

The year that was in print



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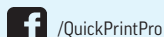


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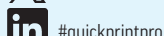
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Sharing best practice through both print and digital media, QPP
magazine is in front of 36,000 quick print pros each month.

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FM and Conventional printers specialising in On-Demand,
Short Run, Variable Printing, CRDs (Corporate Reprographic
Departments), PSPs (Print Service Providers), Graphic Arts
Businesses, Sign Suppliers and CAD Bureaus.

Welcome

Make mine a large one



Doubles all round for this issue that historically covers two months, both December and into January.

We have always doubled up for the Christmas and summer breaks giving our team a well earned break and to save publishing in the holidays when contributors are away.

News doesn't dry up completely. The QPP live website is updated daily, as well as sharing the weekly news roundup e-shot, social media and blogs.

Here's to a printfastic 2026.

Peter Cheers M'dears, Foulkes



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Solopress wins Vision & Values award

Solopress has proudly announced that it has won the Vision & Values category at the 2025 Engage Awards, a prestigious national event celebrating excellence in workplace culture, leadership and employee engagement.

The Vision & Values award recognises the homegrown Solopress Values project, which began as a company wide initiative to define what makes Solopress feel like Solopress. Rather than impose a top down set of principles, the project drew on the experiences and insights of colleagues from across the business to shape a meaningful, relatable and distinctive set of values.

The five final values – It's not just cupcakes, Smile and error, We rinse our spoons, We're the sidekick and Mushy P's – reflect everyday behaviours and attitudes that colleagues said made Solopress a great place to work.

With informal language, bold design and practical relevance, the values have been embraced throughout the organisation, strengthening Solopress' culture from the print floor to the customer service desk. Since their introduction, the company has seen a 42 point drop in staff turnover and a nine point rise in colleague satisfaction.

Emma Harvey-Bignell, Head of Culture at Solopress, commented:

"We're incredibly proud to win the Engage Award for Vision and Values. The Solopress Values weren't created in a boardroom. They were built from the ground up, shaped by the people



who live them every day. This recognition is a credit to everyone at Solopress who took part in the process, shared their ideas and helped create a set of values that truly reflects our culture."

The organisers had this to say about Solopress' submission:

"The judges loved this creative and human approach to vision and values, brought to life through strong results and a fantastic video showcasing its impact on engagement. What really stood out was how the team developed values that are simple, authentic, and truly

resonate with their people – avoiding corporate jargon and creating something that genuinely connects across the business."

The Engage Awards ceremony took place at Old Billingsgate Market, London. They were hosted by actor, writer and comedian Marcus Brigstocke, known for his appearances in film, radio and television shows including QI and Argumental. Solopress fought off competition from high profile finalists including Ferrari, Royal Mail, Westminster City Council and Nationwide Building Society.

www.solopress.com

Konica Minolta to host TechGirls event

Konica Minolta will once again open the doors of its Client Engagement Centre (CEC) in Houghton Regis to welcome Year 8 students from local schools for its annual TechGirls event on Thursday 20th November, a dedicated day focused on inspiring young women to pursue careers in science, technology, engineering, and maths (STEM).

Building on the success of last year's Ada Lovelace Day celebration, the 2025 event continues Konica Minolta's commitment to increasing female representation in the tech industry and supporting the local community. The initiative is part of the company's broader diversity, equity, and inclusion strategy, which includes ambitious 2030 targets such as reducing the Gender Pay Gap to zero and achieving gender parity in leadership and recruitment.

This year's programme includes a panel talk hosted by TechGirls,



featuring senior leaders and role models from Konica Minolta, including Leigh Jolly, Change & Information Security Lead; Rachel Lake, Field Service Delivery Manager; Kathryn Lloyd, Sales Account Manager; and Holly Clark, a former apprentice recently appointed as Financial Planning & Analyst with the company. Together, they will share personal insights

and career journeys to help students envision their own futures in STEM.

Marta Moreira Rodriguez, Balance Network Lead commented: "Events like TechGirls are vital for breaking down barriers and showing young women that there is a place for them in STEM industries. By connecting students with real role models and hands on experiences, we're helping to shape a more inclusive future

for technology."

Students will tour the state of the art CEC, explore the types of STEM careers available in the print and technology sectors, and take part in a creative workshop, where they'll design posters promoting women in STEM. These will be printed using Konica Minolta's production print devices, and each student will also receive a specially embellished chocolate box produced on-site.

Konica Minolta's partnership with TechGirls and its ongoing collaboration with local schools reflect the company's strong belief in community engagement and early intervention to support future talent. The event is designed to coincide with the period when students begin considering their GCSE options, offering timely inspiration and practical guidance.

www.wearetechgirls.com
www.konicaminolta.co.uk

Skeet Print enhances productivity with Horizon BQ-270V

Skeet Print has enhanced productivity and improved production speed following investment in a Horizon BQ-270V perfect binder from IFS.

The Lincoln operation produces corporate and marketing literature, greeting cards, business and high end bespoke stationery. It works with a wide range of businesses from well known high street names to high calibre design and publishing companies.

John Skeet, Director, says: "We needed to improve productivity and reduce production hours. To do that we needed efficient book production including cover creasing and inline feeding.

"The IFS sales team talked us through the options. We liked the Horizon BQ-270V perfect binder because of the speed in which we can produce high quality books compared to our previous system. With it we will be able to bind



more books in house. It may also help us explore new markets and take on new jobs."

Skeet's Horizon BQ-270V single clamp perfect binder replaces an existing PUR binding system.

It delivers high quality production perfect binding with fully automated operation, push button simplicity, and on demand production of variable thickness books.

