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 www.QuickPrintPro.co.uk



Comment



Printability

Do you look for opportunities in print in every diary note with a possible event?

Print shouldn't be occasional in that you sometimes do something for someone. Professional printers need to be inspirational, on the front foot, yes practice being proactive in print.

So easy this month as such a lot happening; all of which is better with a healthy sprinkling of print products.

Planned celebrations for the Queen's 70th Jubilee include street parties, Jubilee banners and beacons, pageants and well yes, more parties.

Also, prominent print days in June include, Sausage Roll Day, World Environment Day, Bike Week, Child Safety Week, World Oceans Day, as well as diary marked celebrations for knitting, making music and the first day of summer. Now I might be sticking my neck out here, but yes World Giraffe Day.

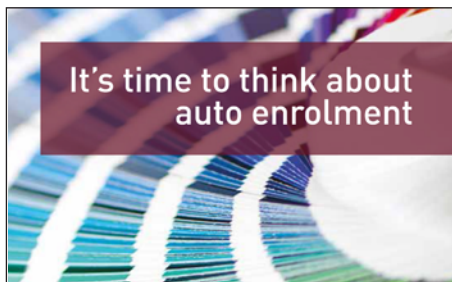
Followed on by National Writing Day, World Refill Day and Wimbledon Fortnight. Somewhere in the midst of all that is of course time to print lots of Father's Day cards. Fast Print Forward >>> to July. Peter, Proactive In Print, Foulkes

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The law on workplace pensions has changed and every employer in the UK must put certain staff into a pension scheme and contribute towards it.

This is called 'automatic enrolment'.

It's important that you understand what you need to do — and when you need to do it. This will depend on your circumstances and those of your employees. To work out what you need to do and when you need to do it contact our auto enrolment scheme advisers on:

0800 132100 or email alan.hudson@meridan.co.uk

Help is on hand from the Printing Industry Pension Scheme which has been running since 1986.

Meridan Financial LLP is the appointed advisers for the Printing Industry Pension Scheme (PIPS) and are authorised and regulated by the Financial Conduct Authority (FCA). Not all Auto Enrolment services are regulated by the FCA.



INFIGO SMASHES FITNESS CHALLENGE

Web to print specialist Infigo has smashed its £2500 target after completing a group fitness challenge to raise funds for Ukraine.

The challenge, devised by Alex Howell, Technical Operations Director for Infigo, initially set the target of completing 2500 km (the distance from London to Kiev) by cycling, swimming, running or walking. However, after quickly achieving that goal halfway through, Alex raised the bar to complete the return journey.

In total, the Infigo team covered 5011km over four weeks. But it was a close call, with 500km ticked off in the last three days of the challenge. Alex said: "With 24 of us, across the business, taking part in the challenge, it was a great team effort. We got off to a roaring start but, as with any challenge, it wasn't all plain sailing. Covid meant some members had to take rest more than they would have liked."

While everyone was able to contribute kilometres in their own way, the more seasoned cyclists banked most of the miles. Top of the leader board was Duncan Rouart, Infigo Design and Support Analyst. Duncan churned out an astounding 1002km over the course of the challenge, even with a week off for a bout of Covid.

He said: "While I cycle regularly, my weekly average has been a lot higher to help with the group target. I tried to vary the routes as much as possible,



'Top of the leader board' Duncan Rouart



so my rides didn't get too repetitive."

According to Duncan, the final day of the challenge was the toughest. "I wasn't sure if we were going to reach the 5000km mark, so I decided to cycle back

from a family lunch, adding an additional 65km to the 120km I'd already done that day.

"Unfortunately, it rained heavily, I got two punctures and had to be collected at the roadside by my wife at 9 pm. But it was worth it", he said.

With this sort of commitment, Alex said the group challenge demonstrated why Infigo is such a special company to be part of.

"It was an unbelievable performance from the team and we are grateful for the support we received from our partners, customers, and the print and SaaS world. This challenge shows that in times of adversity or when we really need to produce, we come together to stand up and be counted.

"We know how fortunate we are to have the freedom to go out and have a cycle or a stroll whenever we want. Sadly, those in the Ukraine don't have that luxury. They are being forced to flee their homes and everything they hold dear amid heavy bombardment and gunfire.

"So, while we have embraced this challenge, we've never lost sight of the fact that it's all about raising funds for this humanitarian crisis", he said.

While the challenge has finished there is still time to donate funds for those affected by the war in Ukraine. So please give generously through Infigo's JustGiving page: www.justgiving.com/fundraising/infigo-ukraine

CONVERTING KMS INTO CASH: ANTALIS RUNS FOR MIND



Antalis has raised an impressive £2,203 for mental health charity Mind, through running the Leicester 10k. On Easter Sunday, Antalis Packaging colleagues ran the Leicester 10K at Prestwold Hall, raising £2,203 and smashing their target of £500 for MIND, a charity who provide advice and support for mental health problems.

Ahead of Mental Health Awareness Week, which began on the 9th May, a team of colleagues from Antalis came together to run the marathon and raise money for MIND, who continuously campaign to improve mental health services and promote understanding.

Packaging Director at Antalis, Nick Thompson comments: "A very big thank you to all of those who got involved in the Leicester 10K. Not only have you done something positive and proactive for your own fitness and well-being, you have also raised valuable money for a very worthy charity."

www.antalis.co.uk

PROFILE OF THE MONTH: ELMSTOK



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PRECISION PROCO GROUP BUYS HORIZON STITCHLINER

Precision Proco Group has chosen an IFS supplied Horizon StitchLiner MK III to expand production flexibility and enhance responsive print on demand capabilities.

The new system will support production at the group's Sheffield site that produces litho print on two Ryobi 920s, one with five units and one with four units, and digital print on two HP Indigo Series 4 presses and two HP Indigo Series 3 presses.

Graeme Parry Sheffield site Production Director explains: "We already had a Horizon StitchLiner 5500 for short to medium runs. It was supported by a Muller Presto for longer folded section work. We identified a load balancing issue between the two pieces of equipment with a disproportionate amount of stitching volume leaning towards shorter runs than the longer Muller type of work. We needed to address this with a system that would give us flexibility to cover the capacity shortfall.

"The MKIII had been on the radar for investment into the Sheffield site for some time. We had seen numerous marketing pieces and spoke to our Dagenham site about the benefits the system had delivered there."

Graeme had also seen a number of demonstrations highlighting the Horizon StitchLiner MK III's ability to quickly, and easily, move between job sizes. "It really impressed me," he said. "Also seeing how the design improvements compared to the Horizon StitchLiner 5500 made it really stand out as a game changer, not just to what we had been used to but also over what else was in the market place from other equipment manufacturers."

He continued: "The ability to produce A4 landscape was a massive selling point. Not only this, but the differing collation towers over the Horizon StitchLiner 5500 had clearly been thought about and redesigned with the operator and productivity in mind. We produce large quantities of personalised stitched brochures so to have the barcode read and verification capability was vital to the specification and output of the kit. Underpinning all of the system though is great build quality and efficiency."

He adds: "We did look at other options on the market, but, in our view, the Horizon StitchLiner Mk III suited our needs better. Needless to say, it was a pretty easy decision to make when the opportunity arose to place an order"

As for return on investment he says: "What the kit now gives us is a solid platform to drive the volume of short run work. We can also increase productivity in stitched brochure work that



From left Graeme Parry, Production Director, with Jason Ullyett, Machine Finishing Operator

previously was a pinch point for the site. It will give the site scale. We can now grow this sector of the business by not having the constraints on volume. We can expand on the throughput but also improve on our SLAs for our customers. This is something that we are using to help customers rethink how they are procuring print. We can help them migrate towards a more print on demand model so they can get their products and services out to their customers quicker. We should be seeing a return on investment on the kit in the next two to three years."

The next generation StitchLiner runs at 6,000 booklets per hour. Its fully automated set-up delivers improved production efficiency and functionality, A4 landscape capability and professional quality.

Graeme concludes: "The full end to end service from IFS was exceptional. The team understood the requirements and tailored the specification to meet our needs. The install was quick the training was excellent. I really feel that we were well looked after!"

www.ifsl.uk.com

MACROART'S STUNNING GRUFFALO GRAPHICS

Twycross Zoo's latest visitor attraction, The Gruffalo Discovery Land, has been brought to life with a stunning range of graphics and signs from large format print and installation experts MacroArt.

Collaborating with themed attraction specialists Richard Matthews Associates Ltd. (RMA), MacroArt helped deliver the graphical impact for Twycross Zoo's exciting new themed area. Covering four acres, The Gruffalo Discovery Land brings to life the much loved characters from the bestselling children's book and aims to inspire children to consider the importance of conservation and the natural world around them.

The team at MacroArt spent more than 40 person days creating and installing over 850 square metres of graphics for the attraction, working alongside Twycross Zoo's design team to make sure it was ready for the VIP opening event.

Gary Baker – Senior Project Manager at MacroArt, oversaw the extensive project, from initially surveying the complex site, carpentry, flooring, and electrical work, to printing more than 80 separate dye sublimated fabrics and fitting them to almost 1.2 km of curved SWAL tracking. In addition, an array of ACM panels and bespoke circular lightboxes were installed around the site, further enhancing the visitor experience.



Due to the nature of different materials used across the site, MacroArt's dye-sublimation, UV and bespoke departments worked across the project with the installation team bringing everything together on site.

Sustainability played a key role in the project

which used a combination of PVC-free, recyclable materials and reusable panels wherever possible, with all waste materials returned to MacroArt for processing through its accredited waste recycling channels.

Twycross Zoo's graphic designer, Ben Watson, was impressed with the speed and effectiveness of the collaboration; "Bringing a display of this size and complexity to life in such a short time was a real challenge, and I was glad to have the professional team at MacroArt support us in achieving such an impressive result."

Nigel Knight, Managing Director of RMA, added; "We are delighted with The Gruffalo Discovery Land and MacroArt's graphics have played a large part in delivering the impact for this new adventure.

"It was incredibly rewarding to work so effectively with the teams from MacroArt and Twycross Zoo to deliver this project, on time, on spec and to such a high level of quality, especially given the challenging deadlines and very involved installation procedures."

Mike Hamling, MacroArt's Project Lead said; "The whole team at MacroArt provided a seamless delivery of this impressive operation. It was great to see so many of our departments working so well together to achieve a common goal."

www.macroart.co.uk

VERVE DISPLAY'S NEW EPSON SURECOLOR SC-R5000

Verve Display's commitment to helping its clients achieve a more sustainable operation has been enhanced with its investment in an Epson SureColor SC-R5000 resin ink large format printer. The SC-R5000 produces vibrant prints with a fully water based ink set and can print onto uncoated media creating recyclable output and minimising environmental impact. The extremely reliable system with a permanent printhead, is very easy to operate and has low running costs.

Simon Perkes, Managing Director, founded the Harlow based operation in 2003. It delivers innovative and bespoke solutions from concept to concourse in large format digital print. It works with a wide range of household names from Sky and Mastercard to Team GB, ITV, and Great Ormond Street Hospital. As part of its journey to becoming Net Zero, Verve is committed to setting the standards in environmentally conscious printing. In line with its investment into a greener future, Verve will be rebranding later this quarter.

