so that it seemed like it was expanding (Figure 2.3.3.1). By doing this we had more room for errors without seeing the mistakes. Our design had lots of text on it which made this part of our pre-media very important. Our warping factor was 96.75%. this amount also needed to be accounted for when printing and our design.



(Figure 2.3.3.1)

2.4 Prepress

2.4.1 Ink Mixing

Considering that we are creating a Limited Edition bottle for the Toronto Raptors, we wanted to incorporate the official red colour they use for their branding, called Pantone 200 C. It consists of 73.9 Ruby Red, 24.6 Pantone Yellow and 1.5 Pantone Black. We first measured each of these inks by making sure the viscosity levels were all between 20-25 seconds. In addition to the viscosity, we also made sure that the pH levels of the inks we were mixing were all around 8-9. When finished mixing these inks, we have a final liter of Pantone 200 C Red with a viscosity of 23.6 and pH level of 8.8. After being sure of all these steps, we then began to measure 1 liter of Process Black ink as well as 2 separate liters of Opaque White. The Process Black ink had a viscosity of 23 seconds and pH level of 8.5, the Opaque White 1 had a viscosity of 21 seconds and a pH level of 9.4 and lastly the Opaque White ink 2 had a viscosity of 22 seconds and pH level of 9.4. Because we are using gold substrate, one pass of white ink will not show up as strong on this substrate. Therefore, two hits of white with a high BCM value, we were able to be sure of a strong white appearance on the final product.

2.4.2 Ink Testing

While testing the Ink we made for our flexographic product, we performed drawdowns using a Flexographic hand proofer. To get an opaque white on our gold substrate, we tested various BCM levels of different anilox rolls keeping in mind to test two passes of white ink. In total we performed 4 different drawdowns of white. Two of the drawdowns used a BCM of 3.5 with LPI of 440. After this test it was noted that the white appeared beige. The next drawdown used a BCM of 5.5 and LPI of 360; however, we were still unsatisfied with the outcome. After multiple testing we finally decided on the highest BCM of 6.0 and LPI of 260 we could use for a drawdown using the flexographic hand proofer. The BCM 6.0 level of anilox roll produced a highly opaque white compared to the rest. After white drawdowns we tested our Pantone 200 C Red, on top of the white in order to view how the red ink would layer and simulate how it would be on press. The BCM used was 6.0 as well and content with how the inks were coming out opaque, we applied the same BCM level to the Process Black drawdown and we were satisfied with the outcomes (Figure 2.4.2.1).



(Figure 2.4.2.1)

2.4.3 Plate Specifications and Quality Control

Before plate creation we had to ensure correct preflight steps were taken. Printing laser proofs out of both large and small prints on the HP Color LaserJet M750 to ensure colour separations were on par with our CMYK and spot colour (200 C). To do so we used Adobe Acrobat to view our PDF > Tools > Print Production > Output Preview to simulate a correct press run. The flexographic plate creation process included RIP on Esko Pilot, and imaged out from Esko CDI Spark. The entire process took around 1 hour and 15 minutes.

Print label we chose a 12" repeat length with 96 teeth and a 96.75% distortion, because our print label containing a total width of 7" width and 1" gap in-between the front and back labels. Once the photopolymer plates were imaged, cured and outputted, calculations of relief height for each plate were completed using plate thickness subtract floor height. These values were measured using a micrometer, providing us with reliefs of;

Plate #1 White

Plate Thickness: 0.0655"

Floor Height: 0.05095"

Relief: 0.0165"

Plate #2 White

Plate Thickness: 0.0656"

Floor Height: 0.04955"

Relief: 0.0165"

Plate #3 Pantone PMS 200C

Plate Thickness: 0.06565"

Floor Height: 0.0496"

Relief: 0.01605"

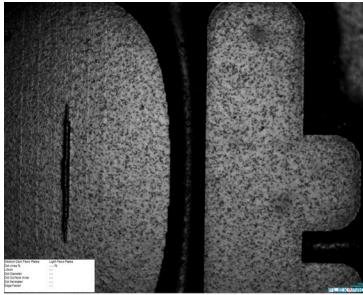
Plate #4 Black

Plate Thickness: 0.06555"

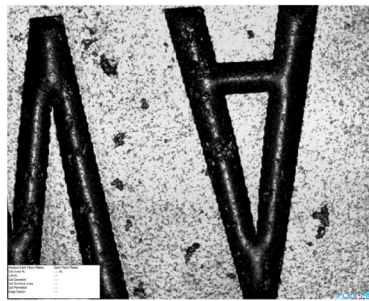
Floor Height: 0.0503"

Relief: 0.01525"