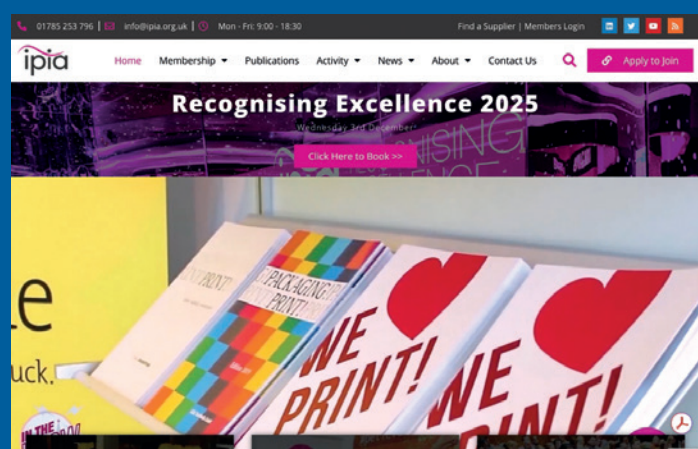
Designed to meet the needs of the short run, print on demand book market, the BQ-270V also features single person production of up to 500 books per hour, a large 10.4" intelligent colour touch screen, job programming, and a compact design.

Happy with the service from IFS John states: "We set out to improve productivity and reduce production hours by implementing more efficient book production, including cover creasing, inline feeding and faster drying times."

Image shows John Skeet, Director, Skeet Print, with the new Horizon BQ-270V perfect binder from IFS.

www.ifsl.uk.com

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www.BestBlogsInPrint.co.uk shares best practice in print without an agenda. The home of print gurus foresight and print industry leaders views and recommendations, is a resource for research and insight.

Maureen Foulkes, a founder of the blogs website says, "it has been important to decline big brands sponsorship and keep our independent stance. It is common practice for manufacturers to praise themselves with their own blogs, on their own website and to their own customer base. An unbiased platform is our remit."

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Solopress Prints WW2 Veterans Poetry Collection

Solopress has had the honour of printing *The Way That Life Goes On*, a new collection of poetry by 102 year old RAF veteran Eddie Habberley.

The collection spans a century of reflection, featuring 36 poems across 60 pages arranged into five themes: Pilot, Love, Loss, Nature and Between the Lines. Written over many years, the poems explore Eddie's experiences in war and peacetime, his lifelong love for his late wife Peggy, and his fascination with flight, philosophy and the natural world.

During the Second World War, Eddie served as a pilot:

"I served in the Royal Air Force as a fighter pilot flying Spitfire aircraft. I went to America to train for my 'Wings'. My service journeys took me to Egypt, India, Burma and finally to Hong Kong."

The recollection of a chance encounter with a fellow serviceman inspired Eddie to start writing



poetry after the war. Sadly, Eddie's comrade did not survive the war, but the spark of inspiration he ignited has lived with Eddie ever since. The first section of the book, *Pilot*, captures the exhilaration and peril of flying, while later poems trace love, loss and the quiet moments that give life meaning.

A connection to aviation continued throughout Eddie's life. In 2022, aged 99, he took the controls



of a Spitfire once again during a commemorative flight from Biggin Hill, almost eight decades after his wartime service.

The Way That Life Goes On has been produced by Solopress as a 60 page, square format Perfect Bound book with a matt laminated cover, giving this thoughtful and deeply personal work a fitting presentation.

Eddie had this to say about the

publication of his poetry:

"It is a great experience for me to get my work published, something I never expected. I am excited to see the first book."

This collection stands as both a creative milestone and a testament to the resilience and optimism that have defined his remarkable life. Copies of the book are now available.

<https://pilotbooks.online>

GREEN HIPPO BOOSTS PRODUCTIVITY WITH MORGANA DIGIFOLD ULTRA

Tunbridge Wells based printer Green Hippo has become the first UK company to install Morgana Systems' DigiFold Ultra creaser/folder – and the investment is already paying off with a surge in new orders ahead of the busy Christmas season.

Adam Jones, Joint Director of Green Hippo alongside Andy Healy, described the DigiFold Ultra as the 'Swiss army knife' of finishing.

"It is so versatile and runs day in, day out," he said. "Our operators love it because it ticks all the boxes. It is already bringing in new orders for Christmas cards and menus for restaurants and other venues. Before installation, around 30% of our finishing work was outsourced. Now, with the resources in house, we can respond faster to client needs and maintain far greater control."

Building on the capabilities of the DigiFold Pro XL, the DigiFold Ultra offers full bleed trim and can process up to 6,000 A4 sheets per hour. In a single pass, it can slit, cut, crease, perforate, and fold, making it an ideal solution for mid to high volume digital and offset production environments.

Green Hippo is a well established print provider offering both wide and narrow format services. The company has expanded its digital capabilities with the addition of a Canon imagePRESS V1350, complementing a suite of Morgana finishing



Green Hippo's Adam Jones (left) and Jason Smith with the UK's first DigiFold Ultra

systems. Its services range from general print requirements to complete exhibition stands and striking vehicle graphics. The finishing portfolio includes lamination, embossing, and spot UV. Clients span private businesses and public sector organisations, including the NHS

Ed Hudson, UK General Manager of Plockmatic Group, Morgana Systems' parent company, said: "Green Hippo's investment shows the confidence our customers have in the way we're redefining finishing technology. At the heart of everything we do is a commitment to giving businesses the smartest, most cost effective solutions to help them succeed. With the DigiFold Ultra, we've made productivity simple. The machine can slit, cut, crease, perforate, and fold in one seamless operation – no extra machines, no extra steps."

www.plockmaticgroup.com

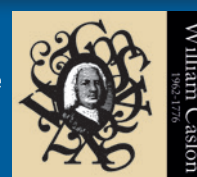
QPP PREFERRED SUPPLIER OF THE MONTH: CASLON



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Xerox introduce two new digital presses

Xerox introduced the new Xerox® Proficio™ Production Series at the PRINTING United Expo, an annual production print industry event, with the debut of the Xerox® Proficio™ PX300 and Xerox® Proficio™ PX500 Production Presses. Designed to help print providers compete and grow in a rapidly evolving mid-production colour market, this line represents the company's next generation of production technology.

The introduction of Proficio, the new master brand for the company's production press lineup, marks the beginning of a new era for Xerox production printing. The Proficio name is derived from the Latin verb meaning to make progress, advance, and succeed and embodies the company's mission to help clients anticipate, adapt, and accelerate in a changing marketplace. Built on a platform approach that unites the most advanced imaging, automation, and AI assisted intelligence from Xerox, the Proficio Production Series represents a cohesive family of presses engineered to drive measurable performance, efficiency, and profitability for every print provider.