Explains Simon: "I wanted to create a business that focused on service and not just price. We grew into experiential and bespoke events. I wanted to find a way to be more sustainable. So, in 2019 we began looking at how we could minimise our operational impact and in turn support our clients as they look to meet their net zero targets."

Simon tasked Verve Display Production Director David Blackholly with researching the possibilities. Says David: "Before the pandemic started we began dipping our toes in the water and looking at systems and PVC-free materials. We needed print production solutions that produce very high quality work consistently and reliably. We have two Epson solvent



systems — a SureColor SC-S80600 and a SureColor SC-S60600 with Greenguard certification so we know and trust Epson technology. It is reliable and the quality is next level. We wanted to be sure we could maintain that print quality on PVC free alternatives. We did not want to take a step back. For us the step forward was the water based ink set where we know the quality is going to be maintained."

Simon adds: "Having conversations about how we can be more sustainable and help our clients achieve their goals. We also have to prove it and be more transparent. The SC-R5000 will help us do that. Its water-based ink enables recyclability and its reduced energy consumption in drying, compared to other systems, means it is not using tons of energy. It has a very robust build and delivers high quality printed results too. It is consistent and reliable. It ticks all our boxes. Now, when we are asked if we offer a sustainable solution, we can hand on heart says yes.

The inks are completely sustainable, the four-stage curing system cures the ink to be used instantly, and is one of the most economical solutions to run."

The 64-inch SureColor SC-R5000 is Epson's first resin-ink large format printer. It produces accurate, colour consistent, and fast drying prints on a wide variety of substrates with environmentally friendly, outstanding results.

The new R Series addresses the existing industry challenges of working with resin based inks, and draws from Epson's years of innovation in imaging, colour management and substrate control, delivering an ideal solution. Its PrecisionCore Micro TFP printhead ensures excellent print performance and colour control. Its new six colour UltraChrome RS inkset is an odourless, water-based resin ink and is suitable for use in any environments such as schools, hospitals, hotels, and indoor facilities.

www.epson.co.uk

PROPACK INVESTS IN CANON'S VARIOPRINT IX3200

Propack Direct Mail has recently purchased a Canon varioPRINT iX3200, in a bid to increase productivity levels and further drive business growth. The new device will strengthen Propack's print on demand proposition and help it attract new customers, whilst supporting the company's sustainability efforts.

Headquartered in Huddersfield, Propack operates in the direct mail sector and employs over 70 people. The organisation was founded in 1995 as a packing business and today specialises in services such as communication solutions, print on demand and campaign consultancy. It produces work for local authorities such as election polling cards and council tax billing - as well as printed materials for a number of well known brands,

Propack specialises in heavily targeted, data driven campaigns – this has resulted in a significant new contract win from a leading tourism organisation to create variable page brochures, bespoke to each recipient. As a result of this new business win, Propack had a requirement to boost its production levels to deliver over 25,000 sheets per day – an ambitious goal, which required the support of a robust and high performing device.

Propack worked with Canon at the end of 2021 to install a varioPRINT iX3200 – a cut sheet production inkjet press which combines high image quality and wide media range with the high productivity and cost efficiency of inkjet.

The delivery of the varioPRINT iX3200 has enabled Propack to achieve faster, higher quality prints for its customers. Significant savings have been realised due to the labour saving technologies the press offers, its high uptime and low inkjet running costs. This has allowed the organisation to increase uptime in production and virtually eliminate paper wastage. The press has also reduced



Propack's need to rely on third parties for pre-printed litho stock as it can now deliver a fully automated white paper solution.

Jason Clough, Managing Director at Propack, commented: "Since its installation, the varioPRINT iX3200 has been producing more work than four of our digital presses combined. Thanks to the new device, we've become a more cost efficient business, and the increased capacity and reliability has meant we can approach new customers with confidence. We've also been able to reduce our carbon footprint and boost our print on demand offering to deliver an even better service to our existing customers – which include Mercedes-Benz Financial Services, Moonpig and Parkinson's UK"

The printer is also extremely simple to use, adds Clough. "I tried operating it myself and I was able to upload a job seamlessly without prior training. Despite the fact that it's such an advanced piece of technology, there are no complications on the front end, and we can be confident it will run smoothly."

www.canon.co.uk

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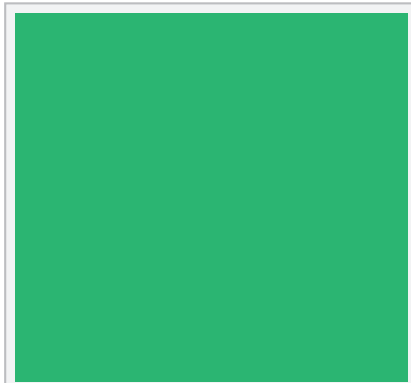
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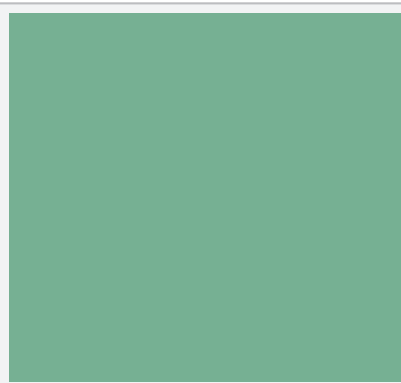
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CANON SETS PRODUCTION PRINT BENCHMARK WITH THE IMAGEPRESS V1000

Canon UK & Ireland sets a new standard in production print with the launch of its brand new cut sheet digital colour press, the imagePRESS V1000. Overcoming the day to day production challenges faced by commercial and in-house print service providers (PSPs), the new device incorporates progressive technological features and proven performance attributes, establishing it as the next generation in the evolution of the imagePRESS family. Thanks to the range of new features and technology, the imagePRESS V1000 also delivers consistent quality and maximum reliability and uptime to boost the production capabilities and application offerings of print professionals.

The new imagePRESS V1000 gives print businesses greater flexibility to handle diverse briefs, offering customers exciting formats and a very broad media capability. Full of innovative features designed to make life easier for operators and maximise creative and commercial potential, it's the ideal investment for time stretched PSPs looking for a robust and reliable digital print engine that delivers every day, regardless of the print job.

CONSISTENTLY HIGH PRODUCTIVITY

The option of the Multi-Drawer paper deck in conjunction with the use of the POD XL and bypass trays boosts the engine's paper input capabilities to create premium looking applications such as banners, brochures and booklets. And with brand customers a consistent print speed of 100ppm with a broad range of media types and weights from 52 to 400 gsm, including synthetic and magnetic media. Due to the new two new transfer technology, the engine ensures even colour distribution, with no risk of sticking when switching between media weights on the fly. New integrated POD-SURF fixing technology controls the temperature of the fixing belt, giving step registration correction, the press has the ability to auto duplex banner sheets up to 1.3m. Unscheduled stops and slowdowns are a thing of the past, thanks to remote alerts that inform the operator if consumables are running low. Furthermore, operators can change media, toner and remove toner waste while the press is running, maintaining productivity of the engine.

AUTOMATION FREES UP VALUABLE OPERATOR TIME

The inbuilt spectrophotometric sensor saves time and reduces the level of skill required for colour control by enabling calibration and adjustment at the push of a button, without offline quality checks. New two step registration correction technology ensures perfect alignment every time, even on long sheets. The optional Sensing Unit automatically detects prints that don't match the registration



and colour settings for the job, then adjusts and maintains these settings throughout the print run, saving time and maintaining productivity.

DEPENDABLE QUALITY AND MINIMAL WASTAGE

The imagePRESS V1000 integrates an innovative cooling system that cools the paper immediately after fixing for optimum quality, and minimises the risk of waste through warping, sticking or bricking if a job is left standing.

An innovative take on sheet transfer technology creates the optimal transport path for each sheet during the printing process as the positions of the secondary transfer roller and back-up sheet are variable and change depending on the weight of the media creating the optimum path for every media and ensuring productivity

COMPACT FOOTPRINT

With the most compact footprint of any mid-volume digital production print engine, the innovative design of the imagePRESS V1000 delivers the 100ppm production capabilities of a much larger press in a footprint of under 3m², ideal for any print room where space is at a premium.

THINKING OF THE FUTURE

The imagePRESS V1000 meets the highest standards of energy efficiency. Not only is the engine ENERGY STAR certified, but it's also received the EPEAT Gold from the EPEAT Registry, the global rating system for greener electronics. With the ability to carry out a one time test and enjoy the associated energy cost savings, gone are the days of trial and error and print wastage.

Every consideration has been given to sustainability with the design of the imagePRESS V1000. If the media in the drawer doesn't match the settings, the job will not be printed, resulting in reduced waste, power consumption and CO₂ emissions. The optional Sensing Unit for the engine makes front to back registration adjustments on the fly, reducing the need for reprints. And using PRISMAsync or EFI Fiery controllers, operators can check every detail of the print job, including the quality, and make real time changes on the user interface before hitting the print button, further cutting out unnecessary misprints.

Built to tackle the most innovative applications on an extended range of media types and weights at speeds of 100ppm, the imagePRESS V1000 allows print professionals to turn around a greater variety and volume of jobs at speed without any compromise on quality or productivity.

For more information, please visit: <https://www.canon.co.uk/business/products/production-printers/digital-presses/imagepress-v1000>

XAAR'S GUIDE EXPLORES INKJET POSSIBILITIES

Xaar has launched its guide to help those new to inkjet maximise the potential of this extremely versatile non contact technology.

The ability to apply a wide range of fluids with precision and accuracy across a variety of different substrates and materials is seeing inkjet grow in importance to today's manufacturing processes. Increasingly, it is either replacing traditional production methods or delivering new applications.

Titled, 'Your guide to a successful inkjet development project', the guide will help readers learn more about what to consider when starting

their inkjet development journey, including 'Why digital inkjet?', 'What fluid do I use?' and 'What system components do I need?'

From the need to use difficult fluids on a variety of substrates, to the ability to print in multiple orientations, the guide encapsulates Xaar's 30 years of experience in a single resource, to demonstrate how a wide range of industries can now seize the opportunity of inkjet technology.

Graham Tweeddale, Chief Operating Officer at Xaar said, "Inkjet is enabling a multitude of new manufacturing applications, yet as a technology it

can seem daunting to the uninitiated.

"That's why we've created this guide; to help inform our customers' inkjet development journey and assist in delivering a successful outcome with the shortest possible time to market. Ultimately, it will help businesses take advantage of on-demand and variable data printing, reduce waste, and deliver an improved return on investment – all through exploring the possibilities of inkjet."

Users can download a free copy of the guide from the Xaar website.

www.xaar.com

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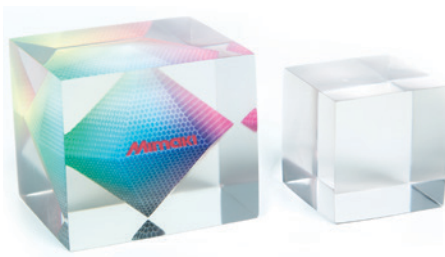
MIMAKI LAUNCHES NEW PURE CLEAR 3D INK

Mimaki has announced the launch of its brand new pure clear material for 3D printing, called **MH-110PCL**. Created with designers in mind, this new clear material is intended for use with Mimaki's flagship UV curable, full colour 3D printer, the 3DUJ-553. Available now, the release of this clear material aligns with Mimaki's objective to be at the forefront of innovation in the industry, and wholly boost customer satisfaction.