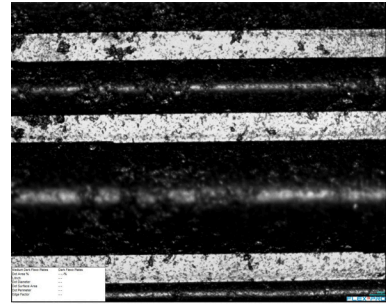
BetaFlex was used to examine plate quality, dot values, and control marks on each plate. A challenge was ensuring our smaller text sizes would not only be visible on the plate but print legible with inks. After analyzing fine text, lines and tint values, (Figure 2.4.3.1, Figure 2.4.3.2, Figure 2.4.3.3) we noticed we were unable to measure dot values of our 2 white plates, which will be explained further into the report. Below are photos demonstrating our findings from BetaFlex and dot values photos from Pantone PMS 200 Plate (Figure 2.4.3.4, Figure 2.4.3.5, Figure 2.4.3.6, Figure 2.4.3.7).



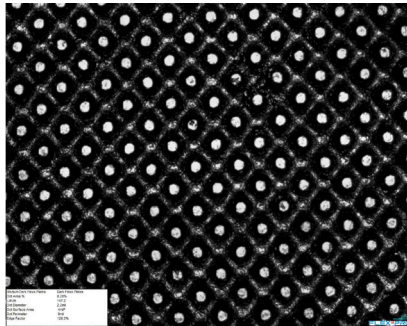
White Plate- Text
Figure 2.4.3.1



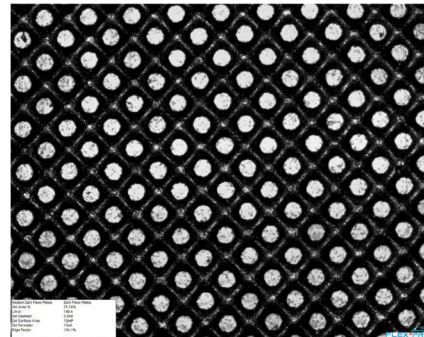
Fine Text- Letter A
Figure 2.4.3.2



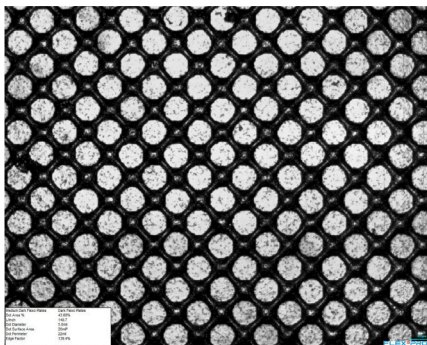
Fine Line
Figure 2.4.3.3



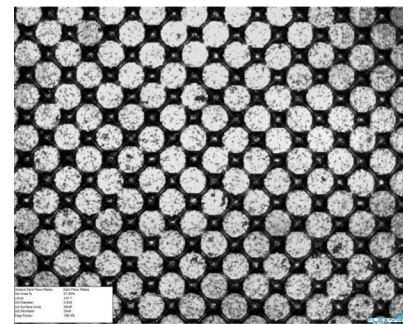
Dot Value PMS 200 Plate: 10%
Figure 2.4.3.4



25%
Figure 2.4.3.5



50%
Figure 2.4.3.6



70%
Figure 2.4.3.7

Dot Values of Tint Values

Plate #3 Pantone PMS 200C

10%:	8.28%
25%:	21.74%
50%:	43.68%
70%:	57.06%

Plate #4 Black

10%:	8.44%
25%:	22.36%
50%:	45.22%
75%:	57.29%

The last print quality checklist was image dimensions, and ours are listed as follows:

Image Dimensions measured on plate (LxW): 11.54" x 6.5"

Image Dimensions calculated print size (LxW): 11.61" x 6.5"

Actual Image Dimensions (LxW): 11.61" x 6.5"

2.4.4 Plate Mounting and Tape

During plate mounting we used Jm Headford Narrow Web to mount our cylinders and had to trim our plates to size, due to press limitation of 7" and made sure the plate didn't overlap itself and cover control marks. Using the appropriate tape to mount our plates was another important aspect. Our design has components of solid areas and fine texts, and hard tape is more suitable to solid areas while soft tape acts as a shock absorber. Based on this we deemed Tesa Softprint 52816 Secure Purple Tape with medium hardness the best fit.

2.5 Post Press

While picking what anilox rolls to use on press, we had to look at what was the best outcome during our drawdowns with looking at the order of how our inks are being run. The first ink was Opaque White 1 where we used a BCM of 5.53 and LPI of 360. The next Opaque White used a BCM of 7.7 and LPI of 260. These two passes of white were very important for the outcome of our final product. When picking gold foil, we realized that a white would not be as strong on this type of substrate. Therefore, by using two passes of white with high BCM values placed at the start of the press, the white was able to show up perfectly. The next ink passed was Pantone 200 C Red, which we used BCM level of 3.57 and LPI of 440 and finally, the last ink from lightest to darkest was Process Black with a BCM of 2.97 and LPI of 550. The importance of not using a high BCM value for black was to make sure that not too much ink went on the substrate considering it was the darkest color. From all of the BCM values chosen, the color accuracy of our final product came out very strong.

