

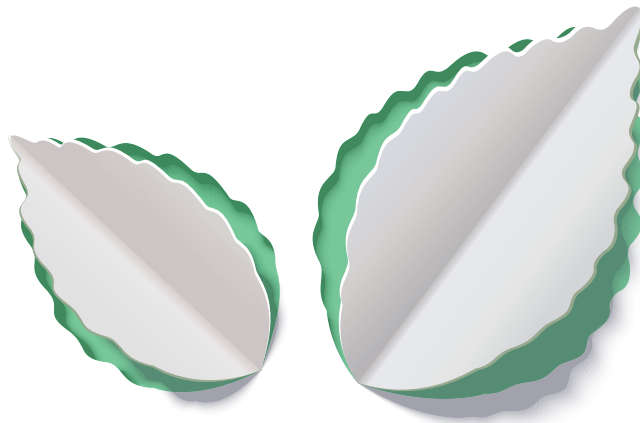


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Source: Forest and Agricultural Organisation of the United Nations (FAO), 2005 - 2015
 European Forests: EU28 + Norway and Switzerland

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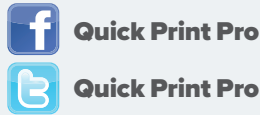
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www.QuickPrintPro.co.uk

WELCOME



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A great game to decide whose round it is and we have tweaked it to make sure all our local print customers win.
 As this month's front cover leads with Paper Loves Trees, we are following on with Print Loves Paper and Trees Love Print.

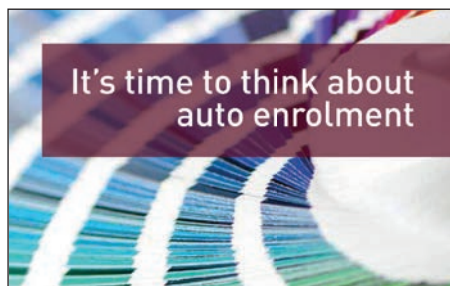
Just a ruse to introduce our new paper round, starting with field trials this month and reporting back to you every step of the way.

With a remit to make money, lose weight and save the planet: have we bitten off more than we can chew? Watch this space...

Also for this month of March, don't forget to get your kit on for Sports Relief.

Peter, in training, 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.



THE COLOR COMPANY ENHANCES SERVICE WITH FOILING

London general commercial printer **The Color Company** has invested in a **Foliant Multi-functional Inprinting Unit from IFS** to enhance its value added service offering. The unit has been retrofitted to its Foliant Vega laminator.

The Color Company has branches across London - the 24 hour, seven days a week Mayfair operation, as well as locations in Bromley by Bow, Cannon Street, Canary Wharf, Fenchurch Street, Soho, Strand and Victoria. There is a large format department in Birmingham and two offices in the USA.

It provides high quality and fast turnaround printing services for a host of clients including the NHS, John Lewis, Royal Mail, Wells Fargo and Tiffany & Co.

Dan Skeen, Business Development Manager, explains the investment was made for the Mayfair branch: "We wanted to offer different services to our customers. We have a foiler on a different system in our Bromley by Bow site which is proving to be very successful. We had already invested in the Foliant laminator and so adding the foiling unit was a quick and easy option."

The Foliant Multi-functional Inprinting Unit makes foiling and spot varnish fast and affordable for short run and personalised print. It transforms output by applying foil or varnish to a pre-printed black toner. The sheet can then be reprinted mono or four colour. It runs a wide range of colours including gold, silver, red and green and a clear gloss for spot varnish.



He continues: "We had a great service from IFS. It went in smoothly and is perfectly timed.. The fact it is a digital process means the work can be turned around in just a few hours."

As for return on investment Dan Skeen states: "It has already paid for itself!" www.ifsl.uk.com

DURST HELPS AURORA GRAPHICS WIDEN BUSINESS

Aurora Graphics is stepping up to another level and widening its business offerings to customers with significant investments in new technology and software through Durst, manufacturer of advanced digital printing and production technologies.

The Birmingham based company has purchased a Durst Rho LED 512R six colour with white production printer and taken on another nearby production unit as part of progressive expansion where turnover is expected to grow by another 20 per cent this year alone.

The introduction of five metre wide production will help Aurora Graphics to bolt on extra services for clients in a variety of markets in which the company already operates. Advanced software provided through Durst Professional Services will also introduce new mechanisms for ink usage control, provide unattended printing capabilities and improve workflows.

Mike Stearn, Managing Director of Aurora Graphics, said: "It's never an easy decision with an investment of this scale, so we had to see what was available on the market. The reason we selected Durst included the build quality, productivity, versatility and the fact it's the best offering on the market. The Rho 512R LED will complement our existing equipment and help us to continue to provide a first class level of service to our clients and give a wider choice of products we can service to them.

"This is another example of our commitment to investing in the best technology in the market, which will complement our existing portfolio and



helps us to step up to the next level. It also reflects the ethos of a client led company that always seeks to employ solutions driven people who will continue to further professionalise the business. We certainly don't want robots."

Aurora Graphics covers a broad gamut of sectors including exhibition, POS, outdoor graphics, backlits, as well as working with some trade and print management companies.

"I envisage the introduction of the Rho 512R will lead to significant more work in the exhibition arena and outdoor graphics, plus will give us the capabilities for longer runs for quality, higher

end contracts, as well as more backlits," said Mr Stearn. "And, of course, we'll be able to turn round jobs far more quickly now, thanks to the fantastic productivity, as well as offer more services to clients."

Peter Bray, Managing Director of Durst UK & Ireland, said: "Aurora Graphics is a perfect example of how forward thinking companies are increasingly turning to Durst for technology and software that makes a tangible difference to their business. We are delighted that this, in turn, helps them provide a wider range of products and services for their own customers. It's a win-win situation."

www.durst-group.com

KB DIGITAL ADDS MORGANA POWERSQUARE™ 160

Bristol based print business KB Digital has further expanded its finishing capabilities with the purchase of a Morgana PowerSquare™ 160 booklet maker.

Commenting on the reasons behind the latest addition KB Digital owner Keith Bohr said: "Customers are always keen to find new ways to present their printed product. We see the A4 landscape capabilities of this booklet maker as an ideal solution to that need. Our Ricoh print engine is capable of producing long prints, so the PowerSquare™ 160 now gives us the capability to produce the finished article.

"I did look at other suppliers' products, but the ability of the Morgana unit to also produce a square back finish to booklets made a big difference. It's the sort of finishing touch that customers don't know they need until they see it – then they are excited by it! It gives that paperback book look to a booklet or brochure, making it look superior to the standard folded finish."

KB Digital is also a long standing Morgana customer, with current equipment including a Morgana Major folder and a Morgana AutoCreaser Pro 50.

The PowerSquare™ 160 purchase was completed when Keith ran a live job on the machine in Morgana's Milton Keynes showroom. "Running real work is the best way to see a machine in action," said Keith. "It was only a few hundred copies, so I took the job along to the demo. The machine was very easy to set up, and such a short run that it was produced in minutes, but it gave me the confidence to go ahead and place the order." Morgana area sales representative, Martin Torbett, was instrumental in making the order happen: "It is the ideal machine to give KB Digital a real advantage in the market."

Morgana PowerSquare™ 160 is an open architecture, complete booklet making system that staples, folds, forms and trims in a single pass to produce added value SquareBack books.

The Morgana PowerSquare™ 160 meets the needs of mid to high volume printers, and is capable of producing A4 landscape books. The machine can be hand fed, or configured with one or two precise and reliable vacuum feeders, each with a 270mm capacity. Optical mark recognition (OMR) is standard, with an option to add barcode readers. Finishing print jobs offline gives flexibility in the workflow and allows the unit to handle the output from multiple digital engines.



The PowerSquare™ 160 is a modular open architecture system that is flexible and versatile: it lets the user produce booklets from a wide range of sheet sizes and materials, including A4 landscape format and heavy cover stocks. Optional accessories for full bleed trimming and book stacking enable users to increase productivity and efficiency. The unit can produce a wide range of formats including A6, A5, A4, and A4 landscape on stock of up to 400gsm. Booklets of up to 160 pages of 80gsm, or up to a thickness of 8mm, can easily be produced, replacing the need for perfect binding for a great many publications.

KB Digital is a one-stop solution for the design and printing of corporate literature, marketing material, brochure printing, leaflet printing and business stationery for companies in the Bristol area.

www.kbdigital.co.uk • www.morgana.co.uk

MAJOR APPRENTICESHIP EVENT BACK AT GUILDHALL

In recent years, the Stationers' Company has initiated an annual **Apprentice event**. The objective is to raise awareness of apprenticeship opportunities and to link young people from across greater London with potential employers. Last year Apprentice 19 was held in the City of London's Guildhall in association with the City of London Corporation. It was a great success with over 60 participating Companies (potential employers and providers) and 2,500-3000 students from across Greater London. This year Apprentice 20 will be again be in the glorious setting of the Guildhall and will be on 29 and 30 June 2020. The Stationers' Company, The Lord Mayor and the City of London intend to give this event their very strongest level of support in 2020.

If you are an employer with an apprenticeship programme or a provider, the Stationers' Company would be delighted to discuss your involvement. They expect at least as many students, if not more, over the course of the two days. There is no cost beyond staffing your stand and providing engaging materials. However, there is pressure on places and they would be most grateful if you would contact them as soon as possible if you wish to discuss your participation.

The hours will be 10.00 am-3.30 pm and you can set up on Sunday evening or from 7.00 am on Monday morning. You will have power and Wi-Fi. Apprentice 20 is aimed at years 10,11,12 and 13 although the 29th June will be post 16 only.

APPRENTICE 20

Some comments about Apprentice 19: "The feedback from my team was very positive. We are taking on five interns, three of which will take on an 18-month apprenticeship this year. The event served to promote these positions well. I can speak for the team in saying that it was an event we were proud to be part of." James Duckenfield, CEO, Hobs 3-D,

"It was a great pleasure to be part of this amazing event and so pleased to see how many students were present." Anne Ashworth, Pearson Plc
"Apprentice 19 was a fantastic event! Students were very engaged and interested in learning more about apprenticeships in professional services. It was great to see enthusiasm from all year groups." Katherine Holdstock, PwC Student Recruitment Manager

Apprentice 19 was very informative, as I was able to speak to a variety of people from different industries. I had previously not thought about a career in the printing industry, however, after seeing the vast range of jobs in the sector from design to engineering, I am now going to explore career options in print. Thank you for a wonderful experience. 18 year-old student

It has opened my eyes to careers I had never considered. Student
www.stationers.org

ROUTE 1 KONICA MINOLTA MGI JETVARNISH 3D EVO 75

Online trade printer, Route 1 Print, has partnered with Konica Minolta to enhance its product offering with the investment in an MGI embellishment press. The top of the range JETvarnish 3D Evo 75 + iFoil L, which is the first of its kind in the UK, will be adding high value effects to print jobs at the company's South Yorkshire facility.