The new MH-110PCL clear material, available in a 4.8L ink bottle size, improves upon Mimaki's previous 3D clear ink (MH-100CL) with increased transparency and negates any yellow tint, allowing artists, designers, architects and more to deliver work as intended and achieve more clear cut, transparent modelling.

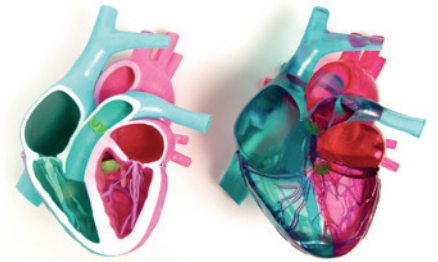
As a development driven company, responding to customer demands is key for Mimaki, and was the driving force behind developing the MH-110PCL. There are many applications for this new product, across multiple sectors, be it for art, architectural models, medical models, product design or cosmetics.

With the Mimaki 3DUJ-553 being a full colour 3D



printer that offers more than 10 million colours, the clear material can also be mixed with coloured inks to create translucent colour models. This allows for designs to have a broader range of colours and visuals than ever before.

The use of clear and translucent colour models greatly benefits industries such as medical education through the ability to visualise internal organ structures in model form, with the colour variations allowing for medical conditions to be far more accurately depicted. MH-110PCL is also ideal for the expression of transparent parts required in product design and other fields such as architectural models, where windows and transparent exteriors



are convenient means of showing the internal structure.

"Here at Mimaki we strive to do everything we can to accommodate the needs of our customers. We realised the importance of having truly clear material and acted upon it straight away," says Mark Sollman, Product Manager of Mimaki Europe. "We value quality just as much as the designers implementing our technologies and wish them every success with Mimaki, so we are delighted to be able to provide this new material for them. Naturally, it has made their models better than ever."

www.hybridservices.co.uk

KONICA MINOLTA PRESSES WITH EFI FIERY FS500 PRO

Electronics For Imaging, Inc. and Konica Minolta have announced a continuation of their long term partnership with the release of five new EFI™ Fiery® digital front ends (DFEs) based on the newest Fiery platform, Fiery FS500 Pro.

In today's fast paced business environment, customers are faced with demands for shorter runs and competitive pricing. These new, higher productivity Fiery DFEs offer pre-flight tools, intelligent automation features and colour management technologies that help ensure that print businesses produce documents correctly the first time, every time, at the lowest cost – correct job properties are selected by JobExpert, spot colours are optimised with Spot Pro, errors are caught with Fiery Preflight, and finishing marks are visually added with Fiery Finishing Designer. With these features, customers can increase overall output volume and complete more jobs per shift while also giving printing operations the ability to capitalise on new growth opportunities.

The new solutions EFI and Konica Minolta are announcing include:

- EFI Fiery IC-319 and IC-318 v2 DFEs that will drive the Konica Minolta AccurioPress C14000/C12000 colour production presses for the high end production printing market
- EFI Fiery IC-319 and IC-318L v2 DFEs that will drive the Konica Minolta AccurioPress C7100/C7090 light production colour presses
- EFI Fiery IC-317 and IC-419 v2 DFEs that will drive the Konica Minolta AccurioPress C4080/C4070 and AccurioPrint C4065 printers.

The new Fiery FS500 Pro server platform offers many benefits to print service providers operating Konica Minolta presses, including:



- Even faster processing time. The EFI Fiery DFEs are the fastest in the industry and just became even faster with FS500 Pro. With this new hardware/software platform, a graphics intensive, 100 page photobook processes 36% faster than previous Fiery DFEs, enabling operators to turn jobs around faster, optimising the capacity of the Konica Minolta presses, and accepting additional jobs to boost revenue.
- Less waste, more sellable prints. Customers can use the new Preflight tools to easily find file errors, speeding time to print. External Fiery servers now come standard with Fiery Preflight, which automates basic preflight checks for problems such as missing spot colours or low resolution images. For more advanced preflight checks, Fiery Preflight Pro verifies file compliance with industry standards and specifications such as PDF/X, PDF/VT 1 and 2, PDF 2.0, or GWG (Ghent Workgroup) with an easily understood visual report. Fiery JobExpert's intelligent automation technology saves customers valuable production minutes from job setup time by automatically choosing the right colour and imaging settings. It enables less experienced staff to produce optimal output like

a pro. They also gain greater efficiency producing high quality and personalised prints thanks to a native Adobe PDF Print Engine 5.5 workflow.

- Accurate brand colours and real time colour adjustments. The new version of Fiery Spot Pro makes it faster to prepare media for print by optimising all spot colours at once for the most accurate reproduction of brand colours with PANTONE® Colors or customised libraries. Operators can minimise waste, reprints, and customers rejecting jobs due to inconsistent or inaccurate colour with the included EFI ColorGuard™ subscription – a cloud based verification solution to track colour quality.
 - Finished products completed with ease. The Fiery Finishing Designer is a fully visual interface included with Fiery Command WorkStation® that simplifies creating and editing finishing definitions for the Konica Minolta TU-510 Inline Trimmer Unit. Customers can see a unique, live preview of their job content while setting the cut, crease, and perforation marks. In this way, they can be confident that the finishing setup is accurate before sending the job to print, eliminating costly bindery waste.
- "The Fiery FS500 Pro new platform offers advanced speed, higher automation and more capability than other digital front ends," said John Henze, Vice President of sales and marketing, EFI Fiery. "Intelligent automation solutions in these new EFI Fiery DFEs also save customers labour cost and time by minimising the need for manual inspection of print jobs, improving automated u management, and eliminating the need to print a test file to determine where to place finishing lines.
- www.efi.com

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EFI IQ FOR SIGN AND DISPLAY GRAPHICS PRINTERS

Electronics For Imaging has announced the availability of its EFI IQ™ suite of cloud and mobile applications with supported EFIVUTEK®, Wide Format, and Nozomi inkjet printers. With this advanced cloud service, EFI™ printer users can monitor production and printer utilisation, including exact device level consumable tracking data, to reduce downtime, reduce costs and maximise the value of their EFI printer investments. New EFI wide and superwide format UV LED printers will include a one year subscription to EFI IQ. EFI inkjet printer users can also purchase IQ subscriptions for other supported printers.

The newly available cloud service for superwide format production is making its debut at the 31 May-3 June FESPA Global Print Expo in Berlin.

USER FRIENDLY WITH BETTER BUSINESS INTELLIGENCE

According to an early user of the cloud service's new inkjet offering — Dave Brewer, chief technology officer of California-based Image Options — “EFI IQ is a user friendly tool that gives me better business intelligence to make better decisions.”

By monitoring their printer fleets in real time, EFI IQ users can reduce consumable spend, save on labour costs, improve margins, and more.

“Print business leaders often want and benefit from having more complete knowledge of their plant operations,” said John Henze, vice president of sales and marketing, EFI Fiery. “With EFI IQ, they can have their finger on the pulse of the business. This advanced cloud offering gives print business leaders a detailed, accurate understanding of production operations, which is key to knowing how a company can best meet its customers’ needs at any given point in time.”

PREPARE FOR PRODUCTIVITY WITH POWERFUL CLOUD TOOLS

The decision to adopt EFI IQ comes down to several



key questions owners and managers should ask themselves about business performance, including:

- Can you accurately measure ink usage? Ink is one of the most expensive consumables and knowing exactly how much ink is consumed in a given time period, on specific media types and on individual jobs, can help you plan and price jobs more effectively.
- Is your team able to get real-time production blocking alerts? Production downtime can quickly accumulate if an operator is away working on another task when a stoppage happens on a printer. With IQ, users can set alerts customised to notify individuals who need to be informed of production blocking events. IQ also provides a detailed report on usage, uptime, downtime, etc., delivering verified information managers can use to improve overall productivity.
- Are you able to compare performance metrics between printers and shifts? Many production managers don't have access to the level of data that allows them to make these comparisons. Or, they have to constantly ask operators and other sources for details to find indicators for possible improvements. With EFI IQ, this information

is at managers' fingertips; they can compare performance in real time or customise reports that enable streamlined analysis of historical performance and trends.

- Are you able to check production status from anywhere, at any time? Accessing information when away from the production floor often involves contacting a manager or operator who then must stop what he or she is doing to report back. With EFI Go, a remote management intelligence application in the EFI IQ suite, users can check overall production performance, jobs in progress, and many other indicators from any mobile device.

The IQ suite is the only management solution to have a direct connection to EFI printer data, and it gives business leaders powerful tools to handle their day to day production and administrative challenges. Plus, the suite's EFI Go component helps to ensure that managers receive urgent updates wherever they are. At early user site Studio DAR in Bielsko-Biala, Poland, notifications from the mobile application allow managers and operators to keep the company's EFI Pro 32r+ roll to roll printer running as much as possible.

“The EFI Go application,” said Studio DAR Owner Bartosz Przybyla, “displays important warnings, monitors material quantity, or lack thereof, and informs us when the material on a roll is about to run out, which is very useful with long webs.”

With the data insights and notifications EFI Go and the entire EFI IQ suite provide, “print business owners gain the Industry 4.0 advantage they need for more streamlined, efficient and profitable print business management,” said Todd Zimmerman, vice president and general manager of Display Graphics, EFI Inkjet. “The integrations we developed between EFI IQ and our VUTEK and Wide Format inkjet printers elevate what our customers can achieve in operational efficiency and business strategy.”

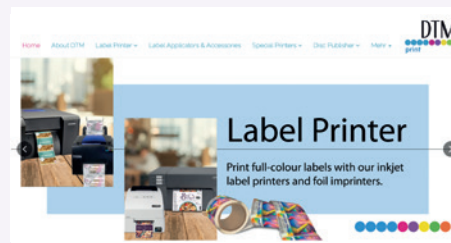
www.efi.com

NEW CMY+ ULTRA BLACK INKS FOR LX-SERIES

DTM Print has introduced a new, optional ink cartridge for the LX-Series colour label printers LX600e, LX610e Pro and LX910e by manufacturer Primera Technology, Inc. This ink cartridge is called “CMY+ Ultra Black” and is a single tri-colour ink cartridge. The LX-Series printers use cyan, magenta and yellow inks to produce process black, which has many advantages over the carbon black inks used by other colour label printers. These include better water resistance, compatibility with a broader range of specialty label media and more resistance to smearing.

As an optional upgrade to the standard CMY ink cartridges, CMY+ Ultra Black has several unique features that make it an excellent choice for certain users:

- Blacker Blacks. Some customers need a “true” black due to the design of their labels. CMY+ Ultra



Black delivers just that: One of the darkest, most consistent blacks you'll find on desktop inkjet colour label printers in this class.

- Sharper Black Text. Because CMY+ Ultra Black uses dye-based cyan, magenta and yellow that prints at 1200 dpi, the printer's black text also prints at 1200 dpi. Most comparable colour label printers print black text at 600 dpi due to their black inks' carbon black or pigment components. Especially on small text, the superior print resolution with CMY+ Ultra Black is very

noticeable.