The Proficio PX300 and PX500 presses are built specifically with graphic arts and commercial print in mind, delivering the automation, colour consistency, and application versatility needed to simplify operations, elevate applications and differentiate their offerings.

"Market conditions and client expectations have shifted in ways that make differentiation and efficiency more critical than ever," said Terry Antinora, head of product and engineering at Xerox. "The new Proficio presses build on our leadership in automation, colour science, and Beyond CMYK – helping print providers boost profits, stand out from the competition and expand their business."

- Key highlights of the presses include:
- The Proficio PX300 and PX500 deliver speeds of 85 and 100 pages per minute, giving providers flexible options to match their production needs.
 - Ultra HD resolution with optional fifth colour station enabling Beyond CMYK embellishments, including fluorescent pink with gamut extension, clear and low gloss clear, enables providers to expand into high value applications and drive new revenue opportunities.
 - New Performance modules maintain precise colour density and front to back registration

in real time without slowing production and eliminate static build up on synthetic stocks for cleaner stacking and finishing.

- Xerox Print Server powered by the Fiery® FS700X exclusively designed for the PX300 and PX500 to deliver increased automation and streamline workflows.

The new presses integrate seamlessly into the Xerox end to end production print ecosystem connecting Xerox® FreeFlow® Workflow Software, XMPie® personalised communications, and AI assisted workflows solutions with production analytics. Together, they accelerate job preparation, automate repetitive tasks, and deliver real time operational insight to reduce costs and boost productivity.

Xerox will begin regional rollout and order taking of the Proficio PX300 and PX500 in March 2026 with shipments expected in the first half of 2026.

www.xerox.co.uk



World debuts for Plockmatic Group

Plockmatic Group showed two global product launches at Printing United, Orlando, Florida. Headlining was the new Plockmatic SC7800 Pro XL finisher, a compact, high capacity booklet maker featuring patented sheet cutting technology that sets new benchmarks for speed, precision, and flexibility in professional print finishing.

As the latest addition to Plockmatic's SC7000 series, the fully automatic SC7800 Pro XL produces saddle stitched booklets at high speed with both inline and offline capability.

Its unique dual cutter/creaser incorporates a revolutionary, patented, tangential creasing tool, with male (convex) and female (concave) elements. They deliver sharper, more defined creases, for the effortless completion of high quality folds.

Notably, the new system handles B2 sized sheets up to 450 microns and a wide range of media including synthetics. Total unattended automation is enabled by a QR code driven workflow and up to 1,000 sheets can be processed rapidly and efficiently even when running multiple jobs within the

same stack. Incredible accuracy is enabled by SmartMark registration via the included ColorCut Pro software.

The new digital system, that eliminates the need for costly dies and reduces waiting time, will be available from early 2026.

Also making its world debut was the DigiCoater Pro 400 LED-UV, a standout digital finishing solution designed to apply high quality protective coatings that enhance both durability and visual appeal. With its eco-friendly design, duplex coating option, and wax kit, the system reduces power consumption by up to 40% compared with conventional coaters, while operating at speeds of up to 45 metres per minute. It's an ideal alternative to lamination for print shops seeking to add premium value with less waste.

Plockmatic's stand also highlighted its recent strategic expansion through the acquisition of RENZ, announced earlier this year. The move adds ring wire binding solutions to the company's portfolio, complementing its established range of booklet makers, PUR binders, folders, creasers, laminators, and die cutters. Senior executives were on-site under the show theme "Relax –



Taking the Stress out of Digital Finishing" to present the full Plockmatic and RENZ lineup.

"Printing United gave us the opportunity to meet clients face to face, listen to their evolving needs, and demonstrate solutions that improve efficiency and profitability," Michael Duffett, General Manager Plockmatic Document Finishing Inc. "In today's climate of rising tariffs, higher labour costs, and supply chain pressures, our goal is to provide technology that helps customers stay competitive – whether they choose inline or offline finishing."

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Mimaki new Direct-to-Object UJF-7151plus II e

Mimaki has announced the launch of the UJF-7151plus II e, a next generation flatbed UV printer that sets a new benchmark for direct to object and industrial printing. Combining exceptional precision, productivity, and cost efficiency, the model will be commercially available from November 2025, debuting internationally at PRINTING United Expo 2025 in Orlando, USA.

As digital printing continues to expand across the custom goods and industrial sectors, manufacturers increasingly demand solutions that combine high print quality with cost efficient, flexible and sustainable performance. The UJF-7151plus II e directly responds to these needs, building on the proven reliability of its predecessor while solving three key challenges that have long affected the market: maintaining consistent precision at high printing speeds, printing on curved or uneven surfaces, and reproducing sophisticated three dimensional textures.

"With the UJF-7151plus II e, we are taking another step forward in industrial grade direct to object printing," said Arjen Evertse, Director Sales at Mimaki Europe. "This model offers advanced features that unlock new levels of versatility, efficiency, and cost control. It's designed to empower customers to produce high value, high impact applications with greater sustainability and accuracy."

EXPANDING APPLICATION VERSATILITY AND CREATIVE POSSIBILITIES

The new model delivers industry leading image quality, achieving resolutions of up to 1,800dpi thanks to its robust structure and high precision position control. It also supports light cyan and light magenta inks, alongside CMYK, enabling smooth and natural reproduction of delicate gradations such as skin tones and landscapes. In practical mode, the printer can print 19 sheets per hour (710 x



510mm), offering a fast and flexible digital alternative to screen printing for on-demand, short run production.

Expanding its creative potential, the UJF-7151plus II e enables emboss printing up to 5mm, allowing richly textured surfaces and three dimensional effects that elevate both the visual and tactile appeal of printed products. With its new Long Drop Mode, the printer maintains the same level of precision during direct printing on substrates with height differences of up to 10mm, ensuring stable results on curved, stepped, or moulded parts.

ENABLING STREAMLINED, SUSTAINABLE PRINTING

Productivity and cost efficiency go hand in hand. Mimaki's printable primer enhances adhesion on materials such as glass, metal, and

acrylic while significantly reducing application time. When printing two colour layers plus

primer and white, the process is approximately 3.7 times faster than with previous models. The Ink Saving Function cuts ink use by up to 40%, maintaining colour accuracy and image quality while lowering operational costs – making the system both cost efficient and environmentally responsible.