The trade print division of Bluetree Group, Route 1 Print, already boasts an impressive line up of equipment, including four litho and ten digital printing presses, at its 147,000 square foot production site in Rotherham. Dispatching over 5,500 jobs every week, the company serves the majority of its trade customers via a dedicated online portal. It had been relying on an older digital varnishing press for creating spot UV effects, but the machine was no longer fit for purpose as customer demand was outstripping capacity.

To find a solution, the company turned to Konica Minolta and its MGI portfolio of embellishment presses, quickly homing in on the JETvarnish 3D Evo 75 + iFoil L. Route 1 Print operates a sophisticated production workflow, and the investment in the most advanced and highly automated model, complete with inline foiling, will enable it to offer premium finishes to increase value and appeal.

The versatile MGI JETvarnish 3D Evo 75 is a B1 format digital spot UV and foiling press, which can process up to 2,291 B1 sheets per hour, tackling stock between 135 and 800 gsm. It can lay down coatings from just 6 microns in thickness up to raised 3D tactile effects at 232 microns, all done using a single clear varnish, while the integrated iFoil L module adds hot foil effects. The Evo benefits from a range of automating features, including the Artificial Intelligence Smartscanner (AIS) for precise and fully automated registration, without the use of crop marks, in real time.

"We were incredibly impressed with the capabilities of this machine and the opportunities it offers," said Route 1 Print's Managing Director, Adam Carnell. He explained, "With the MGI JETvarnish 3D Evo, we can introduce spot UV on a wider range of products, the option for low and high build spot UV and, in due



course, foiling. It's also highly automated, meaning we can set up multiple jobs one after the other, moving from long run booklets to short run business cards with ease. This was especially important to us because the demand for spot UV has increased in the past year. We needed equipment that would speed up production times without sacrificing quality. In fact, the MGI will improve our spot UV quality due to the AIS registration and inline corona treatment."

On the new partnership, Mr Carnell commented, "So far, working with Konica Minolta has been fantastic. They have given us unrivalled support throughout the entire journey, and we would not hesitate to work with the team in the future."

Grahame Megilley, Industrial Print Business Development Manager, Konica Minolta Business Solutions (UK) Ltd, said, "We are extremely pleased to partner with such a dynamic company and enable them to add advanced digital embellishment capabilities to an already extensive offering. Before making the final choice, the Route 1 team did a thorough assessment of the competition, but it was clear that the MGI JETvarnish 3D Evo offered the best potential. Most importantly, the Evo's very advanced automation features fit perfectly with the established workflow at Route 1 Print, and there is no doubt that this machine will support the company's growth hugely as it continues to lead the online trade print market."

www.konicaminolta.co.uk • www.route1print.co.uk

LIBRA BOARD SHAPES UP FOR FULFEN PRIMARY

Pupils at a Staffordshire primary school have created a collaborative display on British values thanks to a donation of Libra board from Antalis and cutting services from Zund.

Each of the 70 jigsaw shaped pieces of Libra board supplied were to be decorated by pupils at Fulfen Primary School in Bruntwood, Staffordshire, to illustrate British values in school and the community, such as inclusion, caring, lifelong learning, aspiration and tolerance.

On hearing that the school intended to cut out each of the jigsaw shapes themselves, Antalis contacted its partner Zund who were delighted to get involved. Using leading technology in their St Albans showroom, Zund cut all 70 tessellating pieces for the school.

Joanne Ashcroft, the teacher at Fulfen Primary School who first got in touch with Antalis to see if they would be able to supply any materials cost free, was thrilled with the support she received from Antalis and Zund, "We really appreciated Antalis' support and the generosity you showed Fulfen; it has made such a difference to the work we could produce."

"All the children involved in the project are delighted with what they have been able to create with the pieces. We have now pieced the boards together to create an interlocking display of the children's illustrations of the values."

Katie Farr, Strategic Marketing Manager of Antalis commented, "When the school contacted us, we were only too pleased to help. Libra board was the ideal product because as well as being high white to perfectly show off the children's illustrations and collages, it is also fully recyclable and biodegradable."

www.antalis.co.uk



PROFILE OF THE MONTH: IFS INTELLIGENT FINISHING SYSTEMS



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XEIKON LAUNCHES REX

Zeikon has announced the launch of its REX programme supporting printers looking for entry level, affordable digital production solutions to fulfil their customers' demands for shorter runs, just in time production and customisation. The investment threshold for professional digital printing solutions can be an issue for smaller companies wanting to step into this new market. The REX programme will offer a range of remanufactured Zeikon presses providing an attractive and affordable option for printers and converters looking to expand their business with digital applications.

Jeroen Van Bauwel, director of product management states, "Zeikon has been offering digital presses into the market for more than 30 years. But often, our customers' digital business runs faster than their press and after a few years they already need to re-invest in a faster model. The returned press still has a long lifetime ahead so with our REX programme we are remanufacturing these older presses by running them through our factory, implementing all recent updates and upgrading the digital front end to the latest version of our workflow: X-800 6.0. The presses that have gone through the REX programme are then offered again into the market at a very attractive investment cost. Through the REX programme, we are making our well known digital presses accessible to converters new to digital, with limited investment budgets.. REX stands for Remanufactured, Ecological : Zeikon quality.

Introducing: the Zeikon 3030 REX, an investment level of € 197.000 - Label converters are today investing in digital solutions ranging between 200k€ up to 1.5m€. About 20% of these converters have an investment capacity of up to 300k€. Last year Zeikon introduced its Label Discovery Package, which provided an offer within this range of investment. By adding the 3030 REX to its portfolio, Zeikon is expanding the possibilities for all label converters.

The Zeikon 3030 REX is an entry level press, which will catapult converters looking to take their first steps into digital immediately into the professional and industrial space. This is a full colour digital press with the benefit of opaque white which gives access to health and beauty markets, premium beer and other end use markets in the label space. The 3030 REX uses Zeikon dry toner technology, certified for food safety, therefore giving access to the significant



food label markets. The dry toner is also light fast allowing converters to address label end uses requiring durability. The 1200 dpi print resolution ensures converters can also serve the high quality offset label market as well the flexo quality market. Zeikon's digital front end, X-800 6.0 is the cherry on the cake, as this can be integrated with existing MIS systems, allow fully automated job preparation and handle complex variable data jobs with ease.

Jeroen Van Bauwel, Zeikon Director of Product Management states, "Beside the benefits of our press technology, a Zeikon investment can be regarded as long term security. When necessary, our presses can be upgraded on-site for speed and width when the business evolves to that need. We believe the Zeikon 3030 REX will stimulate an even faster adoption of digital in the label market. Not forcing converters to make concessions about serving certain markets but addressing 90% of all end use applications in the label industry. This will be an investment which can grow with their needs over time as their business evolves."

www.zeikon.com

VIVID EXTENDS DIGITAL DIE-CUTTING VELOBLADE RANGE

Due to the incredible success of VeloBlade 64, launched by Vivid Laminating Technologies at The Print Show back in September 2019. The print finishing manufacturer took the decision to extend the VeloBlade range to include a larger system, VeloBlade 68. The new digital die cutting system provides the ability to cut sheets up to B2 as well as a selection of enhanced features for even greater efficiency and productivity.

Richard Marlow, Vivid Sales Director said, "the VeloBlade range has been incredibly well received across the industry. It just made sense to bring a larger model to market, the VeloBlade 68 is the ideal choice for those businesses which need to produce bigger artwork or have a greater volume of products to produce".

If you are yet to familiarise yourself with the VeloBlade range. It combines custom cutting, creasing and perforating in a single pass with auto-feed, conveyor belt and collection tray, allowing for completely unattended production. Whether it's paper, plastic board, PVC board, PU, cardboard, rubber sheet or marking film, it can cut it. Perfect for producing packaging, POS, labels

and much more, the VeloBlade opens up a wide variety of new markets, especially when used alongside Vivid's Matrix system.

VeloBlade 68 provides all of the great features of its smaller compatriot, with the added benefits of being able to manage a wider variety of stocks. Also, a rotating cutting knife for the cleanest of finishes, laser registration technology, individually activated vacuum clamps and zonal conveyor belt for efficient stock placement.

Create a workflow of various different artwork, load 100mm of up to 1.5mm or 1200gsm stock and let the VeloBlade 68 do its thing. Individually activated gantry mounted vacuum clamps operate alongside air separation jets, enabling you to select the ideal feeding function to set your stock into production. From here, the zonal vacuum grip conveyor belt holds stock securely in place. Zonal selection ensures that whatever stock you load onto the belt, it is held in place in the most efficient way.

Before cutting commences, VeloBlade 68 will locate your registration marks using a CCD Registration Camera, this will ensure



the consistency of finish throughout the job. However, if you're given artwork that doesn't have registration marks, the VeloBlade 68 can still manage efficient and accurate finishes thanks to its laser registration system.

Now cutting can begin. VeloBlade 68 is fitted with a pneumatic rotating knife, which works in a way where even the most intricate of cutting is completely seamless and you'll be left with a flush finish, no matter the cut. Once all cutting, creasing and perforating is complete, the stock is automatically stacked in the collection tray.

To find out more about the VeloBlade, take a look at this product overview, order your sample pack or book a free demonstration at Vivid HQ, visit: www.vivid-online.com call +44 (0) 1530 510946.

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LIQUID LENS IS THE BEST BUDDY FOR ZIP BUDDY

How many of us can say we have had a real Eureka moment? How many more can say they actually had it while in the bath? And, most important of all, how many can say they acted on this idea and created something meaningful and lasting with it? Well, there was Archimedes of course; and more recently, Mark Darby of Zip Buddy.