- Superior Water Resistance. CMY+ Ultra Black, when used with tested and approved substrates, is the most water resistant ink ever offered by Primera. DTM Print offers a large variety of label substrates under the brand “Genuine DTM Label Stock” and will help users to find the best material for their application.

“CMY+ Ultra Black delivers the darkest, most consistent blacks ever, which is perfect for label designs that uses a lot of black,” said Andreas Hoffmann, Managing Director of DTM Print. “An added plus is the higher water resistance compared to other standard dye ink formulas.”

CMY+ Ultra Black ink cartridges sell for € 82.00 (MSRP) and are available now from DTM Print or through authorised DTM Print partners in Europe, Middle East and Africa.

www.dtm-print.eu

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PIXEL PROPHET

DON'T TRY DOING THIS AT HOME

It seems like a lifetime since we went into lockdown two years ago. No non-essential travel, limited personal contact, two short walks a day, all that sort of thing. You may tell your grandchildren about it, but they won't believe it, much like current millennials can't imagine how you made friends before social media recommendations. **Martin Christie** scribes. . .

It may not have lasted that long, but it may have had long-reaching implications that have changed how we live and work forever, particularly for those for whom it interrupted their formative learning years.

It certainly created the acceptance of working from home as a policy rather than an occasional option. But, while this may have been welcome for those tired of the daily drudge of commuting, it was more enthusiastically grasped by those city businesses who realised they might no longer need extensive and expensive central office space. So why have we not heard pundits say in this age of instant communication, do you need to rub shoulders with your work colleagues or attend interminable and often inconclusive meetings? Can't everything be exchanged down the wires?

Of course, we already knew the answer to this question, not only because we have to produce something real in hard copy print, but also having embraced the concept of customers contacting us online rather than coming to the counter. So we know the difficulty of getting any sort of conclusive solution or even the answer to a simple question. At least when they are in front of you, you know if they are listening. But the ping-pong discussion delivered at a distance leads to so many misunderstandings and mistakes it can more than double the time taken to process a job when the whole point of technology is supposed to be time-saving.

At least all those live video link meetings produced some amusing snippets of participants dozing off, being video bombed by children or cats, and several examples creating the sort of ranting that is only possible when you are safely a long way from your opponent. But it was undoubtedly not technology's finest hour, with many able public speakers reduced to sounding like so many Daleks, and the inevitable transmission breaks underlining how fragile this reliance on the internet —

whether cable or satellite still is.

So now even Boris has accepted that working from home is a disaster, although indeed No 10 is the seat of power as well as being his personal address. Perhaps he should have read my column — written from home two years ago — predicting this. I'd been prompted by listening to those very pundits saying how easy and convenient it would be and judging that they had never done it themselves. I did it for some years as a freelancer, and believe me, it's very easy to find other things to do that seem much more important at the time, not just going to the fridge for a snack, Prime Minister.

What I pointed out at the time was that the mutual relationship and interaction between human beings is very important, not just in building relationships and bonding in the workplace, but in actual learning. If our primate ancestors had lived alone in trees, would they ever have learnt to rub sticks together to make a fire? Knowledge is a combination of observation and example, which is severely limited in an isolated environment, and completely absent of the unexpected learning event I have often called the serendipity effect as many discoveries are made by accident as design.

I would guess most of us in the industry are self-taught to some degree in that we have evolved with the changes demanded by digital technology. However, there is no training I know of that can prepare you academically for the fast-moving pace of innovation better than experience in the workspace. And there is often the exchange of information and ideas between colleagues that develops skills. It's incremental education rather than trying to cram in a wall of knowledge, a drip-drip of tips and advice. It is well accepted that no two people tackle a computer task in exactly the same way, so there is no right or wrong, only better.

That is how I have always approached this column; writing as if talking to a workmate in a shared working environment. Rather

than delve into complicated detail of certain topics, I deliver the simple facts you need to know. For example, you may not need to know how the internal combustion engine works to drive a car, but you do need to understand what happens when you press the accelerator pedal.

There are plenty of tutorials online that will give you chapter and verse on everything to do with digital imaging. All I try and do is give you the bullet points to steer you in the right direction; otherwise, you might spend hours searching and still not find an answer. That's because there's very little advice online about dealing with files of unknown origin — the minefield of digital data that comes in, rather than the edited images that output. Furthermore, the assumption is usually that you know all about the image because you created it, rather than being blindly presented with it. So much of our job in print-on-demand is problem-solving, and to know the answer, you have to understand the problem.

That's why I have always stressed the importance of using the software available to investigate the digital footprint contained in every electronic file — the smoking gun, if you like, pointing to how it was created.

Unless it has been intentionally deleted, all professional photo editing software should be able to reveal its details in the metadata; not just time and date, but captured creation details that can give you vital clues in preparing it for print. As much as anything, it is likely to reveal the creator's competence, even if they claim themselves to be a qualified designer or photographer. The truth is in there! The illusion you see on the screen in front of you may not be all it seems.

There is also potential buried treasure in the software itself, and these are some of the nuggets I try and dig up for you as they are helpful in what we do. For example, how often have you used a particular tool or action and thought — if only it did that as well? Well, maybe it does, but the manufacturer just hasn't told you about it.

In this marketing-led world, even Adobe is guilty of headlining novelty ahead of more practical updates, so it is worth double-checking online to see if anyone else knows about it.

In a recent column, I illustrated how the use of a simple keystroke could easily display the effects of sharpening and noise reduction. Something I'd been playing around with for years in Photoshop and Lightroom without any scientific application was now made into a simple visual task by a tip I picked up online by chance while looking for something else.

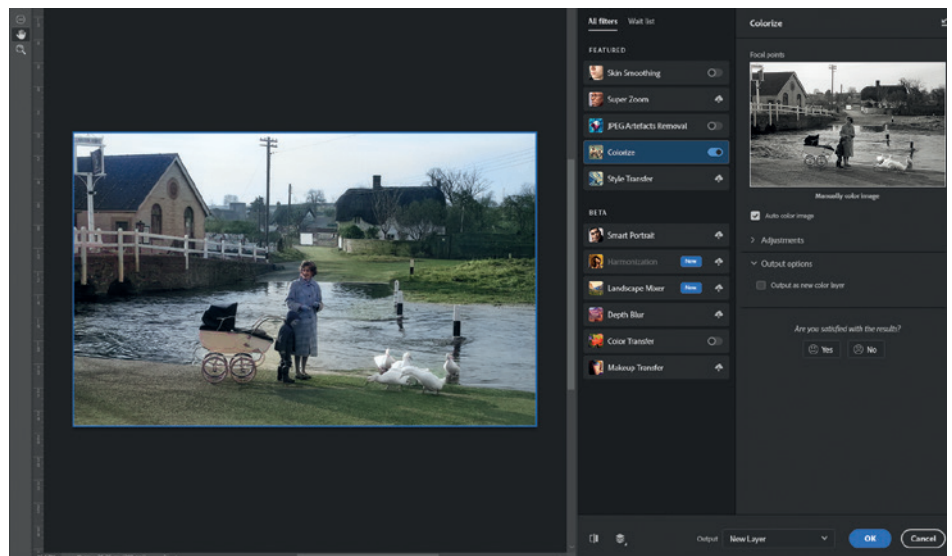
Sharpening an image and adjusting noise are two separate but related actions that are very much a digital black art, both depending on the relationship between one pixel and another.

If an image is slightly out of focus or otherwise blurred by movement, it may be artificially made to look sharper by increasing the contrast between one pixel and another. It doesn't actually make it any sharper; it just makes it look sharper. How much you use depends on how big you want to print it, so a visual reference is very handy. People may be fooled because it may look to have a lot of clarity on a small screen, but it will look awful in print.

Noise is more complicated to explain. As photographers, we have always had to deal with it, but with film, we used to call it grain. Unsuitable lighting conditions generally cause it, and perhaps incorrect exposure settings, so the camera can't resolve the more subtle differences in tone between light and shade, for example. With film, it was the failure of the chemistry to cope that produced unsightly microdots like a coarse screen rather than seamless transitions in an image. With digital, it is simply electrical interference where the processor is hopelessly searching for information that just isn't there and decides to offer up a random selection of colours instead.

Once again, while you can reduce the appearance of noise, you are not really removing it, just disguising it, usually at the cost of clarity. This is how the two are related. Pressing and holding Alt down while using the sliders in LR or Photoshop RAW filter gives you a black and white preview of what you are actually doing, in case you missed the last episode. It's worth enlarging the viewed image to get into fine detail, as well as using the before/after function in either programme to give you a reference point.

I'm not repeating myself so much as reinforcing the fact that it is important to advise customers against doing any of this themselves, especially on their phones, as they are bound to trash any possible print quality options. Leave it to those with the proper tools!



ADDING COLOUR TO LIFE

In a similar vein, filters are very popular on phones and social media, and several apps for colourising old black and white images have been doing the rounds. Photoshop recently introduced a more sophisticated version in their Neural filters toolbox along with several others. Although initially sceptical, filing it under the novelty category, I must admit I have been using it more often to add dramatic impact to old archive images, especially those of recently deceased relatives. Adding colour really does bring people "back to life" and is an extra service that can make a big difference to customer satisfaction and the eventual bill.

It is by no means that I am being won over by the Artificial Learning that runs beneath the filter; it goes with the usual caution that you still need to check its output. It knows that the sky is blue and the grass is green, for example — that's easy — and everything else is interpreted in terms of the tonal density compared to that of colour hues.

Not that complicated, really in basic terms. The trick is making it entirely accurate, and at the moment, there is no option for more subtle adjustment of individual colours or items in the image. What you can do, however, is save the coloured version as a layer and then, with experience, use other tools to isolate and add colour, or just remove it with the eraser.

In this example, the original image is actually a Ford. Still, while AI recognised the river correctly, it assumed it was surrounded by a grassy riverbank, not a concrete slope. The white geese didn't prove much of a problem, but clothing, and anything that has uneven lighting, are more complex. This is presumably because it relies on the tonal range as a guide to colour, and any shading throws the calculations. Always remember the computer doesn't care and can't make intelligent guesses — at least not yet. I think that when it does, the results will be even more bizarre.

More digital diggery pokery next month!

NEW SALES MANAGER FOR ANTALIS STRETCH FILM



Antalis Packaging has appointed Tom Reid to the role of National Sales Manager for Stretch Film.

Tom's primary aim is to help all stretch film users understand the importance of having the correct solution in place when it comes to pallet wrapping.

Tom will help to educate users about where pallet wrapping improvements can be made via film and machine optimisation, alternative films or by using new equipment. Antalis can offer an onsite pallet wrap assessment that takes roughly 30 minutes per machine — and time is the only obligation for the user, making it a highly convenient and effective method.

Tom commented: "The recent plastic packaging tax is a real challenge when it comes to stretch film. I'm working to offer customers alternative solutions which can completely negate the additional cost of the plastic tax, as well as introducing further savings and environmental benefits. I can confidently say that nine times out of 10, we can offer a recommendation that is going to offer a cost saving of 20% or more, accompanied by environmental improvements through the reduction of plastic and CO₂. Given the ever growing environmental concerns, this is invaluable for users who are seeking to reduce their film consumption".