Supporting customers from both hardware and software perspectives, Mimaki also introduces the Mimaki Application Assistant 2 (MA2). This new integration and management platform provides a central user interface that lists all compatible Mimaki software and keeps production environments up to date, ensuring seamless access to product updates and performance enhancements.

In addition to the new features,

the UJF-7151plus II e integrates Mimaki's proven core technologies, including the Nozzle Check Unit (NCU) and Nozzle Recovery System (NRS) for uninterrupted printing, the Colour Gloss function for achieving glossy or matte finishes without clear ink, and RasterLink 7 RIP software, which supports variable data printing and efficient workflow automation. Designed to meet the demands of industrial grade production, the printer also features a high load capacity table supporting media up to 30 kilograms, allowing users to print on heavier, rigid materials than comparable systems. This expanded capability makes it ideal for manufacturers requiring robust, high precision printing on dense or rigid substrates.

"The latest model in Mimaki's Industrial Products line-up delivers enhanced productivity, powerful creative tools and innovative cost saving technology," reaffirms Martin Southworth, Reseller Account Manager at Mimaki's exclusive UK and Ireland distributor, Hybrid Services.

Future ready and environmentally responsible, the printer supports GREENGUARD Gold-certified UV inks, including the ELH and ELS series, which are free from SVHC and CMR substances. In addition, IoT functionality (MDL support) enables automation and integration into smart manufacturing lines.

The UJF-7151plus II e is now available in the UK and Ireland.

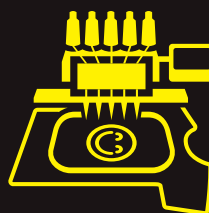
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Mimaki Tiger Technology new Aqueous pigment ink

Mimaki Europe has announced the launch of a new aqueous pigment ink AP50, designed for use with the company's Tiger600-1800TS. With this new solution, Mimaki brings its flagship Tiger technology – renowned in textile printing for its maximum print speed of 550m²/h – to the sign and graphics industry, providing a high speed, high quality and environmentally responsible solution for printed out of home advertising, such as blueback and citylight posters.

Equipped with the AP50 pigment ink, the Tiger600-1800TS delivers an outstanding production speed for any design of up to 220m²/h, along with exceptional image precision enabled by Mimaki's proprietary image processing and media transport control technologies. The printer allows customers to produce high volume advertising and display graphics with the same level of reliability and performance that has defined Mimaki's success in textiles.

"Bringing the Tiger600-1800TS to sign graphics is a game changer," said Arjen Evertse, Director Sales, Mimaki Europe. "Recent trends in the out of home advertising sector show growing demand for regional customisation and smaller scale campaigns. As printing volumes per design decrease, traditional offset printing becomes increasingly unfeasible – opening up new opportunities for digital print. By introducing our water based technology portfolio to this market, we are giving printers a new way to produce vivid, high volume posters with the quality, speed, and sustainability that define Mimaki."

VIVID, HIGH IMPACT GRAPHICS – SUSTAINABLY PRODUCED

Developed specifically for fast turnaround graphics, the new AP50 aqueous pigment ink delivers vivid colour reproduction and sharp, smudge resistant images thanks to its excellent drying properties. With enhanced red saturation, it ensures superior visibility and impact, which makes it ideal for campaign visuals, retail displays, and food advertising.

Designed for digital coated papers similar to those used in latex and solvent printing, the AP50 ink ensures easy integration into existing poster production workflows. Primarily composed of water, it is also scheduled to obtain GREENGUARD Gold certification, reinforcing Mimaki's commitment to safe and sustainable printing practices.

COST EFFICIENT PRODUCTION FOR HIGH VOLUME APPLICATIONS

With 10kg CMYK ink tanks and integrated mini-jumbo feeding system supporting rolls up to 300kg, the Tiger600-1800TS supports long production runs with fewer interruptions and lower costs per poster. Featuring Mimaki's RasterLink7 RIP software with Ink Save Function, it allows users to further optimise ink consumption and achieve efficient and cost

effective high volume output.

The printer delivers consistent speeds of up to 220m²/h, while its three roller media transport system prevents wrinkling and ensures stable, high quality results. The integrated PICT cloud based monitoring tool provides real time insight into printer status and ink usage, supporting efficient production planning and uptime.

"With the AP50 ink, we are combining Mimaki's colour expertise with water based innovation to support sustainable, high speed poster production," concludes Arjen Evertse. "This new solution gives printers a clear competitive advantage – lowering costs and environmental impact while delivering the vivid, high impact graphics Mimaki is known for."

The Tiger600-1800TS with AP50 ink will be released in limited quantities to early customers in the coming months, ahead of its full commercial availability in February 2026.

www.hybridservices.co.uk



Xaar latest flexible inkjet development

Xaar, a manufacturer of industrial inkjet printheads and technology, has enhanced its fluid development and optimisation process to help manufacturers and OEMs fast track inkjet system development, reduce costs and drive innovation.

Leveraging Xaar's printhead technology and expertise in handling inkjet fluids, the new flexible and scalable process gives customers a faster, more efficient route to market, whether they choose from Xaar's wide range of approved fluids or develop their own with dedicated waveform support.

By minimising early stage capital investment and enabling early fluid verification, customers can reduce risk, accelerate development cycles and deliver high performance, disruptive solutions. In addition, Xaar's unique capability to jet



challenging fluids, including those with high viscosity, particle loading or large particle sizes helps speed development of inkjet's use in innovative applications.

The new process supports three key pathways for development. The quickest route is to choose from a portfolio of pre-approved fluids, each supplied with tailored waveforms and confirmed compatibility with Xaar printheads. These fluids have already been optimised for a range

of applications, allowing for rapid system integration.

For customers using their own fluids, Xaar offers the ability to fast track development by selecting a matched waveform from its extensive library, based on detailed rheology analysis. This approach enables immediate progress while a fully optimised waveform is developed in parallel, ensuring print performance can be further enhanced without delaying R&D momentum.

When customers require a bespoke waveform, Xaar provides a comprehensive service that includes materials compatibility testing, rheology measurements, jetting diagnostics and bespoke waveform development to ensure the highest print quality.

Optional development kits and

printed samples can be provided to demonstrate achievable results with all three pathways, while Xaar's ongoing consultancy and support ensure reliability and repeatability throughout the process.