Quite often, the measure of a good idea is the ability to reveal its value quickly, clearly and decisively. The first Zip Buddy did just that. Designed to hang freely from a zip pull, it was a small square of printed, resin covered label, within a moulded rubber frame with a miniature football scarf coming out of it. This could be on a hoody, a rucksack, sports bag or any other item with a zip. From his base in Lincolnshire, the company's owner, Mark Darby visited a number of football clubs (as well as his own team, Tottenham Hotspur) and very quickly took orders for thousands of Zip Buddys.

Taking orders for the product appeared to be the easy part. The biggest challenge for Mark was producing the Zip Buddys. "Once we started having to produce thousands, there were a few technical issues to deal with," he says, adding, "I ended up flying to China to look at how they were producing them, but whatever they tried, they just couldn't get it right. Fortunately, an old colleague of mine at Dupont pointed me in the direction of Liquid Lens and that is when Zip Buddy really started pulling things together!"

A SYSTEM THAT WORKS — Mark rang Liquid Lens and explained what was required and they invited him to their office in Leighton Buzzard to demonstrate their system. "Having spent many months going around the world looking for a way to get the resin onto the Zip Buddys, it took little more than half an hour at liquid Lens to see that this was the perfect solution. They were able to create exactly what I was looking for with a very high quality resin and a fast, reliable process. I placed an order on the spot for the machinery to replicate their system in my own workshop," explains Mark.



True to his word, in 2009, he became one of the first people in the UK to take ownership of the new Opal Domed Label Application machine. This was part of a complete system that included a Canon iPF 650 printer and Summa D75 cutter. "I converted a room in our house into a workshop and set up the system using the dining table as a work surface. I adapted the application area to allow me to slide the applicator along and thereby create a five metre working strip. The pedal operated system allows me to apply resin accurately and cleanly to the labels very quickly. From a single 400ml resin cartridge, I can fulfil over 1000 labels in around 12 minutes."

Since the original football tags, Zip Buddy has developed a huge range of products based on the same innovative idea. Mark says, "Thanks to ease of use and quality of the Liquid Lens system, we have

been able to design and develop all kinds of new Zip Buddys. We print them double sided and have literally thousands of designs. We have put together a particularly good product for the RSPB which has their logo on one side and a selection of local birds on the other. These are very popular and have been a steady ongoing stream of business for us as well as a regular revenue stream for the charity. We have also worked with many other charities and promotional companies and are looking to further develop this side of the business."

Steve Hastie, Managing Director of Liquid Lens, adds, "Zip Buddy is a perfect demonstration of the quality of our resin and the ease of use and reliability of our production system. While it is an apparently simple process, it is key that the resin is able to sit where it is meant to be, is applied in a fast and consistent way and dries into a clear, clean and durable product. We helped take the complexity out of the production process and have enabled Zip Buddy to focus on developing products and fulfilling orders."

In conclusion, Mark Darby says, "From a bathtub in Egypt, to a dining room in Lincolnshire, the journey of Zip Buddy has been exotic and exciting. However, I can't say enough about how important Liquid Lens has been to the success of the business. They have given us a fantastic system for printing and shaping our labels and a resin application system that means we can offer a fast, high quality product that looks great and lasts for years."

www.liquid-lens.com

THE PEN WAREHOUSE INTRODUCE NEW SOFTFEEL

Promotional writing instrument experts, The Pen Warehouse, has introduced for 2020 softfeel finishes across bestselling product ranges Absolute®, Garland™, Supersaver® and the Contour Digital®. This sought after trend is set to be even more popular in 2020 and is available to order now.

The desirable tactile finish of softfeel pens is complemented by 300° Pantone® match wrap-around spot colour printing — a unique branding innovation for The Pen Warehouse and one that has been developed inhouse. This service, which is already available across the bestselling Ergo and Electra® ranges, can now also be applied to the

Absolute®, Garland™ and Supersaver® versions, too.

Softfeel pens provide an ideal cost effective option for impactful branding on a budget. This plush, rubberised finish is enhanced further still by specialist Chromark® engraving across the metal pen options, creating a long lasting mirror finish which stands out from traditional branding methods.

The new softfeel ranges and supplementary printing technologies are available within a standard five day lead time from a large UK stock holding.

www.pens.co.uk



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ROLAND TO REVEAL NEW OPPORTUNITIES AT FESPA

Roland DG will take digital printing to the next level and reaffirm its position in Sign & Graphics, Textile & Décor, Retail & Personalisation at FESPA Global Print Expo in Madrid. The buzzing stand will showcase Roland's very latest innovations and established solutions.

New and award-winning innovations - Roland will showcase brand new introductions to its range, with announcements in the run-up to the event, plus products which will have their FESPA début in Madrid. These include the award winning and value packed TrueVIS SG2 printer/cutter, the powerful all round performer IU-1000F large format UVflatbed printer, and the streamlined VersaUV LEC2-300 UV printer/cutter. The VersaUV LEF2-300 UV-LEDflatbed printer will also be in action, alongside Roland's innovative LV series laser engraver.

The multi award winning TrueVIS VG2 printer/cutters and stunning RF-640 8 colour printer will be wowing the crowds. For showgoers who are looking to get into digital textile print, or to increase their production capability, the Texart RT-640M, an intelligent multi-function dye sublimation printer, will be put through its paces. Plus, the Roland Personalisation zone will be packed with exciting hardware and software solutions to help you seize the incredible profit making potential of product personalisation.

Discover new digital opportunities — “For FESPA 2020 our theme is ‘Discover New Digital Opportunities’ with a stand packed with diverse and innovative solutions,” comments Stephen Davis, Marketing Director EMEA, Roland DG.



“We'll be sharing some exciting product news between now and the show — come and see us and find out first hand what's possible with our flexible, reliable and creative technology.”

Creative, Cool, Commercial - If you're looking for inspiration for new trend setting, money making applications, join Roland DG's JoeWigzell at FESPA's Trend Theatre on March 25th (16.00-16.30). Joe will be presenting an ideas packed session 'The 3 C's for Your Success — Creative, Cool, Commercial'. www.rolanddg.eu

NEW JETRIX LXi8 FLATBED AT ASTRA SIGNS

Closely following on the heels of the JETRIX LXiR320 purchased in 2019, Astra Signs has added to their suite of large format printers with a JETRIX LXi8 flatbed.

Astra Signs were looking for a direct to substrates flatbed printer that would stand up to their heavy production requirements and emulate their high printing standards. Extensive exploring of the market place whittled the options down to a small handful, with the JETRIX being one of them. However, the bar, by this leading UK sign maker was set high. So, to make sure the printer would really achieve what they needed they embarked on three rounds of intense demonstrations and testing with Perfect Colours, including at InkTec Europe's demonstration centre. Specific areas of interest were explored in terms of the JETRIX LXi8 flexibility and production capabilities. In particular, exploring its ability to integrate white and how well it delivered on its multi-layer printing function to emulate the very high standards that Astra strive and deliver to.

Manufactured using celebrated South Korean technology, the 3.2m JETRIX flatbed has been developed to deliver high production of speeds of up to 206sqm/hr alongside a host of other premium abilities. This includes delivering optimum printing results and its user friendly features, including the dedicated JETRIX GUI (Graphical User Interface), which makes it easier to use by simplifying, optimising and automating as many steps as possible.

From the outset, Astra Signs has been delighted with both the printers. They have more than lived



up to expectations and this is why Astra were happy to purchase the JETRIX LXi8 printer in close succession to the first JETRIX LXiR320. As David Derbyshire, Managing Director at Astra Signs says: “What printers! After reviewing several other offers out there, these printers were the best fit for us both in terms of their productivity and their competitive price. They are being used for everything from bespoke branding to signage to direct to substrate. In fact, our capacity for direct to board printing has accelerated significantly since having the JETRIX LXi8. The combination of build quality, being easy to use and the excellent white printing in eight colour means they truly are outstanding for their cost.”

This is reiterated by Darren Walker, Regional Director Northern Territories at Perfect Colours: “We've been working in partnership with Dave Derbyshire, the former President of the BSGA, for quite a while. Building on their experience of the previous JETRIX, we knew that the JETRIX LXi8 was absolutely the right flatbed printer for Astra

Signs. We also firmly believed it would bring more work in for them due to its productivity and print capabilities. This is why we went through several rounds of demonstrations to truly showcase what the JETRIX LXi8 could do for them and prove that it was the best product for their business.”

www.inktec-europe.com
www.perfectcolours.com



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PIXEL PROPHET TRUST ME, I'M A PHOTOGRAPHER

Back in the last century, when digital cameras were still a bit of a novelty, QPP's esteemed editor invited **Martin Christie** to write this regular column just in case there was anything that might be of interest to the print industry. Neither of them could have anticipated that twenty years on the electronic eye would be with us everywhere we go, whether we are viewing through it, or it is watching us.

These pages have recorded that transition, and how things that were previously in the hands of a professional, have been transferred to the fingertips of the average customer. This digital democracy would be fine if it didn't also increase the expectations of what could be produced without experienced help and advice.

It's not just the print industry that suffers from this instant-expert syndrome but it is especially frustrating when years of accumulated knowledge and expertise are assumed to be simply replaced by an app that's expected to do the same job, and at a fraction of the price.

I always find inspiration for this column from things customers have said, and this month is no exception. I do a lot of fine art printing, and many of the original works I either scan or photograph.

I've been a photographer since the days of film, so I have a fair amount of experience of shooting many different subjects. With film you didn't have the advantage of reviewing what you had taken immediately so it was vital to understand how the camera captured light, and particularly appreciate the reflectivity of different subjects under different lighting conditions. On the other hand, once you had mastered that black art, film cameras were a lot more straightforward because they didn't try and do anything clever like second guessing what you wanted the picture to look like.

Digital cameras are designed to be smart so you don't have that painful learning curve, but instead the challenge is to work out which of the many different operating modes you actually need to use in different circumstances. This applies to all units from the ubiquitous mobile phone to the most sophisticated DSLR, and understanding what all the options are, and what they do is even more complicated than grasping the mysterious behaviour of film. But understanding them is just as essential, being the difference between taking a professional picture and simply just an average one or worse. Just pressing the button is the easy bit.