Antalis Packaging has an extensive range of sustainable stretch wrap and packaging materials and suitable wrapping machinery which offers options to all users, whatever their size. "Antalis can further support customers looking to improve all aspect of their packaging operations through our reliability of supply and new packaging innovations," adds Tom,

www.antalisco.uk

KONGSBERG NEW EMEA SALES DIRECTOR

Kongsberg Precision Cutting Systems ('Kongsberg PCS') has confirmed the appointment of Wim Brunsting as Sales Director for its business across the Europe, Middle East and Africa (EMEA) region.

Wim joined the business from Canon Production Printing, where he was Sales Operations Manager, working closely with customers to deliver specialist solutions across a range of sectors. A qualified engineer, Wim has a strong technical background, excellent customer service skills and a proven track record in sales operations.

"We're delighted to have Wim on board in this vital position," said Stuart Fox, President of Kongsberg PCS. "His insight and experience are a great fit for Kongsberg, and with his appointment, we are underlining our commitment to ensuring we empower the Kongsberg team to realise its ambitions, both in terms of consolidating our position in packaging, sign and display production and to also successfully explore new markets."

In his new role, Wim will be responsible for managing and overseeing the sales team operating throughout the EMEA region, which covers territories across mainland Europe, Scandinavia, the Balkans, Baltics, the Middle East and into Africa.

"I am delighted to be joining Kongsberg PCS at such an exciting time in its history," said Wim. "This is a great opportunity to work with a strong, respected brand and a trusted company that clearly has ambitions for growth."

"What impressed me about Kongsberg and the team is the dedication and clear united focus on putting the customer first, and at the centre of everything," he added. "The Kongsberg brand is renowned for its innovation, and that is driven by listening to its customers' needs. This dedication to customers is tangible in everything at Kongsberg and I am proud to be working for such a company."

www.kongsbergsystems.com



THOMAS OTT NEW CEO FOR MONDI FLEXIBLE PACKAGING



Thomas Ott, 54, has been appointed CEO of the Flexible Packaging and Engineered Materials business units at Mondi, a leader in packaging and paper. Born in Vienna, Thomas looks back on an impressive international career, including time spent in Italy and the USA. He began his career at Mondi in 1995 as a financial controller and took on leading positions in various business sectors in the following years. His last job was with the packaging manufacturer Amcor in Switzerland.

As CEO of Mondi Flexible Packaging and Engineered Materials, Thomas is responsible for around €4 billion in turnover with a team of more than 12,000 employees in 29 countries. He succeeds Peter Orisich, who has recently retired.

According to the industry expert, developing sustainable, recyclable packaging solutions and effective measures against climate change are currently the primary challenges.

Commenting, Thomas said: "Mondi's entire business activity is driven by our commitment to sustainability. As part of our Mondi Action Plan 2030 (MAP2030), we aim to make all Mondi products reusable, recyclable or compostable by 2025. We are also taking action on climate with MAP2030 Climate Action Roadmaps and committed to a science based greenhouse gas emissions Net-Zero target by 2050."

To achieve this, Thomas is counting on a diverse, motivated and inclusive team:

"Safeguarding all forms of diversity throughout the organisation is — and will remain — one of our primary tasks," he points out.





Thomas lives and works in Vienna. He is married and has three children.

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POST-COVID WORLD WITH EFI FIERY

TURNING CHALLENGES INTO OPPORTUNITIES

Turning Challenges into Opportunities in a Post-COVID World with EFI Fiery. **Terry Garvey**, European Sales Director, EFI Fiery says. . .

What a journey it's been over the past couple of years. These have certainly been difficult times to navigate, and from a business perspective, having far fewer opportunities to meet with customers, colleagues, and friends was quite an adjustment, which is why it's such a welcome sight to see events back on the calendar and face to face meetings returning. However, we're now experiencing something of a mixed blessing; while it's great to resume many pre-COVID activities, we are facing some notable challenges as a result of the global pandemic.

Let's take a 'glass half full' approach for a moment. Without being able to spend as much time out on the road as they normally would, EFI Fiery engineers have had plenty of time to innovate, creating a wealth of timely new features that are perfectly attuned to the demands of print businesses in today's climate. From market research from PRINTING United/NAPCO Research, we have identified four pressing issues businesses are currently facing, and



will take a look at the ways in which Fiery solutions can help mitigate and overcome these challenges.

SUPPLY CHAIN CHALLENGES

We have all been subject to the issues with global supply chains, likely on a personal and professional level. For print professionals, dealing with paper shortages, consumables arriving at the last moment, less and less time to process jobs, you have no room for error and neither do your customers — it's becoming an all too familiar story. Businesses need to maximise press utilisation as much as possible, and minimise waste, reruns, and downtime.

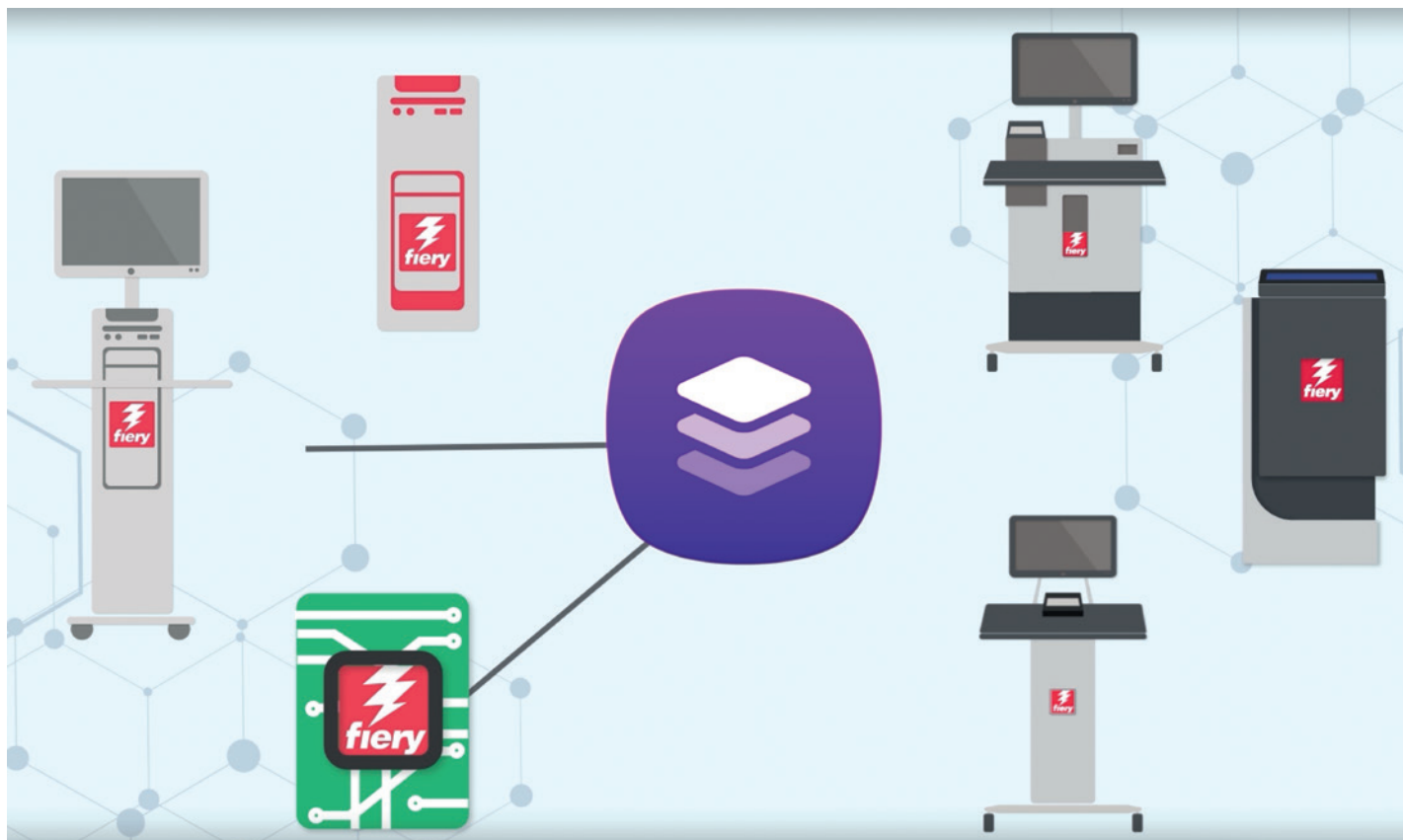
For starters, we have a simple yet supremely effective solution: Fiery is

now even faster. The EFI Fiery FS500 Pro platform processes files up to 50 percent faster, which means with just a few clicks the operator is on to the next job, maximising their productivity and allowing businesses to run many more jobs a day and deliver quicker turnaround times.

The latest version of Fiery Command WorkStation allows users to centralise job management with control over all their local or remote Fiery servers, delivering turbo-charged productivity and unrivalled flexibility. Automation is improved, with advanced search and tags, and user experience is even more intuitive, even with an inexperienced operator — which brings us to the next pressing issue.

LABOUR SHORTAGES

You may have heard of what's being described as the 'great resignation', as workers across industries quit their jobs in droves as a consequence of COVID. However, some are now labelling this shift in the labour market as more of a 'great reshuffle', with many leaving their current roles in



search of something different. It's great news for print businesses if that 'something different' can be found on your shop floor, but it does mean that many are doing their jobs for the first time which can result in jobs taking longer and mistakes being made, which you just can't afford.

EFI Learning offers a library of more than 400 learning materials and award winning education programmes, so new staff have a great opportunity to get up to speed even before they get their hands on the equipment. And even if your new employees don't feel like experts yet, with Fiery JobExpert, they can be. JobExpert analyses incoming PDF files and intelligently selects the optimal settings to guarantee the highest quality, all while optimising processing time. Whether there's a transparency, spot colour, bleed, small text, Fiery JobExpert makes sure the job comes out right first time. Where a prepress expert may previously have been crucial, all that expertise is now in the Fiery server. Fiery JobFlow offers automated job preparation and makes managing pre-press workflows even easier, taking care of job processing tasks image enhancement, imposition, and preflight, producing ready to print files.

CHANGING CONSUMER BEHAVIOUR

There is no denying that the pandemic has irreversibly impacted consumer behaviour. Everybody is ordering online, and expectations for immediate turnarounds are higher than ever. B2B e-commerce is expected to continue to grow, and in competitive markets, businesses that aren't

able to meet increasingly rapid demands are at risk of being left behind. This means web to print integration is essential.

Fiery's integrated solutions can help take your productivity to the next level, weaving seamlessly with web to print, MIS, ERP software and more. Finishing integration reduces prepress and manual setup time by integrating Fiery Driven print engines with offline finishing equipment, so production from web to print through to finisher integration can be automated with Fiery.

The way we work is changing in too many ways to cover in this article, but a solution like EFI IQ is ideally suited to remote print shop management that can also capture quality data to improve and speed up decision making and help you get the most out of your systems. With your web to print integration allowing jobs to come in via e-commerce, and enhanced automation throughout your production touchpoints, the additional and flexibility of a cloud based solution like IQ is a logical addition that can help you better measure and manage your workflow.

DIVERSIFICATION AND DIFFERENTIATION

Forward thinking print businesses are always looking ahead. How can we expand and reach new customers? What additional applications and services should we be looking into to add value to our customer base and win new business? How do we guarantee the best quality to make sure we're head and shoulders above the competition?

