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FACILITY PLANNING BY DARIO DIMARE



I can see clearly now in the quiet room

As a continuation of our article on pressrooms, which originally ran in the April 1998 issue of *Newspapers & Technology*, we have decided to examine the quiet room in a press area. When we discussed pressroom ceilings, we determined we wanted to see nothing on the ceiling. This minimized our risk of damaging the press or causing a web break.

Of course, with a quiet room now we want to see everything and hear nothing. And we want it so that you can see clearly.

There are many issues to discuss in quiet room design, such as acoustics, check copy stations, printed waste disposal, easily cleaned surfaces and hardware, proper lighting, and the appropriate type and location of doors. We, however, will focus on how to design a clear, unobstructed view of the press from the quiet room.

Some of the major issues to consider are as follows:

- The location of the quiet room with respect to the press.
- The angle of the glazing.
- The type and location of the window frames and mullions.
- The location of the press controls.
- The type and location of the lighting.

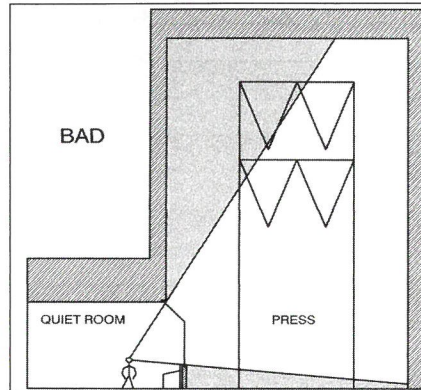
The location of the quiet room should be as close to the operating side of the folder as possible, since this is where the action is. This location helps to minimize the conveyor runs if check copy is taken in the quiet room. It also minimizes the distance the press operators will have to travel if check copies are taken from outside of the quiet room.

The angle of the glazing should be vertical. Sloping the glazing to allow a view of the upper formers is poor design, and is, unfortunately, a mistake I've seen in many, many newspaper facilities.

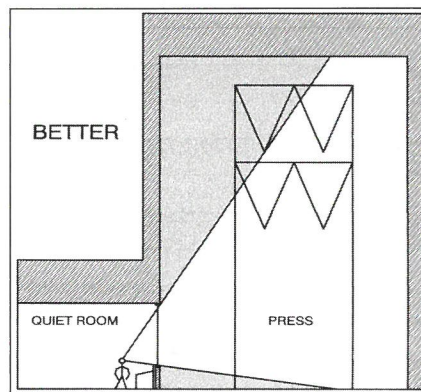
There are three major reasons for vertical glazing. The first is that it is less expensive than sloped glass. The second is that sloped glass gathers dirt and dust, impairing the press operator's visibility. Last, sloped glass gathers dirt and dust, creating a maintenance nightmare. Not only does it require nearly 10 times the cleaning effort, it can also be dangerous. If the angle of the glass is steep enough and long enough, cleaning people may actually lean on it and fall through. There are a

Continued on back

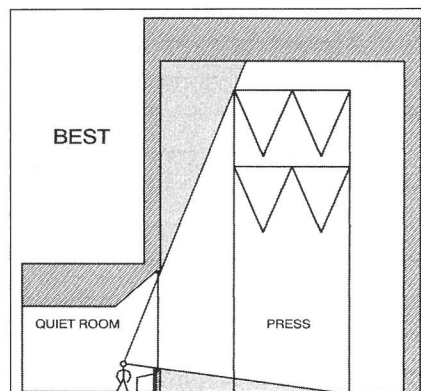
Illustration A



Line of sight is bad, as is the dust build-up on sloped glass.

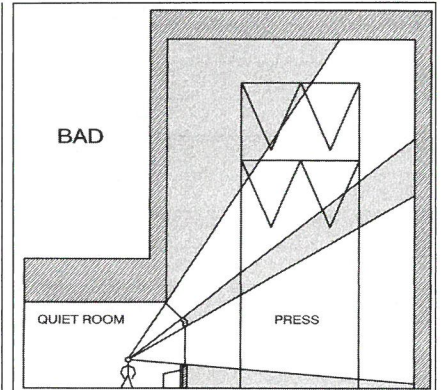


Line of sight is bad, but there is no dust build-up on vertical glazing.

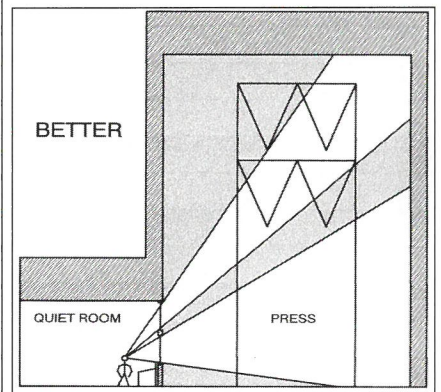


Good line of sight and no dust on vertical glazing.

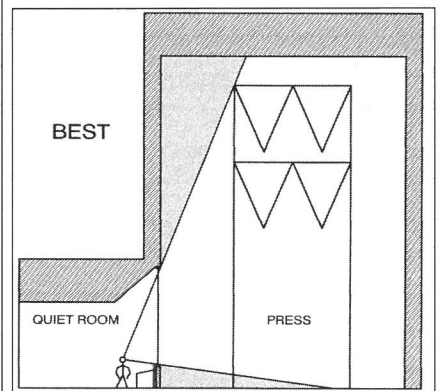
Illustration B



A problem with sloped glass is it requires a horizontal frame at the bottom of the slope.



Vertical glass may have horizontal frames that can impair view.



Use vertical frames. Make sure vertical frames are not in line of sight. Note: A nice benefit to vertical frames is that they do not gather dust like a horizontal frame would.

From front

couple of tricks that allow a view of the top former without sloping the glass. These can be seen in illustration A.

The type and location of the frames is important to consider so that they do not block your view. Sight lines should be drawn from where the press operators are working to the equipment they are observing.

The horizontal and vertical frames should be designed so as not to impair their view. There is often a horizontal mullion where sloped glazing meets the vertical glazing. Unfortunately, this usually obstructs parts of the press that need to be seen.

Switching to vertical mullions is a good solution. The use of vertical mullions also

requires less maintenance, since they do not gather as much dust as horizontal mullions. See illustration B.

The location of the press controls should be designed to allow both easy access to the press and good visibility. They should be located so that the operator can see the press while at the console. The operators should also be able to flow freely around the console to ensure quick and easy access to the check copy area and light tables.

Finally, the type and location of the lighting is also important. Color corrected light is often chosen for quiet rooms, since this is where the press operators are making many of their printing quality decisions about registration, clarity and color. Like in

computer intensive areas, low reflectance light diffusers should be used to reduce glare off the quiet room windows.

You can see clearly now that if the quiet room is properly designed with non-interrupted, low glare, vertical glazing, you CAN see clearly.▲

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