Graham Tweedale, COO at Xaar, said: "We understand how crucial speed, performance and cost are when developing new inkjet systems. Our new fluid development and optimisation process is designed to give customers the flexibility and tools they need to innovate faster and reduce risk, whilst remaining in control."

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New year revolutions

October seems like a long time ago, especially as we move towards a new year, but a couple of things happened late in the month, too close to our deadline to fully explore in this column, so now is the time to review them and consider their implications in the longer term.

Martin Christie writes...

Something that went a little under the radar earlier this month was Microsoft's end of support for Windows 10.

Barely noted perhaps because it had been heralded a long time ahead, and also because we have been here before with the updating of previous versions without it causing a significant revolution. Things did not instantly fall apart, nor did they in the fallout from previous transformations.

It's estimated that nearly half of Windows users are still on 10 and aren't rushing to invest in expensive new hardware, which was the initial fear of obsolescence in the upgrade. Most computers under ten years old are quite capable of running the operating system; it's just that the official install won't accept one of the codes it encounters, as it's beyond its sell-by date.

You will be familiar with this from Adobe updates, for example, where older graphics cards or minimum RAM won't be suitable for running current versions. To stay up to date, you will have to move to a higher-performing model at some point, and this is the case with Windows 10. As long as your online security is up to date and you are backing up your data, which you should be doing anyway, there is no drama.

Microsoft offers a 12-month security patch for a small fee, but there are also several helpful tips online on how to 'go up to eleven' and avoid the company's eligibility checks to install a fully

functional, legitimate version.

Those of us old enough to have worked with computers in the days of XP will know that many devices continued to run quite happily for many years before they were eventually consigned to the bin — mainly because they were no longer supported by other apps like printer drivers. XP had a shelf life of more than a decade, and longer with additional service packs, but that was in the days before processing power had to deal with the demands of AI, which has been a massive game changer in recent years. Given that 11 is already four years old, you have to wonder how long it will be before we are recommended to move up to Windows 12.

CANVA'S BOLD GAMBIT TO UNSEAT THE DESIGN KING

October also saw the annual Adobe jamboree in Los Angeles with all of the glitz and glamour of a pop concert merged with a presidential rally. The yearly MAX conference has grown into more of a celebration of influence than an exploration of product, but the balloon must have suffered at least some deflation with the simultaneous launch of Affinity's new editing software.

This is the first serious attack on Adobe's dominance of the professional market in some time, and it comes directed by Affinity's parent company, Canva, which acquired the UK IT minnow last year. Much to everyone's surprise, a V3 update to the already popular Affinity

suite was not a subscription clone of the Creative Cloud, but a complete free giveaway, and a combined package of tools virtually unequalled.

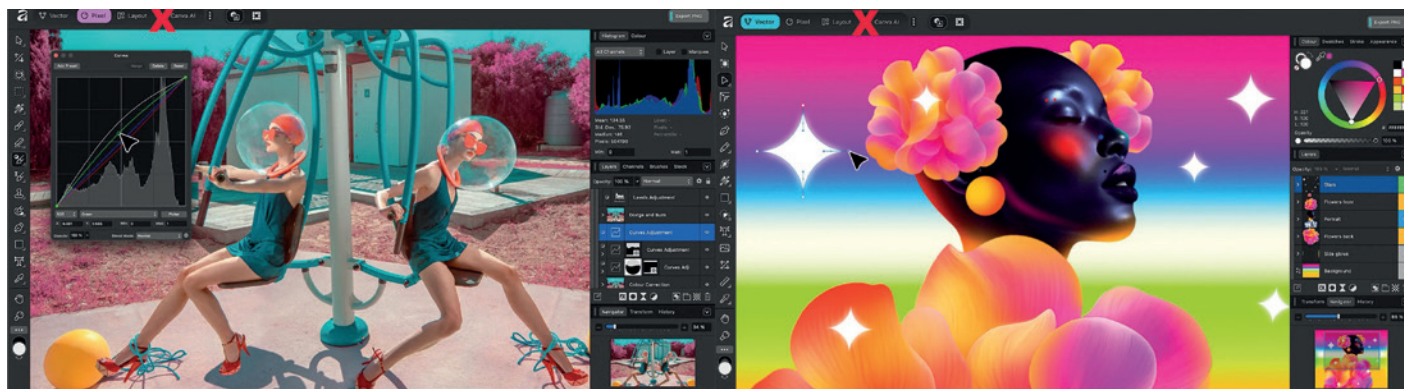
Affinity previously had three complementary programmes to provide photo, design and publish options, although Design 2 already had an integrated pixel editor that could be switched seamlessly with its vector one. In the new version, all three are combined into a full trilogy, so it's a one-stop solution for all your digital editing needs.

So what's the catch? Well, you have to sign in to Canva, but there's no obligation to purchase unless you want to take advantage of all the AI tools that are hidden behind a pay wall. The company is literally banking on the idea that enough users will want to pay extra for those functions after being tempted by the free offer.

Whether this proves the case or whether, at some point, the bean counters decide it hasn't paid off will determine whether the free-for-life Affinity offer of 2025 lasts the test of time. There's no doubt that, despite the hype, not everyone is as excited about AI as the marketing departments, especially when customers are compelled to have it as part of software and devices without the option to decline or avoid it. In that context, Canva's play may prove to be the smartest or the dumbest move yet.

The delicate balance between hero and zero in the modern age was further highlighted by Sundar Pichai, CEO of Alphabet, parent company of the Google empire, who effectively announced that AI was not entirely to be trusted — something I think anyone over thirty already knew. A decade ago, Bill Gates (yes, the Microsoft founder) suggested that, despite all this clever stuff in the cloud, it was probably a good idea to print out anything you really needed to keep safe for the future.

Those of us even older will remember that before the 'cloud' there was the 'dot





com' revolution, and everyone seemed to be throwing everything at anything that happened to be online, even if it didn't really exist, on the basis that it would be the future. No one wants to miss the next big thing; the real question is what it actually is, something that too few really query.