An innovation like Fiery FreeForm Create makes personalisation and differentiation

fast, free, and easy, putting the power to add variable elements such as text, images and barcodes at your fingertips. Producing print ready, personalised files with variable data doesn't need to be overly complicated. With Fiery FreeForm Create VDP creation application, no Fiery server or additional investment is required — users can simply download the application to their computer and they are ready to go.

As print businesses explore diversification and new revenue streams, and their customers work to tighter budgets and deadlines, the idea of becoming a 'one-stop shop' for their needs is a compelling one, but opportunities that require additional investments need justifiable ROI, particularly in today's market. Display graphics technologies for wide and superwide format printing have the attractive benefit of also being Fiery driven, and can connect to Fiery Command WorkStation, keeping the same workflow and job management interface that is easy to use, easy to train and easy to source experienced talent in a highly competitive labour market. Of course, when it comes to differentiation, I don't need to tell you that colour matters. For dependable, consistent colour accuracy, Fiery's expert colour management technology is integrated in every Fiery server and works seamlessly with advanced controls in Fiery Command WorkStation.

For more information on how Fiery solutions can help your business turn challenges into opportunities, visit www.efi.com/fierydfe

EYE ON DISPLAY

KEEPING AN EYE ON LARGE FORMAT PRINTING



It's been another busy month in the world of large format printing. Following on from the Sign and Digital show, many companies have turned their attention to FESPA, with plenty of new products and initiative to shout about. *Eye on Display's* editor, **Jack Gocher** offers his monthly report on what quick print pros should be keeping their eye on. FESPA opens as we go to print and we anticipate there will be...

NEW PRINTERS – NEW DISPLAYS

Many companies who have invested in new machines and technology so they can grow their businesses, move into new sectors and adopt more sustainable practices will be on show. Verve Display has a brand new Epson SureColor SC-R5000 resin printer to help them achieve their objective of delivering more sustainable operations. MD Simon Perkes said, "In 2019 we began looking at how we could minimise our operational impact with more sustainable materials, less PVC and more capable and environmental machines. The R5000 will help us better support our clients looking for more sustainable options cost effectively."

There will also be lots of news about new materials. We have already interviewed Ross Campbell of Novograp in Glasgow who recently created eye-catching installations with Soyang Bild floorgraphics materials, including a tiled and wooden floor display at the Surface Design Show. Check out the full interview on our YouTube channel.

Landor Phototex self-adhesive fabric will show its sustainability strengths in a story detailing how Vinyl Impression transformed the commercial offices of Hilson Moran. One of the company's biggest concerns prior to starting the project was ensuring that any printed decorations were made of sustainable and recyclable materials. These concerns were met positively by Phototex and Vinyl Impressions, with an installation that looks great and meets their sustainability need.

One more application story that made us smile was Turner Signs tasty brick wall graphics at a new Mexican restaurant in Wakefield called ICO. They used Drytac Polar Street outdoor PVC-free aluminium print media, supplied by Signmaster Systems, to create a striking graphic on an external brick wall. "The customer was absolutely blown away with the final result," said Curt Turner, Director at Turner Signs.

TALKING TO EXPERTS

Eye on Display has launched a new feature called Expert View. We talk to a range of experts in the field of large format printing to bring our readers technical and business advice that we hope will help manage your operations and workflows more efficiently, productively and profitably. This month we talked to Gareth Newman, Academy Manager at Drytac about how to add an extra dimension to graphics using a clear varnish. We also talked to Ricoh's Director of Commercial Print Sales, Sander Sondaal who offered three key tips for how to grow profits in wide format printing.

In an exclusive interview, we spoke with Color Concepts, a Rotterdam based company, which is also the world's largest independent profiling and testing lab for the LFP industry. Technical Manager, Teunis Roos provided some great advice on how to get better colour management and ink usage by improving how you set your ink restrictions.



Color Concepts works with many of the leading hardware and media providers in the market and this month they announced a collaboration with Italian self-adhesive media supplier, Fedrigoni. As part of this relationship, Color Concepts will conduct rigorous performance tests, certifications for HP Latex printers, and create accurate printer profiles for Fedrigoni's popular self-adhesives print materials. We interviewed both Roeland den Hertog, Global Sales Manager of Color Concepts and Paula Cerchiai, Business Development Manager Graphics at Fedrigoni.

WARMING UP

As we move into the summer months and with lots more outdoor events happening, we are looking forward to bringing you more great stories. As ever, please do get in touch with your own news and comments or if you have any questions you would like us to put to our expert advisers. Thanks for reading and hope to see you on www.eyondisplay.co.uk and across social media.

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PREMIER STAFF REACH NEW HEIGHTS

Six of Premier’s staff took to the mountains recently to complete the first in a series of outdoor challenges. Yr Wyddfa (Snowdon), is the highest mountain in Wales, standing an incredible 1,085 metres tall (3,560 feet). Aged from 30 to 57 Dean Tustin, Lee Woodford, Kirk Stevens, Cedric Picardo, Andy Whiteside and John Vickers set off from Premier’s head office in Minworth, on Saturday 30th April at 5am; to climb to the summit of Snowdon, whilst in the process raising awareness for the Young Explorers campaign.

Dean Tustin comments, “It all started on our lunch break. We’d been going out for a walk every lunchtime and decided that we wanted to challenge ourselves a bit more. For many of us, climbing Snowdon had always been an ambition.”

Starting at Pen y Pass, the intrepid team made their ascent via the infamous Pyg Track, considered the most rugged and challenging route to the summit. The group made their way along the track, winding up to Bwlch y Moch, treating them all to a glimpse of Llyn Llydaw and its iconic causeway. They eventually joined the Miners’ Track and up towards Llanberis Path, before pushing on to the summit.

Tustin continues, “We’re a group of mixed ages and fitness levels but we helped each other to battle on and reach the top of Snowdon together. The views were stunning, as was the drink afterwards! Naturally, we’ve started planning our next challenge.”

The group took the opportunity to raise awareness of Premier’s Young Explorer promotion. The campaign is aimed at helping The Outdoor Guide



Foundation’s Waterproof and Wellies Project for Primary School children; coinciding with Premier’s launch of the Explorer range of papers, by the Navigator Company. The objective of this project is to see children from all backgrounds getting outside and enjoying the natural wonders that are all around them and enabling them to learn about and enjoy

the outdoors; the project is supported by CBeebies television presenter Gemma Hunt.

For more information about Premier visit www.paper.co.uk, if you would like to discover more about the Waterproofs and Wellies Project visit www.theoutdoorguide.co.uk/foundation www.paper.co.uk

PCL LABELS NOW AVAILABLE CARBON CAPTURED FROM PREMIER

The PCL range of self-adhesive products by Avery is now available from media supplier Premier, readily Carbon Captured. For over 25 years PCL has been manufacturing innovative labels and self-adhesive materials for digital and litho print technologies. PCL manufacture one of the widest ranges of self-adhesive material and die cut labels on the market, from the patented PCL3 format labels, to the PCL labels designed specifically for commercial printers, to the Digital Office A4 and A4+ options; the PCL range of labels and self-adhesive products is a versatile and reliable product for labelling applications.

Premier, exclusive UK stockists of the PCL range, has announced that the carbon emissions from the production and supply of PCL labels are readily mitigated through Premier’s Carbon Capture programme.

John Vic, Premier’s Sales Director – Digital Media comments “As the UK’s only stockist of the PCL by Avery range, we are proud to Carbon Capture® every packet that is sold to our customers, helping them and us to make a difference; each time they order from Premier.”

The Carbon Capture® programme provides a method of mitigating CO2 emissions and a reduced carbon solution for organisations; whilst helping them to demonstrate their values and a responsible approach to the environment. 100% of the money raised through the Carbon Capture® programme, goes directly to the Woodland Trust to plant native woodland, here in the UK; providing habitats for wildlife and green spaces for all to enjoy. To date, the Carbon Capture® programme has raised over £1.37m for The Woodland Trust, planted more than 354,000 trees, and captured over 82,000 tonnes of CO2.

New dedicated swatches are now available from Premier, to claim your free copy contact your local branch or visit www.paper.co.uk



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31 MAY-3 JUNE 2022, BERLIN FESPA ON THE FLY

As we go to print the show is full on. Here is the first report out of Berlin. Catch the show revelations live across all your regular QPP media channels.



FESPA Global Print Expo 2022 - 31 May to 3 June 2022 in Berlin, Germany. Promoted as a landmark event for digital wide format, textile printing, signage and screen, as the speciality print community ramps up its recovery.

Printing technologies, workflow solutions, automation tools, media, consumables and inks – they're all under one roof.

It's a space to discover exciting growth opportunities for your business, from interior décor and vehicle wrapping to textile printing and packaging, with technological excellence and expert knowledge from over 340 exhibitors.

FESPA Global Print Expo is crammed with features to boost your knowledge and inspire your next steps!

Sustainability Spotlight – a programme of conference sessions on all things 'green'. Hear from the experts on how to make your print business more environmentally responsible.

Associations Pavilion – be inspired by the creative and technical talents of printers from across FESPA's international community, in this amazing showcase of real print applications.

Printeriors – dive into the fascinating world of printed interior décor in this vibrant showcase of textiles, wallcoverings, furnishings and more!

Wrap Masters – get stuck into the pace and precision of vehicle wrapping. Join a free training workshop or demonstration, or feel the heat



watching the all-action wrap competition

Drop into the sister show, European Sign Expo, the #1 exhibition for innovations in traditional and digital signage and visual communications.

www.fespaglobalprintexpo.com

LIGHTS, CAMERA, ACTION!

Mimaki Europe are showcasing the latest innovative technologies with a host of new solutions released this year, FESPA 2022 will be the first opportunity for Mimaki to demonstrate these printers and cutters at an international event and further explain the many benefits they offer sign and textile printing companies.

Standout technology on show includes the new 330 series, consisting of the JV330-160, the CJV330-160 and the TS330-1600. Launched during the company's Global Innovation Days event, the 330 Series leverages Mimaki's cross platform strategy, to offer a high end yet cost effective printing solution across several sectors. The JV330-160 and CJV330-160 eco-solvent inkjet printers boast innovative features such as the new media changer that allows three rolls of media to be loaded simultaneously, and the XY slitter, which provides in-line X axis and Y axis sheet fed cutting. The TS330-1600, which makes its international tradeshow debut at FESPA, is a sublimation printer with an improved take up system and optional add ons to further increase efficiency, including a 10kg ink tank supply unit and a mini jumbo roll unit.

Additionally, FESPA visitors will see Mimaki's all new CG-AR cutting plotter, which goes above and beyond the current entry-level technology available in this area.

In line with FESPA 2022's tagline, 'Experience print in motion', Mimaki's stand brings an exciting vibrancy to the show, by demonstrating real world applications alongside the machines that created them. This year you can see Mimaki's stand convey the streets of Berlin in its design, and urban inspired works by designers, including Nicky Nahafahik and Xavier Protano, all printed using various Mimaki's printing technologies and displayed on the stand - allowing visitors to experience Berlin from inside the Messe Berlin halls. Mimaki will also join forces with Dutch designer Tessa Koops to create a selection of unique fashion items, after their successful collaborations in 2019.