So when an artist, for whom I had previously photographed original work, messaged me to ask which camera I would recommend her to shoot her art for reproduction, I had to restrain



“So when an artist messaged me to ask which camera I would recommend her to shoot her art for reproduction, I politely suggested that it was a little like me asking her which brush I should buy to paint really great pictures.”

my immediate reaction and come up with a more thoughtful one. The request was on social media so I had to be aware that my response might seem patronising or dismissive alongside other responders trying to offer ‘helpful’ advice, but who, as is usually the case, didn't really have much more of a clue.

So I politely suggested that it was a little like me asking her which brush I should buy to paint really great pictures. The brush, like the camera, is just a tool without consideration of subject, composition, media or any actual talent. Any camera can take a picture, but to reproduce accurate detail and colour you need sharp focusing, a steady platform, and balanced lighting. All of these need some expertise in digital camera controls and functions, and the additional kit needed to support it.

As the issue comes up quite often at the shop counter when a customer doesn't want to pay for high resolution scans, I have the same simple response. Just because they have a scanner at home or a friend who has a good camera, doesn't mean it will be suitable even if they know how to use it. And even if that friend is a photographer, they are unlikely to have the experience of shooting a variety of different artworks. It's not like cute babies and weddings where no one's going to quibble if the bridesmaids dresses aren't exactly the right shade of pink. I point out they are most welcome to provide me with digital files they have sourced, but if I have to do a lot of colour correction and test proofs the customer may end up spending more money than if I had photographed the original in the first place.

And even then may not be satisfied if I can't match the exact shade of beige!

The simple problem is that unless you start with an accurate digital file, there is a limit to how much manipulation you can do in whatever editing program you use because you will just not have enough pixel information to play with. With scanners, you need a preview that will allow you to alter not just resolution and file type, but exposure, colour and sharpness. If only automatic settings are available the device may be fooled by the reflectivity, or lack of it, from the subject overall or certain colours in it. Pumping up the resolution doesn't help. Actual resolution, that is the number of pixels, and the clarity of the image are not necessarily the same thing.

Similarly the megapixel count of a camera, while it may be a rough guide, is not guarantee of a quality picture without consideration first of the lens, and its ability to focus, and then the settings selected for camera capture.

Most digital images are captured as JPGs, which means that the camera is processing the file on the basis of the presets selected, and outputting an item that is, in culinary terms, already cooked.

All professional digital cameras, and many of the better quality mid-range ones are able to shoot in a format called RAW, which I have mentioned many times before, but is the one single ingredient that makes all the difference. A RAW file isn't entirely untouched by camera settings: you still have to focus and get the shutter speed, aperture and colour balance fairly well sorted to give the format a helping hand. But given that, it allows a massive amount of image adjustment and fine tuning that can perfect a reproduction or even recover one that would otherwise be lost.

This is the most significant development in digital imaging, matching camera performance with advanced software, making possible things that could never have been achieved in the darkroom with film. In the early days of digital I discovered how it's predictive processing in the camera was compromised, for example, trying to shoot a black cat in the snow. The colour differential would result in everything being a variety of shades of grey.

The scene would still be a challenge for a modern camera, but using RAW would enable a perfect balance of both background and subject, as well as details right down to the whiskers. But shooting in RAW is only one of the factors involved in a perfect picture. You still need to be able to understand all the camera's manual settings, and use them correctly, to avoid any presumptions it is making about exposure and colour that may be difficult to iron out later.

For that, the ability to set a white balance for different lighting conditions using a white or grey target card is essential. Then the camera knows how to adjust the colour scale it sees. The camera may have approximate presets for flash, daylight or tungsten lighting etc but this



is only a basic guide. A more precise measure is really needed, and on better cameras, even the custom white balance can be finely tuned to offset any colour bias in the subject. For that a simple colour chart is useful as a reference because it can then be used as a comparison when editing on the screen on a computer.

It's a matter of dialing out any possible limitations to the eventual image quality, like using a decent tripod to avoid any slight camera movement even with high shutter speed, and not pushing the lens to its maximum wide aperture where performance may drop off. Even with focusing the lens, it's important to ensure it's precisely centred on the subject and not distracted by the background. Again, better cameras have the ability to move focus points, or create a spread of targets. It may even be possible to fine tune the electronic focus points by calibrating the lens with a target gadget that has clear black and white shapes and lines to grab its attention.

It's quite possible, for example, on a DSLR where different lenses are used for one to perform better than another, not through any fault of the lens, but because the autofocus device doesn't completely mate with the camera body. If the camera itself has suffered knocks that may also affect the focus operation, and even a slight fault may affect the sharpness of fine detail.

I haven't even begun to mention lighting, as it's another acquired skill the average amateur enthusiast is unlikely to grasp. I have amassed a large amount of studio equipment over the years that comes in handy for one job or



another. I'm just showing my basic *mobile* kit to tackle an average task. Two light sources rather than one enable me to balance and control artificial light, whether using two powerful battery powered flash guns, or larger mains powered studio lights.

From either of these sources the light needs to be diffused so it spreads evenly over the subject to avoid highlights and shadows, achieved by using reflectors and white panels of various sizes, as well as adjusting the distance between light source and subject. This is almost instinctive to me as I had to do it with film when you couldn't monitor the effects in real time.

Even if you have done all that bit right, you still have to do the other bit editing post production on the computer, but it should have made that job a whole lot easier.

Although these hundreds of words may seem a long-winded explanation they are still far from a comprehensive one. So the best thing next time a customer says, "It's okay. I have a friend with a camera", just say, "It's a bit more complicated. Trust me I'm a photographer."

“next time a customer says, “It's okay. I have a friend with a camera”, just say. “It's a bit more complicated. Trust me I'm a photographer.”

PHIL OAKLEY EXCITED TO BE PART OF FUTURE AT KORNIT

Phil Oakley has been appointed as the new UK and Ireland Sales Manager for Kornit Digital, an innovative manufacturer of printing solutions for the garment, apparel and textile industries.

Phil has joined Kornit from HP where he spent 17 years in key business leadership roles. Most recently he held the position of UK and Ireland Regional Business Manager for Large Format Printing, which saw him develop and direct strategic sales initiatives within partner channels and oversee the placement of products in both CAD and graphics markets, as part of the larger HP business.

Founded in 2002, Kornit Digital is a comparatively new brand showing significant growth in recent years. This growth is driven from the changing trends in the marketplace — which is what attracted Phil Oakley to the new role.

“My new position at Kornit is a great opportunity for the next stage in my career,” he says. “I have always tried to keep a start-up mentality and that will come into play at Kornit. A ‘can do’, dynamic attitude helps customers grow — and that mentality has already helped Kornit build a very well established customer base.”

Kathrin Buhl, EMEA Sales Director at Kornit, adds: “We are delighted to have Phil on board. He will bring a great energy to the role and invaluable experience in business development.”
www.kornit.com



JOHN MICKLETHWAIT NEW PRINTING CHARITY'S PRESIDENT



The Printing Charity has announced that John Micklethwait, Editor in Chief of Bloomberg, has accepted its invitation to be the charity's 2020 President.

John Micklethwait says: “The Printing Charity does a fantastic job looking after people of all ages - with help ranging from financial assistance and sector specific training initiatives to being a friendly voice at the end of the phone for people in challenging circumstances. It is a great honour to follow Lionel Barber as President, and I'm looking forward to being involved with our sector's occupational charity this year.”

As Editor in Chief of Bloomberg, John Micklethwait oversees editorial content across all Bloomberg platforms including its news, newsletters, magazines, opinion, television, radio and digital properties as well as its research

services including Bloomberg Intelligence.

Prior to joining Bloomberg in February 2015, he worked for The Economist for 28 years, becoming Editor in Chief in 2006. He began his career in banking at Chase Manhattan in London after studying history at Magdalen College, Oxford.

Neil Lovell, The Printing Charity's Chief Executive, says: “We are pleased to have John Micklethwait as our President this year. His career spans traditional and digital media in a sector that is continuing to adapt to the impact of the digital revolution.”

www.theprintingcharity.org.uk

ULTIMAKER EXPANDS LEADERSHIP TEAM

Ultimaker, a global leader in desktop 3D printing, recently strengthened its leadership team with four new talents to drive its worldwide growth even further.



Sebastiaan Verhaar, CCO at Ultimaker

— To capitalise on the success of Ultimaker's regional commercial teams in the APAC, EMEA, and US, and to drive this growth even further, Sebastiaan Verhaar is appointed as Chief Commercial Officer (CCO). Verhaar will help galvanise Ultimaker's global sales efforts. He has over 16 years of experience with companies like Equinix and Google, setting up and growing successful international sales and business development teams in a range of sectors including Internet data services, telecommunications, enterprise software, SaaS, Cloud and IoT.



Mariska van IJzerloo, CPO at

Ultimaker — Ultimaker's ambitious growth plans require the strengthening and broadening of the global organisation. To support this vision, Mariska van IJzerloo joined Ultimaker in late 2019 as Chief People Officer (CPO). She is responsible for HR, People and Leadership Development, and Sustainability. Van IJzerloo has more than 15 years of leadership at globally innovative and engineering companies, such as REEBOK, DENSO, Arcadis and Ampelmann. Besides strategic HR, leadership, talent acquisition, and talent development, Van IJzerloo's expertise lies with guiding the further globalisation of ambitious scale-ups.



Siebe Beintema, CIO at Ultimaker

— As the new CIO for Ultimaker, Siebe Beintema will help to further define the company's IT Strategy to support the growth and development of the IT and IT-related teams. Beintema brings years of expertise to Ultimaker, with past positions in IT Management and as a CIO for companies such as Thomas Cook and Lefebvre Sarrut Group/Sdu. Within the last five years, Beintema participated in the acquisition and integration of various Belgian and Dutch companies. He will be responsible for IT management, web development, ERP, as well as software and services delivery platform. Driven by sharing new and innovative solutions for the company with his colleagues and clients, Beintema is eager to support the continuous growth of Ultimaker.



Paul Heijmans, Vice President Application Software R&D at Ultimaker

— Siebe Beintema will work closely alongside Paul Heijmans, who is appointed as VP Application Software R&D. Heijmans will lead the R&D application software department and will report to Dick Moerkens, CTO at Ultimaker. He brings over 20 years of experience in software engineering to Ultimaker, that includes developing custom software, building software products, to building and running software as a service. Heijmans will focus on shaping and executing Ultimaker's software strategy, the development of Ultimaker Cura and other future software related services
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BAKER LABELS BAKPAC: ON-DEMAND FLEXIBLE PACKAGING

Brentwood's Business of the Year, Baker Labels, a trade label manufacturer has officially added a new flexible packaging arm to the company with the launch of BakPac.