The 'cloud', for example, doesn't actually exist as an entity; it's still mostly a collection of cables and very real acres of overheating servers passing and storing fragile data, and using up lots of precious resources with a limited lifespan. But nobody stops to ask whether we need all of it, nor will they, while the top seven wealthiest companies in the world are the ones who make the hardware and develop the software.

WHY AI CAN'T FIX BAD INPUT

I know I've rambled a long way from the original intention of this column, but then we have also come a long way from the original task of exploring why a digital image differed from a hard copy. As printers, we are no longer just a simple copy shop; everything that comes in has connections we can't always see or trace. We are, however, expected to translate it perfectly into an exact replica print.

Unfortunately, despite all its amazing technical abilities, there is no evidence that AI will make that challenge any easier, and it may, in fact, make it more complicated. With digital creation now at almost everyone's fingertips, it will be harder to explain why the colour and clarity of the image shown on a mobile device isn't actually real, especially as the creators of the software are doing everything possible to imitate reality.

It will be more challenging to prove why you can't just press the right button and make it right.

In some areas, it is a case of pressing the right button, but you still have to know which one to press and when, and also know when it won't work — not without your help, which still involves time and experience. A world where people can only press buttons and not solve problems is the real nightmare of AI.

The fundamental problem for print on demand, as always, is the quality of input more than the possibilities of the output. Most of the issues have already been created long before they arrive at the production stage, which is why from early days I learned that the first thing was to interrogate the information embedded in the source file to understand the problems before they were apparent.

As a photographer, knowing not only



the device and its settings, but even the time of day can be valuable clues into secrets otherwise only revealed in print.

A machine may be able to read the number of pixels, even the contrast between one and another, to gauge sharpness, but it can't automatically fix all the variables of colour and exposure to produce an appropriate print. A photo taken at dawn or dusk is supposed to look like that; any human eye will know that, and in some cases, even subjects a little out of focus can have a dreamy, pleasing look.

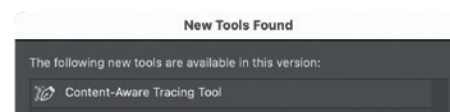
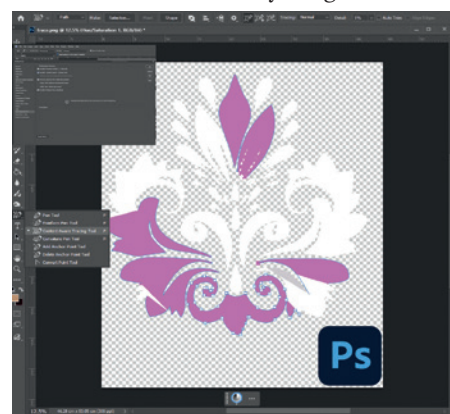
I was bemused that one of the new features in Lightroom is an automated 'culling' system that quickly analyses an entire selection of photos and decides which are acceptable based on limited criteria, and concluded how few customer images would make the production line using this process.

Almost all the much-vaunted AI features post-Adobe MAX need to be treated with the same caveat. It's all very well working with perfectly sculptured visions, but we rarely have that advantage. More often, it's a rescue operation rather than a work of art.

A few things are of real use, like the harmonisation of colours, which is intended to blend in subjects pasted into composite images so they match the overall exposure and hue. This can equally be useful in cases where the photo is just simply badly exposed. In this example, AI is used to do what it does best, and is intended to do — take some of the subjective and tedious tasks off the editor to improve the speed of workflow and allow concentration on the main task of perfecting a print overall, rather than creating a fanciful alternative.

On balance, there is something to be said for Affinity's streamlined, non-AI approach. I'm not going to call it basic, as it's a very good editing suite indeed and well worth recommending to anyone not entirely ingrained with Adobe. And it does

promise more updates in the pipeline, as I suspect the release was timed as much to steal the headlines as anything else.



One significant new feature for our use is Image Trace, which creates vector files from bitmaps and the like. Previously, this was Illustrator territory, but now, by coincidence, a simpler version has also appeared in Photoshop called Content-Aware Trace. It's not obvious you have to add it via 'Preferences' > 'Technology Previews' > 'Enable Content-Aware Tracing Tool' > then restart Photoshop. It'll recognise the new tool. It's another of those little bits of gold hidden beneath the overwhelming surface glitter.

The biggest thing missing from Affinity is still the most underused and underrated app in the Adobe suite — a decent browser. Bridge has received very little attention in recent years, yet it can be an essential part of workflow checks and customer file organisation. It is desperately overdue for an update, or it will be vulnerable to someone smart enough to come up with an alternative which doesn't just involve automatic decimation.

We shall see if anyone is taking any notice of practical solutions rather than novelties. ■



Antalis Packaging strengthens engineering support

Antalis Packaging has expanded its machinery systems team with the appointment of two new engineers who, together, bring over 40 years of machinery servicing and technical support to the UK-based team.

Kenny Stephen has joined the Antalis Packaging engineering team as Lead Engineer, bringing with him over 23 years' experience in the packaging industry. Beginning his career in stores, managing spare parts and refurbishing machinery, Kenny has gone on to develop extensive knowledge and experience in managing complex installations and fault finding. He will lead a team of highly skilled and knowledgeable



engineers to support customers all over the UK and Ireland with the installation, servicing and repair of packaging machinery.

Joining Kenny and the team is Service Engineer Ayaz Arshad. Ayaz will primarily be supporting customers in the south of

England. With a background in automotive manufacturing and field related mechanical and electrical engineering roles, Ayaz is highly skilled with exceptional technical knowledge.

Head of Sales Operations at Antalis, Carly Staniforth, comments: "We're delighted to have Kenny and Ayaz on the team. They both have a wealth of experience as well as being highly personable. They're both enjoying getting out and about, meeting customers and helping them to get the most out of their packaging machinery."

www.antalis.co.uk/home/what-we-do/packaging/products-machinery/machinery-solutions.html

Inkcups appoints new service manager for Europe



Inkcups has appointed Sebastian Teichmann as its new Service Manager Europe.

A crucial role in delivering on Inkcups' commitment to providing dedicated support and service to its customers globally, Sebastian will oversee technical installations across Inkcups' entire European reach. In addition to overseeing service calls, complex installations, and system integrations, he will also provide back up and technical escalation support to Inkcups' European team of Field

Service Engineers.