As a centrepiece of Mimaki's stand, the customer gallery returns to FESPA

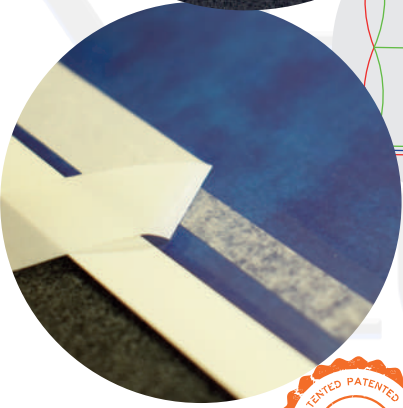
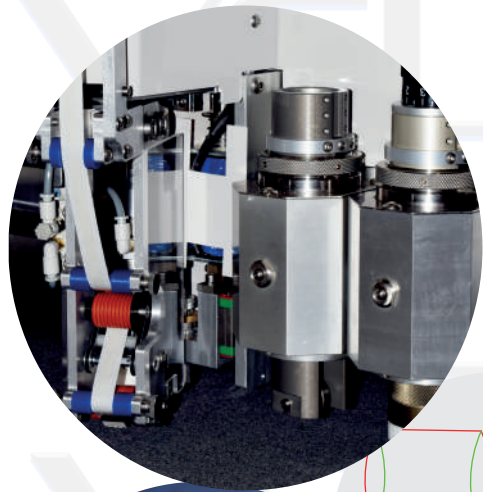


2022, showcasing and celebrating customer samples and testimonials. There are also live demonstrations of Mimaki's latest technologies in dedicated sign, UV and textile application areas. The latest UV printers on display include the UJV100, and the JFX and UJF series. The acclaimed 3DUJ-2207 3D printer returns to FESPA this year to showcase the many high quality, full colour models, including figurines, scale models and prototypes, achievable with this cost-efficient, entry-level printer.

To answer questions about the applications and Mimaki technologies, hospitality and meeting areas provide space for one-to-one conversations with Mimaki experts.

"FESPA 2022 is, as always, a fantastic opportunity for anyone and everyone, interested or invested, in the world of sign and textile printing. This year we've embraced FESPA's theme of motion by bringing the hustle and bustle of city life to FESPA visitors – through the vibrant, urban inspired prints from designers and the cutting-edge technologies that printed them. This together with the customer success stories in the gallery, are sure to inspire and make for an invaluable experience for visitors," commented Danna Drion, EMEA General Marketing Manager at Mimaki Europe.

Mimaki is exclusively distributed in the UK and Ireland by Hybrid Services Ltd and for more information about products and services from Mimaki, visit www.hybridservices.co.uk



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ABB SELECTED AGAIN BY DS SMITH

ABB has been awarded a new contract by long term customer, sustainable packaging company DS Smith, to fulfil a vision of highly automated, connected, and secure operations at their Kemsley Mill in the UK.

The Kent mill is the second-largest recovered fibre-based paper operation in Europe, boasting an annual production capacity of over 840,000 tons. Aligning with the company’s focus on recycling and sustainable paper and packaging production, the mill produces the first recycled, lightweight paper manufactured in the UK. This includes White Liner A, White Liner B, Dual Use, Dual Use HP Plus, Light Medium Plus, Liner 3 and Plasterboard Liners.

ABB is supporting the mill’s evolution with the ABB Ability™ System 800xA distributed control system (DCS) and paper machine drives upgrade across PM3, PM4 and PM6. The upgraded DCS will be integrated across the mill, working as the backbone that connects everything securely into one system for better, more automated functionality and easier maintenance.

ABB will also deliver a one-year support contract, the latest cyber security set up and two new Virtual Measurements for PM4, which will provide online calculations for strength and weight. System delivery is expected in Q3 2022. A progressive implementation of the system will align with the planned maintenance programme in successive months.

“ABB’s consultation, involving numerous remote



workshops and ongoing discussions, helped us define the best approach for our modernisation project. The team showed real expertise and understanding of our future ambitions and will act as a partner to us in our digital transformation journey,” said Ben Jennings, Kemsley Mill Manager at DS Smith.

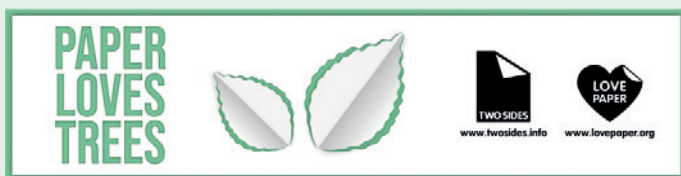
“DS Smith is a leading European and US paper manufacturer with a clear vision for their future operations. The Kemsley Mill is a great example of a facility with the foresight to plan for the bigger digitalisation rapidly emerging in the pulp and paper industry,” said Jan-Willem Bos, Regional Industry

Lead, ABB Pulp and Paper. “We’re pleased to build on our long-standing relationship and work closely with DS Smith to drive their strategic evolution.”

ABB is working across more than 50 countries to provide its comprehensive portfolio of integrated digital solutions, automation and electrification systems, industry-focused products and services to help customers optimise all phases of the papermaking process. The company works across packaging, paper, tissue and pulp disciplines to help drive availability, performance, cost and quality improvements.

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TWO SIDES GLOBAL ANTI-GREENWASH CAMPAIGN: OVER 880 COMPANIES REMOVE MISLEADING ANTI-PAPER STATEMENTS



Since the campaign began in 2010, globally, Two Sides has successfully challenged over 880 organisations that subject their customers to repeated greenwashing messages which are damaging to the paper, print and mailing industry.

With huge pressures on the economy; banks, telecom providers, utility companies and even governmental organisations are increasingly focused on switching their customers from paper to digital services to cut costs. All too often their customer communications attempt to mask these cost-saving efforts, justifying the switch with unfounded environmental marketing appeals such as “Go Green – Go Paperless” and “Choose e-billing and help save a tree.”

“Not only are these greenwash claims in breach of established environmental marketing rules, but they are hugely damaging to an industry which has a solid and continually improving environmental record,” says Two Sides Europe Managing Director Jonathan Tame. “Far from ‘saving trees,’ a healthy market for forest products such as paper encourages the long-term growth of forests through sustainable forest management. Many of the organisations we engage are surprised to learn that European forests have actually been growing by 1,500 football pitches every day.”

Globally, Two Sides has engaged over 1,900 organisations making misleading

statements about paper. So far, over 880 of them have removed such statements from their communications and Two Sides continues to engage and inform the remaining organisations. The organisations were located throughout Europe, North and South America, South Africa, Australia and New Zealand.

In 2021, in Europe, 574 companies removed unsubstantiated claims about paper, including Lloyds Bank, RAC, Scottish Power, N Brown Group, HSBC, to name a few.

“It remains vital that greenwash is challenged to ensure that the industry’s great environmental record is recognised and that the livelihoods of thousands of industry employees, as well as print, paper and postage volumes, are not damaged by the spread of misleading and opportunistic greenwash marketing,” Tame says.

Because of the huge reach of some of these greenwashing organisations, their unsubstantiated claims have a damaging effect on consumer perceptions of paper and threaten a sector that employs 1,096,000 people in more than 115,700 businesses in the EU and UK. The financial impact of greenwash on the paper, print and mailing industry is of global concern if these messages continue without challenge. Recent research in Europe, conducted by Two Sides and Censuswide in 2021, found that in Europe alone, greenwashing threatens the loss of €337 million of value annually to the paper, print and mailing industry.

Two Sides continues to actively challenge major organisations found to be misleading consumers by using environmental claims about the use of paper.

Please send any instances of greenwash to: greenwash@twosides.info
www.twosides.info



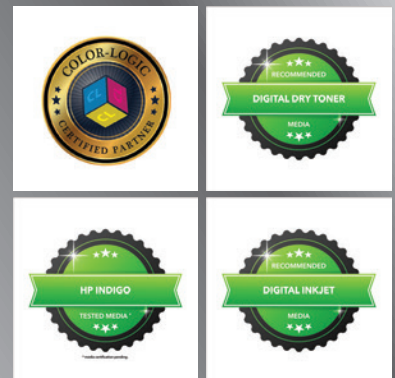
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WHY DIGITAL TEXTILE CUSTOMISATION WILL DRIVE YOUR BUSINESS SUCCESS...

BY PHIL MCMULLIN, PRO GRAPHICS SALES MANAGER, EPSON (UK) LTD

Desire for customised products is driving digital textile printing growth. More than a third of consumers are interested in personalised textile products and will pay a premium for them. These are some of the findings of *Smithers' The Future of Digital Textile Printing to 2026* survey. It predicted digital textile printed volume will increase 13.9% CAGR from 2021 to 2026, to reach 5.531 million square metres annually. During the same period digital textile printed value will increase by 12.7% CAGR to 6.951 billion annually.

During the pandemic digitally printed textiles performed better than the overall textile market. Among the most buoyant sectors was home furnishings which grew as consumers spent time redecorating their homes.

Smithers went on to predict rapid growth from 2021 to 2026 as the overall printed textile industry recovers from the global pandemic.

Asia was expected to return to pre-pandemic levels first – by the end of 2021, followed by North America in 2022 and Western Europe and the rest of the world by the end of 2023.

One of the reasons for this optimism is digital textile printing's low global printed textile market penetration. It currently stands at 6% and Smithers' expects it to reach 10% as the technology and supply chains catch up with demand.

Technology development is at the core of Epson's product portfolio. Every day it invests \$1.2m to support its systems and solutions including textile printing capabilities.

Among them are the versatile SureColor SC-F3000



DTG printer capable of producing complex designs on a variety of light and dark cotton garments and the SureColor SC-F2100 DTG printer that offers a complete Direct To Garment (DTG) package for designing and printing t-shirts, polo shirts, sweatshirts, baby clothes, tote bags and other cotton items. There is also the entry level A4 dye sublimation SureColor SC-F100 printer that is predominately aimed at the gifting market.

The inks are Global Organic Textile Standard (GOTS) and Oeko-Tex Standard 100 compliant too. This ensures suitability for a broader range of applications.

As well as responding to demands for increased short run or customised orders, DTG technology also addresses other industry shaping drivers including:

Sustainability — on demand textile printing produces a low carbon footprint in comparison to traditional textile production. It can reduce water and electricity consumption and offer creatives the flexibility to customise designs and produce exact quantities on demand, with very little waste.

Reshoring — many companies are considering

how reshoring can change their practices for the better. They are considering how local production can reduce transportation as part of an increased focus on sustainable practices. They are also reviewing supply chains to deliver the right quantities at the right time.

On demand — an on-demand business model delivers greater control of production in terms of quality, turnaround times, cost, and profitability. The simplicity of the DTG print process makes it ideal to integrate into web 2 print platforms, essentially allowing anyone to start an online T-shirt business while printing what has already been sold eliminates the reliance on mass production, shipping, and storage. It also results in very little waste going to landfill or being sent abroad for disposal.

To learn more about how Epson's portfolio can aid your digital textile printing growth with customised products and how you can respond to these industry drivers visit <https://www.epson.co.uk/verticals/business-solutions-for-professional-graphics/textile>

SOCIAL MEDIA MARKETING ALL-IN-ONE BOOK FOR YOU

No person can ignore social media these days — and no business can afford to ignore it either. Our lives are mediated through the flicker of Facebook, Twitter, YouTube, and Instagram — and brands are increasingly interwoven with our online identities.