For the Exact x - rite measurements, the following table shows the values from our product (Figure 2.5.1).

Colour	L*	a*	b*
Black	13.89	0.26	0.22
PMS 200 C Red	32.69	32.92	26.40
White	82.19	6.79	14.63

Figure 2.5.1



3.0 CONCLUSION

3.1 Product Delivery

During press run there were 6 people on press, our 5 group members and Martin. The image below shows how the black plate was faced the opposite way. However, we were able to fix the problem fast enough and still finish the product in the given press time. Other than this problem faced, everything ran smoothly while we all were able to contribute during set up and clean up.

3.2 Results

3.2.1 Problems Faced

Due to the black plate being mounted on the anilox roll incorrectly during pre-press, resulted in an issue during the press run. The plate printed out in reverse and we quickly re-mounted the plate to avoid further delays shown in (Figure 3.2.1.1). A secondary problem faced was BetaFlex control marks measurements of our tint values on our two white plates. The dots values weren't present on our plate, and we were advised to leave the measurements of our white plates out.



Figure 3.2.1.1)

3.2.2 Future Recommendations

If we were to execute this project again with our current knowledge, we'd suggest a thorough check of everything before moving onto the next step. This will ensure that we do not miss the tint values for the white plates as well as not placing the black plate backwards. These mistakes were highly noted and we learned from them, providing us with an excellent learning experience. Overall, we are proud of our rebranding product outcome and was definitely helpful in terms of planning and executing our own project.

3.2.3 Final Thoughts

The final rebranding product came out to our standards exceeded expectations. During prepress we hadn't factored in during the drawdowns how the white ink would look on top of the gold foil, we assumed it'd be opaque white similar to our proofs. This rebranding is not only important to us, but it is also important to the city of Toronto. It gives excitement to our city that for the first time we are NBA champions. We believe that our product meets all the color standards and we are content with the color accuracy. The black background gives great contrast to the white text in our design. By having two hits of white ink on press, we were able to get a great result in the white that we were looking for. Overall, we are ecstatic with the final outcome.

3.3 Final Specifications

Rverson Graphic Communications Management
 Toronto, ON M5P 2K2
 Version 1.3
 Date: September 3, 2019

GCM 800 Press Operating Data Sheet (adapted from FIRST 5.1)

Printer	Comco Cadet Model 700	City/Prov.	Toronto, ON	Temperature (°)	
Date		Country/Time	Canada,	Humidity	

PREPRESS RECORD

Prepress Supplier		Film-Type		Resolution	
Imaging Device		Laser Type		Number of Lasers	
RIP Software	Flex RIP C	Dot Shape		Micron Size	
Device Curve		Compensation Curve		Plate Relief	0.0159625 in
Screen Family		Line Screen		Plate Processor	
Plate Type	Polymer	Plate Caliper	0.065575 in	Other	
Other		Other		Other	

PRESS RECORD


Print Process	Flexography	Ink Vendor	SIEGWERK	Blade Manufacturer	
Press Manu.	Comco Equipment	Ink System/Base		Blade Material	
Machine Age	7-9-97 (22 yrs)	Viscosity Device	Zahn WP	Blade Edge/Bevel/Tip	
Machine #	97 1021	pH Device	eco-tester pH 2	Substrate	Gold foil B200A
Maintenance		Mounting Type		Substrate Spec	
Press Crew	6	Mounting Tape		Substrate lbs	
Metering System		Cylinder Repeat	12 inch	Substrate Lot	
Other		Other	96 teeth	Other	

Station/Deck	1	2	3	4	5	6	7	8	9	10
Color	black	antone red	white 1	white 2						
Density										
Viscosity	23 secs	23.6 secs	21 secs	22 secs						
pH	8.5	8.8	9.4	9.4						
Dryer Temp										
Anilox #										
Anilox Line Count	550 Lpi	440 Lpi	360 Lpi	260 Lpi						
Anilox Volume	2.9 BCM	3.57 BCM	5.53 BCM	7.7 BCM						
Anilox Angle										
Anilox Condition	Good	Good	Good	Good						
Other										
Other										

MEASUREMENT DATA

	L*	a*	b*	c*	h	Run Time	1 hr 15 mins
Colour 1 black	13.89	0.26	0.22			# Samples Taken	
Colour 2 p. red	33.69	32.92	26.40			# Samples Average	
Colour 3 white	82.19	6.79	14.63			ICC Target	
						Test Form	
						Measurement Device	exact x-rite
						Calibration Date	Nov 19 2019
						Backing Sheet	
						Measurement Method	
						Other	

Additional Comments:


 2015 FTA TEST FIRST 5.1



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