Sebastian brings with him over two decades of experience in the inkjet printing industry having worked as a Tier 3 Remote Support Lead EMEA for Kornit Digital, as well as in roles at EFI and Fujifilm. During this time, Sebastian led a Tier 3 Product Specialists team, and managed escalations, upgrades and beta projects for the EMEA region in addition to analysing service metrics for process improvements.

Gregg Harwood, Director of

Digital Product Management & Global Service at Inkcups, says: "Sebastian's expertise in the inkjet printing industry means he is already contributing significantly to strengthening Inkcups' dedicated support and service in his new role as Service Manager Europe. As a result, Inkcups can continue to build on the high standard of support and service we pride ourselves on delivering across our entire geographical offering."

www.inkcups.com

EyeC appoints new sales manager

EyeC GmbH, a global provider of automated artwork and print image inspection systems, has appointed Matthew Wilkins as its new National Sales Manager for the United Kingdom and Ireland.

In this strategic role, Matthew will oversee all sales operations across the UK and Ireland, with a particular focus on expanding EyeC's presence and footprint in the region. Upon joining EyeC, he will report directly to Dr Ansgar Kaupp, CEO of EyeC GmbH, and Markus Fietkau, Sales Director.

With over 20 years of international experience in sales



and marketing management, Matthew brings a wealth of knowledge from various industries, including Financial

Services, Digital Media, and Healthcare. His most recent positions have been with the 3M PLC Food Safety Division and the 3M Safety and Industrial Business Group, where he played a pivotal role in expanding market share through strategic collaboration and reliable partnerships with key account clients.

Matthew has a proven track record in delivering customer focused solutions, leveraging deep market insights to develop best practices and optimise manual systems. His experience also includes supporting clients in

automation and robotics, helping them modernise and streamline their operational processes.

Regarding his new position, Matthew Wilkins said: "EyeC is a dynamic, innovative, and ambitious company. I am looking forward to working with the team to help achieve our future goals and strengthen our presence in the UK and Ireland."

Matthew's valuable contributions to the team will further reinforce EyeC's commitment to customer success and innovation in print inspection technology.

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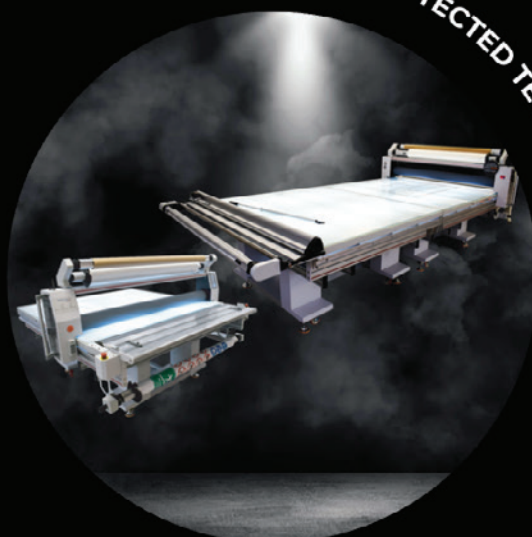
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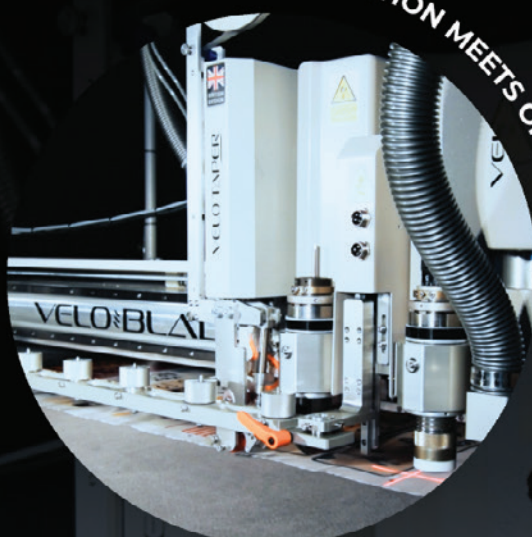


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Blog of the Month

Top Bloggers Rights this month go to **Stuart Rising**,
Head of Graphic Arts, Canon UK & Ireland.



One of his blogs, “Why It Pays To Invest In Black And White Digital Print” has been showcased on Quick Print Pro’s Best Blogs in Print.

The stats add up to Stuart being awarded the print industry top blogger of the month accolade.

WHY IT PAYS TO INVEST IN BLACK AND WHITE DIGITAL PRINT

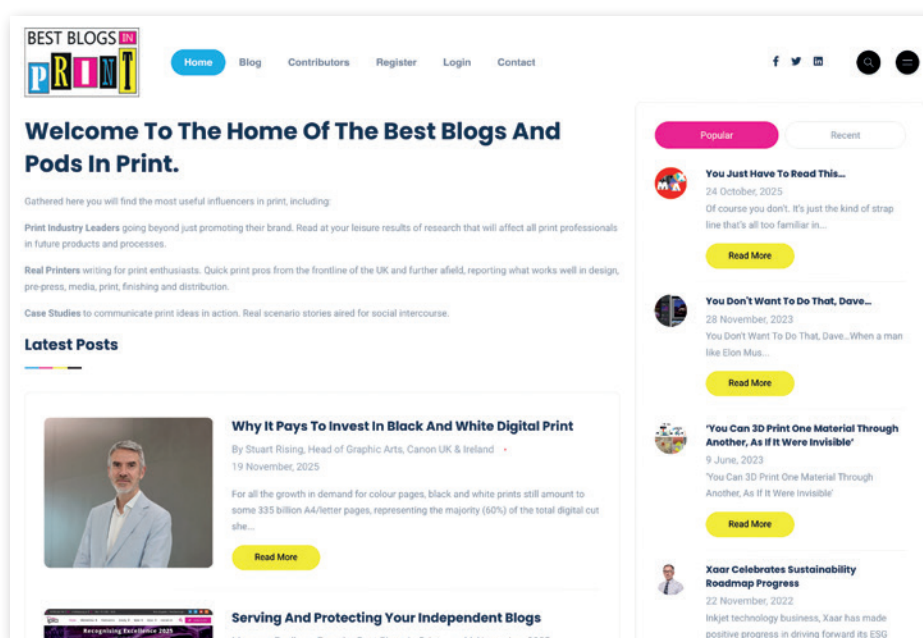
For all the growth in demand for colour pages, black and white prints still amount to some 335 billion A4/letter pages, representing the majority (60%) of the total digital cut sheet production print volume globally.