BakPac will manufacture digitally printed flexible packaging in the form of stand-up pouches, pillow pouches, shrink wrap and printed film.

BakPac was officially opened in February with a ceremonial ribbon cutting by Marian Baker, who founded Baker Labels with her husband Roy in 1973. The £2.5m investment in BakPac included a factory expansion and renovation plus the installation of three new presses that will allow the whole process of manufacturing flexible packaging within the same facility. The process involves digital printing on an HP Indigo 20000, thermal lamination on an Enprom Thermal Laminator and pouch conversion on a Karville Pouchmaker. The business model is geared towards offering the trade print and traditional flexible packaging industries the option of offering short to medium runs of digitally printed pouches their customers.

The production of digitally printed flexible packaging is a more sustainable option for packaging compared to traditional methods and more environmentally friendly.



- Reduced waste and energy consumption during production,
 - Reduced carbon emissions and zero hazardous chemicals
 - Less material used in production
 - Less fuel used to ship the finished product.
- In addition BakPac will be able to offer

recyclable, compostable and biodegradable material options to customers. With a much reduced time to market and the option to order only what is required rather than their large MOQs (minimum order quantities), traditional packaging manufacturers will now, through BakPac, be able to benefit from



offering seasonal or event-driven promotions, market testing packaging and product life cycle solutions.

As a trade supplier BakPac will be offering the following services:

- Production of complete pouches
- Print only roll stock
- Print and laminate
- Pouch conversion from customer printed stock
- Material supplied by customer
- Concept proofing
- White label packaging and invoicing

Steve Baker, Managing Director said, "It's a big step to move into the manufacture of flexible packaging so we've been planning this for a couple of years. Making the equipment investments, designing the factory refurbishment and the training and educating of our staff all took meticulous planning and a lot of time but it's been a brilliant journey and we've had great support from HP, ABG and Karville along the way. I'm more than confident that it's the right decision for Bakers and I'm excited about the future."



Steve Baker, Managing Director

"The HP 20000 is a proven application fit for food packaging and with technology such as HP Smartsteam Mosaic and Collage it can offer variable images, data and brand protection"

Phil Smith, General Manager of BakPac added, "The prospect of joining the Bakers business and running such an exciting project was too good to resist, having seen the evolution of digital in the labels industry and understanding what benefits it would bring to the flexible packaging market I wanted to be a part of that journey.

From joining the business and hitting the ground running eight months ago we have converted an empty warehouse into a state of the art digital flexpac factory which involved a new mezzanine floor, room build, high voltage substation install, internal power circuit revamp, three machine installs, staff training, testing equipment and BRC standard



Phil Smith, General Manager

programme. Wow, it has been such an exciting and busy few months all made possible by the support of an incredible team at Bakers."

The HP 20000 was the first major investment for the BakPac plan, being delivered and installed in August 2019 before being wrapped up for protection as the factory and BakPac facility was refurbished and constructed around it. Baker Labels already produces labels on three HP Indigo 6900 presses and has a long established relationship with HP since first producing digitally printed labels on an HP 4050 in 2006 so it was a natural progression with the move to flexible packaging to continue the investment with HP.

The HP 20000 is a proven application fit for food packaging and with technology such as HP Smartsteam Mosaic and Collage it can offer variable images, data and brand protection. In addition, HP ElectroInk is fit for use in compostable and recyclable packaging.

There are now four parts to the Bakers business: **Baker Labels**, trade printer of self-adhesive labels; **Baker Materials**, stockist and supplier of over 450 self-adhesive materials to the label printing industry; **BakPac**, trade manufacturer of digital flexible packaging; and **Sportstiks**, producing athlete identification for sporting events (race numbers, temporary tattoos etc)

www.bakerlabels.co.uk

HP STITCH NEW AVENUES FOR PIXALILI

Pixalili says its ability to add decoration to polyester fabrics on demand — thanks to its new HP Stitch — ‘opens up new avenues’ while giving its existing customers more choice.



Located on the scenic Wild Atlantic Way on the west coast of Ireland, Pixalili is a textile printing and design studio which depends on digital printing systems to produce bespoke fabrics for designers and Etsy entrepreneurs. Pixalili typically produces short runs or one offs of lampshades, deckchairs, table linen and cushion covers, with its own designs also available on items



such as upholstery — showcased each summer at its own pop-up shop.

Formerly, Pixalili was only able to offer designs printed on natural fabrics such as linen, cotton and bamboo. With growing demand for products such as velvet cushions, chiffon scarves and stretch jersey for baby clothes, the business decided to look at dye-sublimation, a compatible technology for these polyester materials.

The Pixalili team attended print industry events in Germany and the UK to explore the options for dye-sublimation, finally choosing the HP Stitch S300 after seeing a demonstration at The Print Show in September 2019 by HP supplier RA Smart. HP Stitch dye-sublimation printers deliver super fast and predictable colour matching either via transfer or direct to fabric methods from one single device, with a range of compatible applications including sportswear, fashion, interior decor and soft signage. Its smart technology for unattended printing, exceptional quality of print and easy self maintenance made it the perfect choice for Pixalili.

“We sent samples to valued customers to show them what we can now offer and the response has been fantastic. We can see the Stitch being very, very busy.”



“We are really in love with the Stitch,” comments James Harding, Pixalili’s R&D Director, following the installation of the HP Stitch S300 in autumn 2019. “We sent samples to valued customers to show them what we can now offer and the response has been fantastic. We can see the Stitch being very, very busy.”

Pixalili has customers from across the world and James says each country has its own trends and requirements. For example, customers in Iceland are looking for ethically made and eco-friendly products, while the USA and Ireland have a preference for linen, and in Spain polyester fabrics for swimwear are popular.

“Thanks to the HP Stitch we can become a one stop shop for existing customers and respond to demands from new buyers and markets,” he says. “This is our first time using dye-sub and it opens up new avenues for us.”

James Harding also praised supplier RA Smart. “Their customer support is brilliant. They are always at the other end of the phone to talk you through any queries,” he says. “The technician who provided the training was also excellent — very patient and made sure we all understood how to use this new system.”

The R&D Director says Pixalili has an eye to the future and possibly planning to upgrade to the larger HP Stitch S500 or S1000 models in the future.

“We’ll look at anything new to develop the range for our customers,” he says.

www.pixalili.com • www.hp.com



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CANON IGNITES IMAGINATIONS

Canon will ignite visitors' imaginations at FESPA 2020 24th-27th March, Madrid, Spain to show how they can fuel growth into new markets

Visitors will be inspired by a wide range of large format graphics applications, including indoor point of sale and point of purchase; display and packaging; interior décor including wall coverings; outdoor promotion such as banners, soft signage (backlit textile); and vehicle graphics (self-adhesive).

Demonstrating ultimate media flexibility to turn print into profit, Canon's range of large format digital print and workflow solutions will be on display, including the successful Colorado roll to roll printer family and Arizona flatbed portfolio. Application experts will be on hand to show print service providers (PSPs) how print's tactile qualities can maximise impact and how media selection enables creative applications.

With over 1,200 installations of the Colorado family, both the Colorado 1640 and 1650 models will be on show. Visitors will see first hand how UVgel technology can help them handle larger production volumes with ease and give them the confidence to enter new markets such as soft signage, interior décor and vehicle graphics.

A second Colorado 1650 will be seen for the first



time integrated with a Fotoba Jumbo Roll, feeding the printer and then automatically cutting the flexible media into customised sizes and lengths. With this 'UVgel Wallpaper Factory' production set-up, customers can say goodbye to manual operation and achieve full automation for maximum productivity. This solution will be displayed on the stand of Canon's partner Fotoba (stand 7-A55).

The Colorado printers will be supported by ONYX 19 and Caldera 13 partner software.

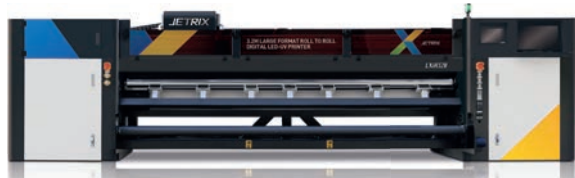
The Arizona 1360 GT flatbed printer, which recently won the 2020 iF Product Design Award, will also be in live production featuring a roll media option (RMO). It will showcase a range of interior

décor output such as wood and glass, wall coverings and acoustic panels. Coupled with Arizona Xpert, an innovative solution that simplifies and automates complex work such as multi-layered and double sided print jobs, customers will see it is now easier than ever to automate flatbed production, increase operational efficiencies and reduce waste.

Alongside ProCut, Canon's solution that streamlines cutting of flatbed graphics, the Arizona models will be supported by partner software solutions from OneVision and ONYX 19, as well as other integrated cutting solutions from partner Zünd.

www.canon.co.uk

JETRIX LXI320



This popular roll to roll printer has already had significant success in the UK market and is set to reach similar achievements across Europe.

It is perfect for large scale production of PVC, flex, fabric banner, backlit banner for indoor and outdoor signage. This 3.2m large format roll to roll digital LED-UV printer features Konica Minolta heads and delivers speeds of up to 90sqm/h. The clarity and depth of the print quality it delivers is purely due to its ability to print resolutions up to a maximum of 2160 dpi.

Also featuring at InkTec Europe's stand at Fespa will be the JETRIX LXI8 LED UV flatbed printer. This is a 3.2m wide flatbed, which has been specifically developed to deliver high production speeds of over 180sqm/hr combined with optimal printing results. As well as its stunning top speed, the LXI8 hosts a number of new features, including InkTec's latest generation LED-UV ink and is powered by a dedicated JETRIX GUI (Graphical User Interface) which simplifies, optimises and automates as many steps as possible. This is complemented by industry leading RIP software of PrintFactory, Onyx and Caldera.