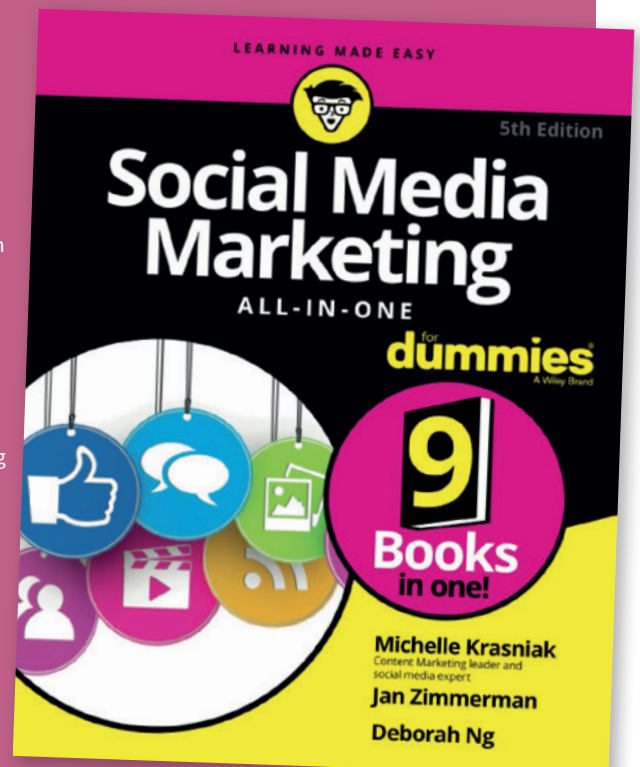
Even for the 90% of marketers who interact with social media regularly, its pace and scale can be confusing to the point of distraction. *Social Media Marketing All-in-One For Dummies* helps you take a step back, make sense of the noise, and get your brand voice heard over the babble — in the way you want it to be.

These nine mini-books in one give you essential, straightforward, and friendly guidance on how to use the major social platforms to promote your business, engage your customers, and use feedback to make your product or service the best that it can be.

From evaluating the right social mix and planning your strategy to the fun stuff — like creating videos on Snapchat and TikTok, diving deep on a podcast, or looking pretty on Pinterest — you'll find everything you need to get your social ducks in a row and say the right things. And once the campaign is over, you can follow the guidance here to evaluate success and iterate on your approach, before getting right back out there for an even bigger second bite.

Keep your own websites up with the latest changes on Twitter, Facebook, LinkedIn, YouTube and more. Blend your social side with your traditional marketing presence. Become more engaging and metric your success. Get to know your fans with user data. Wherever you're coming from — social media strategist, site manager, marketer, or something else — social media is where your customers are. This book shows you how to be there, too.

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We are living in transformative times. PANTONE 17-3938 Very Peri is a symbol of the global zeitgeist

of the moment and the transition we are going through. As we emerge from an intense period of isolation, our notions and standards are changing, and our physical and digital lives have merged in new ways. Digital design helps us to stretch the limits of reality, opening the door to a dynamic virtual world where we can explore and create new colour possibilities. With trends in gaming, the expanding popularity of the metaverse and rising artistic community in the digital space PANTONE 17-3938 Very Peri illustrates the fusion of modern life and how colour trends in the digital world are being manifested in the physical world and vice versa.

“The Pantone Colour of the Year reflects what is taking place in our global culture, expressing what people are looking for that colour can hope to answer.” added Laurie Pressman, Vice President of the Pantone Colour Institute. “Creating a new

colour for the first time in the history of our Pantone Colour of the Year educational colour programme reflects the global innovation and transformation taking place. As society continues to recognise colour as a critical form of communication, and a way to express and affect ideas and emotions and engage and connect, the complexity of this new red violet infused blue hue highlights the expansive possibilities that lay before us”.

Encompassing the qualities of the blues, yet at the same time possessing a violet-red undertone, PANTONE 17-3938 Very Peri displays a spritely, joyous attitude and dynamic presence that encourages courageous creativity and imaginative expression.

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Labels..... Premier Paper
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READERS' SCRIBES

SOMETHING TO SHARE?

MONEY OR SHOW?

I was just on the phone with a company that said I won my choice of either £500 or tickets to see an Elvis Presley tribute band...

I had to press 1 for the money or 2 for the show!

HEALTH ISSUES IN SPAIN

While on vacation in Spain with my wife, I started to feel funny. I had some pain in my chest and felt short of breath. I chalked it up to the long day we had just had, but I continued to feel worse. As we got out of the taxi and walked into the hotel, I collapsed.

It became apparent to my wife and I that I was having a heart attack. I thought for sure I would die because the nearest hospital was half an hour away. Suddenly from the back room came a woman wielding defibrillators. She shouted to the other staff to help, and they ripped off my shirt and restarted my heart right there in the hotel.

The ambulance arrived 20 minutes later, but thanks to this amazing woman my life had been saved. I spent the night in the hospital, but I got out around noon the next day. I went back to the hotel to thank this woman.

I said, "I'm amazed that a hotel this small has a full time doctor as skilled as yourself!"

She replied, "No one expects the Spanish Inn physician."

PERSPECTIVE

A woman walks in a store to return a pair of eyeglasses that she had purchased for her husband a week before.

"What seems to be the problem, madam?"

"I'm returning these glasses I bought for my husband. He's still not seeing things my way."

AMATEUR AUTOPSY CLUB

I'm really excited for the amateur autopsy club I just joined. Wednesday is open Mike night!

CAN YOU DO ARNIE?

My wife kicked me out because of my awful Arnold Schwarzenegger impressions. But don't worry...

MY TURN TO COOK DINNER

I asked my wife for a little peace and quiet while I cooked dinner. So she took the battery out of the smoke detector.

TIME TO REMEMBER

A teacher was showing his class how to tell time using a conventional analogue clock. "We'll be learning about the hour hand and the minute hand," he explained.

One of the students interrupted and said, "I don't need to learn on that kind of clock. My dad bought me this digital watch, and right now it's ten minutes to 38."

CHILL, IT'S ALL GOOD MAN

There I was on a game show, and with just one more right answer I'll make a million pounds! But if I get it wrong, I only get ten grand.

It was a pop culture question about a television stage name connected to Breaking Bad, so I decided to go for it. After the game show host asked me the question, I drew a blank. I thought to myself well, ten grand is better than nothing. So for my final answer I said, "It's all good man."

Suddenly confetti fell as the host announced, "You've won a million pounds, the answer is in fact Saul Goodman!"

PUNS YOU CAN PRINT

Why did the kid cross the playground? To get to the other slide.

What did the limestone say to the geologist?

"Don't take me for granite!"

What do you call a fidgety boat at the bottom of the ocean? A nervous wreck.

Why didn't the medieval army storm their enemy's castle in the morning? Too many sleepless knights.

What do you call a dinosaur with careless driving? T-wrecks.

Did you hear about the frog working at the hotel? He was a bellhop.

What do call a nondescript potato? A common-tater.

Why are volcanos so friendly? The lava-ryone.

What do you call an owl magician? Hoodini.

What did the banana go to the emergency room? It wasn't peeling well.

How do you organise a party on the moon? You planet.

What do you call a curious lizard? An investi-gator. Did you hear about the dog? Paws what you're doing and listen.

That dolphin is so rude, but it doesn't do it on porpoise.

Why don't cows wear sandals? Because they lactose.

Why are oysters greedy? Because they're shellfish.

Why did the cow cross the road? To get to the udder side.

Why do bees have terrible hairstyles? Because they use honeycombs.

What's the saddest kind of bird? A bluebird.

Pigs are no fun to hang around. They're just a boar.

Why can't you accuse a cat of counting cards? Because you'll say he's a cheetah, and then he'll say you're lion.

What did the Dalmatian say after lunch? "That hit the spot!"

HIGH JUMP

A career Army officer I once met was jumpmaster for his unit and was taking up a few novices for a drop. The flight was rough, and after a while, the jump trainer called off the jump because of high winds. As the plane headed back to base, and the pilot pulled off an unusually smooth landing, two of the newcomers got airsick.

"How come you could take that rough flight, but you couldn't handle the smooth landing?" asked the jump trainer.

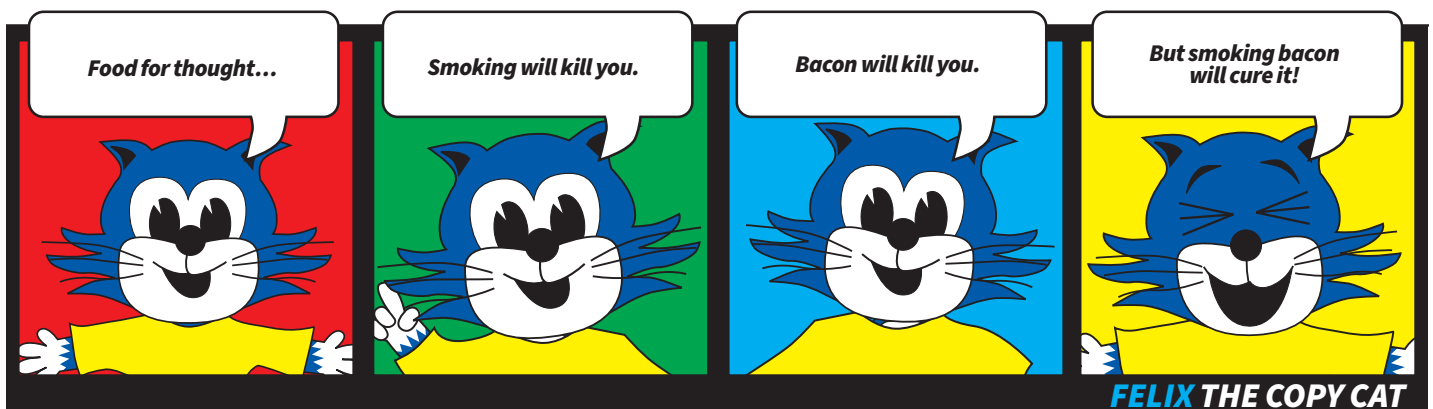
"Well, sir," one trainee explained, "We've always jumped out of planes. We've never actually landed before."

ANOTHER SHORT JOKE HERE

A salesman phoned the council to register to vote. The clerk asked him, "When's your birthday?" He replied, 'June 10.'

The clerk asked, "What year?"

The salesman said, "Every year."



PRINTERS' XCHANGE

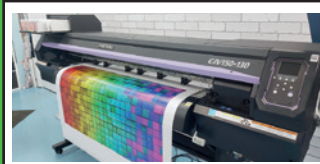
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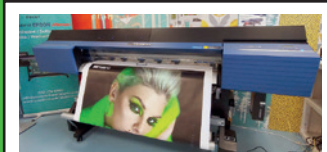
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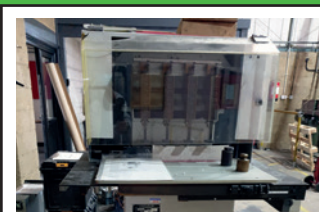
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