One of our latest UK installations of the JETRIX LXI320 has recently joined a JETRIX LXI8 at leading UK sign makers - Astra Signs in Manchester, where David Derbyshire, Managing Director says;

"What printers! After reviewing several other offers out there, these printers were the best fit for us both in terms of their productivity and their competitive price. They are being used for everything from bespoke branding to signage to direct to substrate."

www.inktec-europe.com

MIMAKI'S HYBRID TEXTILE PRINTER

Mimaki Europe has announced that its brand new hybrid digital textile printer, the Tx300P-1800 MkII, will headline their product line-up at FESPA. Uniquely designed

with versatility at its core, the new printer enables both direct to textile and transfer printing, with interchangeable platens and three different ink combinations – providing unrivalled flexibility within a single system and opening new doors for print service providers.

With Mimaki's Tx300P-1800 digital textile printer having previously led the way for high quality, cost effective printing, the evolved Mimaki Tx300P-1800 MkII now adds sublimation transfer printing to its capabilities, opening up a host of possible new materials and applications. The capability to fulfil diverse applications from fashion textiles to interior fabrics and wallpaper within one system makes the printer an ideal entry level solution. It affords both smaller print service providers and large volume production houses all of the well known benefits of digital print technology not attainable with analogue print methods still prevalent in the modern textile printing industry, including more cost effective short runs and faster turnarounds, benefits that make this technology ideal for sampling.

The ability of the Mimaki Tx300P-1800 MkII to switch between direct to textile and transfer printing is enabled by its interchangeable platens. When printing direct to textile, excess ink penetrated through the fabric is drained by a platen with an ink receiving channel. When printing on heat transfer paper however, this platen can be quickly and easily exchanged for a vacuum platen needed for paper printing – without the need for service engineers. The hybrid printer is also able to facilitate either a traditional one-way ink set, configured with any one of five ink types, as well as various combinations of inks, providing unparalleled flexibility. Users can select from three different ink combinations: textile pigment/direct sublimation, textile pigment/sublimation transfer, or direct sublimation/sublimation transfer – to provide the best results across various applications.

www.hybridservices.co.uk





PRINTING DIRECT TO OBJECTS

MUTOH XPERTJET

At Fespa 2020 Mutoh Europe will be presenting the brand new XpertJet 461UF and 661UF desktop UV LED direct to object (DTO) printers as well as two new wide format vinyl cutters, the ValueCut II 1300 & 1800.

The recently introduced XpertJet 1641SR and XpertJet 1682SR — 64" (162 cm) wide — sign and display roll to roll printers will also make their Fespa debut. Last but not least, Mutoh will present its new Digital Factory UV Mutoh Edition RIP software for Mutoh DTO printers.

XpertJet 461UF / 661UF UV LED direct to object printers — The XpertJet 461UF/661UF are Mutoh's second generation UV LED six colour desktop direct to object printers. They will respond to the increasing demand for added value personalised prints and bespoke small lot production of commercial and industrial print applications. The XPJ-461UF is an A3+ size model. XPJ-661UF is an A2+ size model.

The new XpertJet desktop flatbed printers feature various product enhancements such as a new multi-language intuitive OLED display, an extended print area, new cosmetics and a pioneering innovation, i.e. Mutoh's Local Dimming Control technology. With this technology, it is possible to produce multiple varnish effects in the same print table movement. The result is a substantial productivity boost.

Typical applications encompass prints on phone covers, personalised gifts, photo products, promotional items such as pens, lighters and USB sticks, souvenirs, awards, small signs, small series production or prototyping of packaging samples, decorative tiles, etc...

XpertJet 1641SR/1682SR sign and display printers — The XpertJet 1641SR/1682SR models — Mutoh's fifth generation of sign and display printers — are the successors of the multi-awarded Mutoh ValueJet 1624X and ValueJet 1638X printers. These 64" (162 cm) wide piezo drop on demand roll fed printers feature a new seven colour — CMYK, Lc, Lm, Lk — ink set, multiple product enhancements and pioneering innovative features.

GREENGUARD GOLD INKS

XpertJet 1641SR is a single head four colour model. XpertJet 1682SR is a dual staggered head model for 2x4 colour setup or seven colour setup. The printers can utilise Mutoh's new Greenguard GOLD certified MS41 series eco solvent inks as well as Mutoh's universal mild solvent inks.

The XpertJet printers have been specifically developed for high quality cost effective volume production of sign and display graphics, for long term outdoor applications as well as durable prints for indoor use. Applications encompass posters, backlit signs, interior décor and wall coverings, point of sale displays, fine art reproduction prints, vehicle graphics, windows graphics, self-adhesive stickers, etc...

ValueCut II wide format sign cutting plotters — The ValueCut II 1300 and 1800 are high performance multi-purpose drag knife vinyl cutting plotters. The second generation ValueCut cutters feature new cosmetics, a new mainboard and keyboard, an extended input

buffer as well as a standard Ethernet, USB and serial port.

Offering cutting speeds up to 1530 mm/s, an acceleration up to 4.2 G and a cutting force up to 600 g as well as a guaranteed 10 metres media tracking, the new VC2-1300 & VC-1800 are suited for regular signage and lettering applications, apparel heat transfer graphics as well as for contour cutting of preprinted graphics. With the integrated automatic registration mark detection technology, it is easy to produce series of stickers which are contour cut and/or die cut.

Digital Factory UV — Mutoh Edition RIP software — Digital Factory UV — Mutoh Edition is a new dedicated RIP software solution for Mutoh UV LED direct to object flatbed production printers. Developed for Mutoh Europe by CADlink Technology Corporation, this new RIP solution has been specifically tailored to the Mutoh ValueJet 426UF / ValueJet 626UF as well as to the new XpertJet 461UF / 661UF models.

Digital Factory UV Mutoh Edition integrates a dedicated feature set smartly addressing the unique production workflow requirements inherent to UV digital direct to object print technology.

Additionally, the RIP software also offers a dramatically simplified pre-production workflow to allow graphic designers and printer operators to efficiently and correctly work with white and clear inks.

www.mutoh.eu



DRUPA CUBE 2020 ELEVEN DAYS OF VISION

drupa is much more than just a global trade exhibition for the print industry — drupa ranks as a top international fair that identifies important trends, offers insights into future developments and drives inspiration.

Over 40 sessions of keynotes, C-level sessions, workshops, brand stories and best practice examples, the drupa Cube serves as a source of inspiration and expertise on new digital business models. The content will bring participants up to speed with the global megatrends that have already left their mark and are on course to shape the future. In this respect, digital transformation continues to play a significant role. The focus will be on innovative web-to-print and packaging technologies, the potential of a platform economy with more diversified sales channels and new collaboration models, as well as the changing expectations of connected customers in a social media culture — to the backdrop of the industry's growing sustainability and circular economy obligations.

“Our primary aim is to put as many ideas as possible out there that participants can successfully implement in their own companies,” says Sabine Geldermann, Director drupa and Global Head Print Technologies at Messe Düsseldorf. “We want to offer a programme that meets their actual needs.”

Practical recipes for success — James Sommerville and Michael Gale, along with representatives of global brands and leading industry experts, are on the starting blocks to share their knowledge with drupa 2020 visitors. With “The Digital Helix. Transforming your organisation's DNA to thrive in the Digital Age”, Michael Gale has written a guide for decision makers who want to bring their company into line with digital business models. Gale's book has become an international best-seller. Top brands use his company Inc.digital's digital helix algorithm to accurately place their marketing and sales investments in digitisation projects. The drupa Cube looks at the future of the industry and offers concrete recommendations for activities that will secure a successful digital management as well as important background information on how to take the plunge into digital management. James Sommerville, on the other hand, is no stranger to strengthening brand images. The British star designer dusted off Coca-Cola's old image in 2013, raised its design language to a whole new level and gave it the face that is still etched in our memory today.

“The print industry has undergone a



remarkable technological transformation and can be hailed as a “best case scenario” in this respect — both in terms of changed processes and new business models,” says Michael Gale. “As we access new fields of application, acquire new technologies and capture new vertical markets, we are caught up in the maelstrom of this transition. The print industry must proactively embrace this change. Companies that go digital increase their profits up to five times faster than their competitors; companies that don't follow this track will therefore find the going incredibly tough. Personally, I find this new market not only important but also very exciting and I'm eager to share my enthusiasm with others. In the drupa Cube, we are putting the spotlight on a number of examples and solutions designed to illustrate strategies for successful corporate management.”

A programme with depth — To give it a clear structure, the drupa Cube programme is divided into five thematic fields. In addition to the Keynote Presentations by James Sommerville and Michael Gale, the Business Evolution lecture sessions focus on global market trends, best practices in sales and marketing, and innovative business models. Print Futures is dedicated to relevant technology trends in print and packaging, along with printed electronics applications. Brand owners and agencies will also share their Brand Stories. In the fifth category, Executive Think Tanks, business leaders are invited to exchange ideas with keynote speakers. Pre-registration is required for these sessions. The complete programme of the drupa Cube, which will take

place for the entire duration of the fair from 16 to 26 June, will be available online at the end of February at www.drupa.com/cube-en

ABOUT JAMES SOMMERVILLE AND MICHAEL GALE

Today a star designer, James Sommerville began his career in a small, self founded design company called “ATTIK” in England before joining Coca-Cola as Global Design Lead in 2013. Sommerville was not only behind the phenomenally successful re-branding of the iconic Coca-Cola trademarks, but also raised the profile of the company's design department: The team grew from a packaging department to a Global Design Team, which, as a network of creative minds and first class talents, took a pioneering role in the field of design and helped Coca-Cola achieve significant growth. Since 2019, Sommerville has been using his extended design community as a network for his agency Known.Unknown, which already works with strong, globally renowned brands.

Michael Gale is the founder of Inc.digital and best selling author of “The Digital Helix. Transforming your organisation's DNA to thrive in the Digital Age”. When it comes to digital transformation and artificial intelligence, he is considered one of the top ten influencers worldwide. In his weekly podcast “Futures in Focus”, he talks to experts and business leaders about future scenarios in the food, packaging, sports or health industries and discusses future ways of managing companies against the background of the digital revolution. www.drupa.com

PRINT PREPARES CELEBRATING FABULOUS FEMALES

WOMEN'S PRINT
HERSTORY
MONTH 3-20

SHARE YOUR STORIES MARCH 2020
LEAD • CHANGE • INSPIRE • EMPOWER
#PrintHerStoryMonth #GirlsWhoPrint
GirlsWhoPrint.net

Women's Print HERstory Month' coincides with Women's History Month to align the telling of stories that empower and inspire the fierce fabulous females of print, as well as young women and students entering the industry or considering print as a career. Launched in 2019 by GirlsWhoPrint.net, Women's Print HERstory Month returns March 2020, and Girls Who Print is mobilising the women in the industry, calling on them to stand up, speak up and share their career and success stories through social media using the hashtag #PrintHERstoryMonth.

This mission is also a call to action to global businesses across all segments of the print industry to seize this opportunity and put the incredible female leaders who manage teams, develop technology, and shatter sales targets in your company front and centre, and share the incredible achievements of women in print with the world.

There are no limitations when it comes to how to engage with Women's Print HERstory Month. Participants are encouraged to create or share content in any form that celebrates the amazing women in the industry and send it out through social media using the hashtag #PrintHERstoryMonth, or send content to Girls Who Print to post it on their site. Podcasts From The Printerverse has a Girls Who Print podcast series, and many of the industry organisations have 'Women In Print' initiatives and events worth sharing in March.

Another way to get involved is to share content that celebrates print's fearless female



leaders from trade media sites, but that search may produce a short list of results. The industry media has an opportunity to step up and support Women's Print HERstory Month by giving women equal visibility in March, and a responsibility to implement an ongoing strategy for more gender-balanced coverage.

Deborah Corn, Girl #1 at Girls Who Print, says: "Women's Print HERstory Month is about women in print refusing to be drowned out by the male voices that dominate the narrative of our industry, and taking power for themselves by standing up and shouting, 'This is what I do!' Everyone can show their support by following the hashtag stream and engaging with the content. A 'like' or a reshare or a retweet is an acknowledgement that the achievements of women in print matter."

Women's Print HERStory Month isn't just for

corporations and trade media. Print shops also need to set examples for their communities, and especially for workforce development. Kelly Mallozzi, Girl #2 at Girls Who Print, explains why print businesses should share their female-led stories: "Simply put, you need to tell them and we need to hear them. The newer generations in the printing industry need all the help they can get in navigating their careers, building their development plan, and setting themselves up for success. The more seasoned among us need to tell their stories because it helps shape the narrative of where we've been, where we are now and where we're going."

Women's Print Mentoring Network, a free platform to help create strong and meaningful mentoring relationships.

www.girlswhoprint.net

XEROX APPOINTS EXECUTIVE VICE PRESIDENT



Xerox has announced the appointment of **Mary McHugh** as executive vice president and chief delivery and supply chain officer. In her new role, she will report to Steve Bandrowczak, president and chief operations officer of Xerox.

"Last year, we began working to implement a frictionless, high velocity supply chain to increase flexibility and responsiveness and improve customer service," said Bandrowczak. "By bringing supply chain together with delivery and manufacturing under Mary's leadership, we will drive additional cost and productivity synergies while ensuring end to end systems that provide better customer service."

Mary joined Xerox in June 2018 as chief delivery officer, leading both the company's global service delivery mission and the operations for the equipment and toner manufacturing sites. Before joining the company she served as the senior vice president of North America SaaS Implementation Success management and SaaS consulting at Oracle. Previously, she was the senior vice president of Global Solution Design and Delivery at Hewlett Packard Enterprise and spent 28 years at IBM in roles of increasing responsibility within the Global Services organisation.

"By further improving the speed and responsiveness of our supply chain, we will be even better positioned to serve our clients," said Mary. "As customer expectations evolve, we will continue to refine how we deliver and service their needs, ensuring we make every day work better for them."

www.xerox.com

CREATIVE CARBON BALANCE

Following the news that Antalis now has the ability to carbon offset any product across its market leading papers, packaging and visual communication range, they have Carbon Balanced the entire Arjowiggins Creative Papers range – right to a customer's door.

Working in partnership with World Land Trust, Antalis has taken the bold decision to carbon balance every product in its world renowned Arjowiggins Creative Papers range. Arjowiggins is a brand of unparalleled quality, with a rich and deep heritage of producing technically superior fine papers. This move adds a further string to the range's bow, taking that knowledge, heritage and expertise and bringing it to market in a way that protects all of our futures.

This offer is made in collaboration with World Land Trust, through their Carbon Balanced Paper scheme, with Antalis balancing the unavoidable carbon emissions that are emitted in the sourcing,



production and transportation of this stunning range. The money raised by the balancing of the entire range supports World Land Trust projects in Vietnam, one of the most biologically diverse countries on Earth. To date, 16,000 acres of standing forest at threat of clearance has been protected – the equivalent of 9,080 football pitches. World Land Trust has enabled approximately 169,000 tonnes of carbon emissions to be

absorbed every year, whilst also protecting 41 threatened, endangered and critically endangered wildlife species.

Commenting on the decision, Bruce Munro, National Sales Director for Papers – Antalis UK, said, "The demand for sustainable solutions by end users has never been higher, and we know the print and design community that we serve is looking for support to answer that call. The offering to carbon balance the likes of Rives, Olin, Conqueror, Pop'set and Keaycolour – that already benefit from a naturally lower carbon footprint as they are produced in Scotland – will be much simpler for our customers. No carbon conversion calculations, no administration overhead, and a dedicated logo that they can use on their printed communications to show their commitment to the environment. A sensible and clear solution to a problem that we must all globally act on."

www.ask.antalis.com/Arjo_Carbon

KONICA MINOLTA IN 100 MOST SUSTAINABLE WORLD CORPORATIONS

Konica Minolta, Inc.

has again been listed among the "2020 Global 100 Most Sustainable Corporations in the World" (2020 Global 100) which was announced by Canada based Corporate Knights in conjunction



with the annual meeting of the World Economic Forum (WEF) (Davos Meeting) held from January 21 to 24, 2020 in Davos, Switzerland. Konica Minolta's inclusion on this prestigious list will mark the third time and the second year in a row, following 2011 and 2019. The 2020 Global 100 corporations that excel in sustainability were selected from among 7,395 major companies around the globe.

The evaluation was based on environmental, social and governance indicators as well as on the ability to promote diversity and innovation and the percentage of sales of eco-friendly products. Six Japanese companies are on this global list of corporations that excel in sustainability.

Konica Minolta believes that pursuing a sustainable society also leads to enhanced sustainability for companies. The Sustainable Development Goals (SDGs) of the United Nations provided the framework for Konica Minolta in developing its sustainability strategy. Accordingly, this strategy envisages Konica Minolta formulating goals and developing innovations that create new value for the environment and human society. Such innovations are driven by the development of the latest digital technologies combined with the experience Konica Minolta has gained over the decades. An example of such an innovation which Konica Minolta launched in Japan, are products and services designed to increase the productivity of care workers to better meet the needs of an ageing society, improve health and quality of life, and support a safe and secure society.

Regarding environmental goals, Konica Minolta has pledged to reduce its carbon footprint as an overarching company objective. Konica Minolta aims to reduce its CO2 emissions by 80% by 2050 compared to 2005 levels as well as joining RE100, and is committed to sourcing 100% renewable electricity for its global operations by 2050.

PAPER PEN SLEEVES



The Pen Warehouse, leaders in promotional writing instruments, has introduced a range of paper pen sleeves in a conscious effort to cut down on single use plastics. The sleeves will be available in three sizes to accommodate a single pen, three pens and five pens.

All pen sample requests will now be sent out using paper packaging instead of plastic wallets. Future developments in packaging will include instructions on how to dispose of the paper wallet in an environmentally friendly way. The paper sleeves will also be offered to customers as an add-on service when protection is required for printed pens, replacing traditional cellophane sleeves.

The latest issue of Product Media Magazine includes further content on The Pen Warehouse's initiatives for change around packaging through introducing gummed tape and requesting all suppliers from the Far East use this tape on their packaging. This is another step toward on going improvements to sustainable business practices and the company is keen to harness the many advantages of paper products to send an unambiguous message to the consumer.

Helen Dyl, Operations Director, comments: "After much work and cost we now believe we have a commercially viable optional solution to bring an end to the use of cellophane sleeves. We hope our redirection inspires other companies from within the promotional merchandise industry to consider their own packaging options and creates a conversation which leads to sustainable change."

www.pens.co.uk

TRIAL IN PROGRESS



Why move from your 80gsm standard house white to a less wood lighter 75gsm?
It feels, acts and prints the same. The test is on!

Discover full results in the next issue of Quick Print Pro

BAR RUNNERS

A premium bar runner is a great way of displaying your brand at the point of purchase – you don't need a bar – just a counter!

These highly absorbent polyester runners with a lay flat black rubber back will protect your counter and show your customers what services you can offer them!

In fact as there is a minimum purchase of five you could have several showing your special offers and change them as necessary.

These easy to clean runners (wipeable and washable at 30 degrees) come in three sizes: 434 x 234mm, 600 x 190mm and 894 x 244mm (this includes a 12mm black rubber border). All are 100% recyclable.

Five of the same design 434 x 234 are priced at just £17.43 each, but you can have one off several types for customers to promote events in bars, cafes, clubs etc. Any one of your customers having flyers produced can use a few runners



to further promote their event. Regular weekly curry nights at venues or special evenings.

Advertising at the point of need has never been so functional. Cheers all and for all you print punters, have a great Cheltenham –Get on! Thanks to Kris Hemsley and the team at Signwaves for producing the promotion for the runners and riders night at our local pub.

www.signwaves.co.uk

ROLAND NEW GUIDE TO PRINT AND CUT

Since 1995, Roland DG has been a market leader for print and cut solutions. Throughout 2019, the company launched a slew of new devices, taking their leading solutions into a new stage of evolution.

From the 2nd generation TrueVIS solutions, the SG2 and VG2 ranges of printer/cutters, to the LEC2-300 UV LED printer/cutter, the company aims to boost productivity and versatility among their customers.

These new devices stand side by side with stalwart classics like the

VersaSTUDIO BN-20 desktop printer cutter and the SOLJET Pro4 XR-640 high speed printer cutter, and to help Roland users navigate this bountiful catalogue, the company has now released the new Roland Guide to Print and Cut.

This new guide covers every aspect of running a print and cut business, from basic concepts all the way to choosing the most suitable device.

Prospective business owners can get an idea of the investment needed to get started in this field while existing print service providers can find inspiration for product diversification.

Instead of merely producing signage and labels, the guide demonstrates how easy it is to branch into other applications like vehicle wraps and garment decoration, with plenty more inspiration in the form of Roland DG customer case studies.

“As a company which deals with several print and cut solutions, we've recognised the need for a high level guide to this versatile technology,” says Joe Wigzell, Roland DG (UK)'s Academy and Creative Centre Manager.

“Given the growing popularity of these devices, there are a lot of new players entering the market without the background knowledge to help them make a wise investment. With this guide, we hope we have created a valuable resource for both beginners and print veterans.”

The Roland Guide to Print and Cut can be downloaded for free from the Roland DG website and Roland's product specialists are always on hand to discuss specific needs and business challenges.

www.rolanddg.co.uk



MULTI-TIER EXPO PACKS

The Pen Warehouse and Snap Products have released their first collaboration of 2020 with a new series of exhibition and conference packs, carefully crafted to take the stress out of organising delegate bags for events and exhibitions.

Featuring pre-selected promotional merchandise printed in-house to ensure quality and colour of artwork across all items, the packs are available at one setup cost and delivered straight to your door, ready to hand out at your event. Each pack contains a selection of desirable promotional merchandise, including photo mugs, mint containers and multifunctional writing instruments presented in the bestselling Kingsbridge 5oz Cotton Tote Bag.

With multiple tiers to choose from including entry-level packs and eco-focused options, there's a one-stop shop solution for every kind of exhibition. The packs can also be conveniently collated for a small additional charge.

Low MOQs are available on request: sales@snapproducts.co.uk Operations Director, Helen Dyl, comments: “Moving both companies under one roof has allowed us to collaborate further and, through this collaboration, offer cost saving solutions to our customers. We are able to ensure quality and consistency in our products as they are all produced in-house and shipped together.”

www.snapproducts.co.uk



CAN I HAVE ICE CREAM?

You just have to say yes. We are working with Amy Smith at Signwaves who has designed an end user sales brochure for Colourfast to market ice cream point of sale, signage and well so much more we will have to roll out over the next few issues...

www.signwaves.co.uk



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SIMPLE AND ACCURATE COLOUR FOR RACESAFE

Equestrian brand Racesafe says it has plans to explore new business avenues and offer a more tailored service to its customers, following the installation of an HP Stitch S300 dye-sublimation printer.

Racesafe is a major manufacturer of riding silks in the UK and Europe, selling its range of clothing and accessories, alongside safety products such as body protectors, to a network of around 200 retailers. James How, Director of Racesafe, explains why dye-sublimation was chosen as the ideal printing technology for its riding apparel ten years ago.

“Weight is a big factor in horse racing,” he says. “Sublimation allows us to print onto lightweight fabrics like polyester based satin for the jockeys’ jacket and cap silks. We produce one off products customised for each rider, so digital dye-sublimation printing is an obvious choice.”

However, after ten years in use Racesafe’s original sublimation printer was struggling to meet customer demands for accurately matched colours.

“Riders have their own designs and colours for their silks and, increasingly, also want branding and sponsors’ logos,” says James. “Matching registered shades on our old machine was fine for regularly produced colours but not for any new or unique designs — often it was done by hand. We needed a new printer that made accurate colour



matching faster and more straightforward.”

Racesafe’s first point of call was HP reseller RA Smart, who had supplied much of its other equipment over the years.

“RA Smart was very quick to recommend the HP Stitch S300,” comments James. “They understood that we had to hit these colour matches and gave us an impressive demonstration of the printer running different applications at The Print Show in September 2019.”

The HP Stitch S300 dye-sublimation printer is designed to achieve accurate colour matches predictably, quickly and simply. As a multi-

functional solution it can print on transfer paper and direct to fabric for maximum efficiency and versatility, while its front loading design reduces the necessary floor space. It is the ideal system for producing vibrant sportswear — such as equestrian apparel — as well as fashion, interior decor and soft signage.

“The S300 is the smallest HP Stitch model but it doesn’t lack functionality,” comments James, following the installation of the printer at Racesafe’s Corby premises in December 2019. “It is far more intuitive than our older machine with software that is user friendly even for non technicians. It is also at a sensible price point.

“Crucially for us, it makes close colour matching far more straightforward which has prepared us for the new customer facing website. It ticks all the boxes.”

James How says the Racesafe team is still considering new ways to further utilise the HP Stitch, but has already run trials to produce custom clothing and accessories for golfers such as head covers and towels.

“There are many different avenues to explore,” he says.

www.rasmart.co.uk • www.hp.com

‘IT TOOK ON A LIFE OF ITS OWN’

Richardson Promotional Goods has installed two more Roland DG printers in its already bustling workroom — technology that has helped the business take on ‘a life of its own’, says its owner.

Richardson Promotional Goods was founded in Dublin in 1999 by Ian and Rosie Richardson as a sole trader of promotional merchandise, which saw its client base grow gradually in size and value. Around ten years ago it became clear that by implementing a print facility in-house it could fill a need that most of its competitors could not, so the business bought two new machines: a printer and a Roland CAMM-1 GX-24 servo plotter.

“I was literally presented with the two machines by Ian, my husband and co-director, and told I had a new ‘toy’,” recalls Rosie Richardson, Owner, Richardson Promotional Goods. “But it only took a few weeks to realise that we needed a printer that would give us greater capacity. Hence our first Roland VersaCAMM SP-540-CMYK printer/cutter was purchased — and I now had an even bigger ‘toy’ to play with!

“Our ‘small’ print facility took on a life of its own — it became a whole other animal to us. The VersaCAMM gave us flexible, on-site operation and such a fast turnaround that it introduced our customers to a world where delayed gratification was a long-distant memory.”

Richardson Promotional Goods now employs a full-time designer, two full-time printers and a warehouse manager/printer, who work alongside Rosie and Ian to produce an extensive range of promotional products, business gifts, branded clothing, and sign and display systems. Its selection includes everything from Moleskine notebooks to stable table phone stands, all customised using Roland systems.

The original Roland CAMM-1 is still in use every day and is currently supplemented by a VersaCAMM, a SOLJET Pro 4 XR-640 CMYK printer/cutter and a new Roland VersaUV LEF-20 UV-LED printer. Richardson Promotional Goods has purchased all of its Roland equipment from Sign &



Digital Materials, a leading supplier of large format printing machines and supplies, and says it has received ‘excellent training back-up and support’ from their very experienced team.

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What flavours of ice cream do you have?" inquired the customer.

"Vanilla, strawberry, and chocolate," answered the new waitress in a hoarse whisper.

Trying to be sympathetic, the customer asked, "Do you have laryngitis?"

"No..." replied the new waitress with some effort, "just...erm.... vanilla, strawberry, and chocolate."

IT'S IN THE PROOF

A climate scientist and a climate-change denier walk into a bar. The climate-change denier goes to the bartender and asks for the strongest drink in the house.

The bartender takes out a bottle and says, "This is Absinthe, about 75% alcohol. Can I sell you a glass?"

The climate-change denier gets all upset and leaves the bar in a huff. The climate scientist says to the bartender, "Those climate-change deniers! You can show them the proof but they still won't buy it!"

FILLED TO THE BRIM

A pirate walks into a pub on the mainland with an enormous rainbow feathered parrot on his shoulder. The barkeep stares at the rather intimidating bird until he finally gathers enough courage to ask the pirate about it.

He points at the pirate and says, "Where did you get that?"

"Pirate Bay," the parrot answers, "the place is filled to the brim with 'em!"

TOO MUCH TALKING

While visiting a country school, the chairman of the Board Of Education became provoked at the noise the unruly students were making in the next room.

Angrily, he opened the door and grabbed one of the taller boys who seemed to be doing most of the talking. He dragged the boy to the next room and stood him in the corner.

A few minutes later, a small boy stuck his head in the room and pleaded, "Please, sir, may we have our teacher back?"

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."

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A follicle challenged solicitor went into a barber's shop next door and asked how much it would be for a haircut.

"Twenty-five pound," said the barber.

"Twenty-five pounds, in my opinion that's excessive!" exclaimed the brief. "I've hardly got any hair. How can it be that expensive?"

The barber explained, "It's £5 for the actual cut and £20 for the search fee."

LEG WONGA

A man goes into the doctor. He says, "Doc, you got to check my leg. Something's wrong. Just put your ear up to my thigh, you'll hear it!"

The doctor cautiously placed his ear to the man's thigh only to hear, "Give me 20 pounds, I really need 20 pounds."

"I've never seen or heard anything like this before, how long has this been going on?" the doctor asked.

"That's nothing Doc. put your ear to my knee."

The doctor put his ear to the man's knee and heard it say, "Help, I really need 10 pounds, just lend me 10 pounds!"

"Sir, I really don't know what to tell you. I've never seen anything like this." The doctor was dumbfounded.

"Wait Doc, that's not it. There's more, just put your ear up to my ankle," the man urged him.

The doctor did as the man said and was blown away to hear his ankle plead, "Please, I just need 5 pounds. Lend me 5 pounds please if you will."

"I have no idea what to tell you," the doctor said. "There's nothing about it in my books," he said as he frantically searched all his medical reference books.

"I can make a well educated guess though. Based on life and all my previous experience I can tell you that your leg seems to be broke in three places."

FAMILY SUITE

When a trick went wrong, an amateur magician accidentally turned his wife into a couch and his two children into armchairs. He tried everything he knew to reverse the trick but when all attempts failed, he took them to a hospital.

He paced up and down in casualty for hours until finally a junior doctor came out to see him.

"My wife is a couch and my two children are armchairs," said the magician. "I need to know how they're doing."

The doctor glanced at his notes and said, "They're comfortable."

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A very angry salesman stormed up to the receptionist's desk. "Someone stole my wig while I was having surgery yesterday," he complained.

The doctor came out and tried to calm him down. "I assure you that no one on my staff would have done such a thing," he said. "Why do you think it was taken here?"

"After the operation, I noticed the wig I was wearing was cheap-looking and ugly."

"I think," explained the surgeon gently, "that means your cataract operation was a success."

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A local laboratory employed a licensed boat captain to man its research vessel. Reportedly, the captain couldn't swim.

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"Is it true?" the newcomer asked incredulously.

"You, a boat captain, can't swim?"

"No I can't," the captain replied. "Can pilots fly?"

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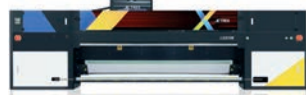
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