The continued investment by technology providers into mono production printer innovation is evidence of continual healthy demand for black and white output. Since the launch of the first varioPRINT 6000 in 2007, Canon has introduced a steady stream of updates to existing devices. Now in its seventh iteration, the varioPRINT 6000 TITAN Series has evolved in accordance with customer needs. The series offers reliable productivity, operator support with tools such as integrated plan ahead scheduling, proactive alerts and remote monitoring. And, thanks to upgradable speed configurations and integrations with a range of finishing options, modularity and flexibility are further key benefits of the TITAN series.

Buyers of new mono digital engines have a variety of motivations. Some already have digital capacity, but in the shape of legacy equipment, and want to take advantage of state of the art technological advances; others are offset printers responding to the increase in short runs in almost all applications by adding capacity and versatility in dynamic, variable data applications.

BLACK AND WHITE PRINTING: FUNDAMENTAL AND ESSENTIAL

The very nature of black and white applications means that mono digital printing is, and will remain for the foreseeable future, a fundamental, essential technology in several important markets. In both the US and Western Europe, the ‘Top 5’ applications for mono are, in order of importance, books,



direct mail, manuals, brochures and transactional (bills and statements). While page volumes are declining in other segments, for books they are growing. And, taken together, the mono volumes of the five add up to a huge volume of pages and value — 156 billion A4/letter pages, according to the latest (2023) figures from Keypoint Intelligence (this includes Sheetfed, Continuous feed and multi-function printers [MFP]) — making mono digital still an attractive market for print service providers (PSPs).

As well as stability, PSPs want growth, of course, and trends in several mono markets offer significant opportunities. Books are a prime example, with sales growing strongly. In 2021 sales of printed books hit an all

time high of 827 million, partly because of the Covid-19 pandemic, which saw locked down populations picking up books for the first time in a while. And with younger readers increasingly turning to print for its tactile, physical qualities, in 2023 and 2024 leading bookseller Barnes & Noble opened more stores than in the whole 2009-19 decade, with 60 more slated for 2025. Meanwhile textbooks have made a comeback as countries that had migrated away from them in favour of online resources, acknowledge students learn better with print; a phenomenon now also backed by several studies.

MORE: www.bestblogsinsprint.co.uk/blog/why-it-pays-to-invest-in-black-and-white-digital-print



The very nature of black and white applications means that mono digital printing is, and will remain for the foreseeable future, a fundamental, essential technology in several important markets

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Antalis extends sustainable display board range

Antalis has added KROMA® display board to its portfolio of eco-responsible substrates for indoor display and signage applications

KROMA display board is characterised by excellent printability and processing properties. Available from stock in 3mm and 5mm thicknesses and 1220x2440mm and 1530x3050mm sheet sizes, it offers large format printers and their clients a sustainable alternative to plastic based products for a variety of applications.

Its extra smooth surfaces, light coloured core and excellent flatness, combined with high rigidity and low weight, make KROMA display board a go to board for the production of signs and graphics, POS/POP displays, indoor signage, hanging signs, exhibitions, trade show signage, art supplies, office supplies, books, boxes,

calendars and packaging, as well as industrial applications.

With very smooth, high white top layers that are printable on both sides, KROMA display board provides excellent print quality and versatility. It is compatible with large format digital printing, screen printing, offset printing, laminations,

die cutting and cutting.

Made in Germany, this FSC® certified paperboard is made from renewable raw materials and is 100% recyclable.

Product Manager at Antalis, Paul Neale, comments: "KROMA display board is a great addition to our range of eco-responsible products

that offer customers high quality alternatives to plastic-based materials. We're really impressed by its printing and converting properties, and we're confident customers will be too."

For more information, please visit www.antalis.co.uk/home/what-we-do/visual-communication/products/kroma-display-board.html or contact contact@antalis.co.uk



MONDI ADVANCES TRANSITION TO PE FREE WRAPPERS

Mondi has completed the transition to polyethylene (PE) free wrappers for its entire Mondi branded cut size paper portfolio produced at Mondi SCP in Ružomberok, Slovakia. The Neusiedler mill in Austria is scheduled to complete its transition to PE wrappers by 2026. This milestone strengthens Mondi's position as a leader in sustainable paper solutions and supports customers in meeting sustainability goals and regulatory requirements.

The PE free wrappers are now available in both matt and glossy finishes for Mondi's leading brands, including NAUTILUS®, BIO TOP 3®, IQ, MAESTRO®, Niveus®, Color Copy and DNS®.

SOLID BENEFITS FOR THE ENVIRONMENT AND CUSTOMERS

By removing the polyethylene layer traditionally used in cut size ream wraps, Mondi's paper only wrapper can be recycled more efficiently. It enables easier fibre recovery and eliminates the need to separate plastic from paper during the recycling process – while continuing to protect

the product and maintain visual appeal.

Market tests confirm that the PE free solution performs on par with PE coated wraps. The transition reduces plastic use by approximately one kilogram per tonne of finished cut size paper, lowering material impact across both Slovak and Austrian production sites.

SUSTAINABILITY AND PROVEN PERFORMANCE THROUGH INNOVATION

The development and roll out of the PE free wrapper is the result of Mondi's ongoing investment in R&D and process optimisation.

the same high quality paper they know, now delivered in a wrapper that offers significantly improved recyclability," said Bernhard Cantzler, Marketing & Sales Director, Mondi Uncoated Fine Paper.

Mondi is also extending PE free options to Customer Owned Labels (COLs), offering matt and glossy wrappers for brands produced at Mondi Neusiedler in Austria and matt finishes for Mondi SCP in Slovakia. This gives customers the opportunity to join Mondi on its sustainability journey and highlight the PE free feature on their packaging.

www.mondigroup.com

Comprehensive internal testing and customer trials have verified high reliability in packaging protection, storage, and end use performance.

"Our move to PE free wrapping is more than just packaging optimisation; it reflects our strong commitment to sustainability. Customers can continue to rely on



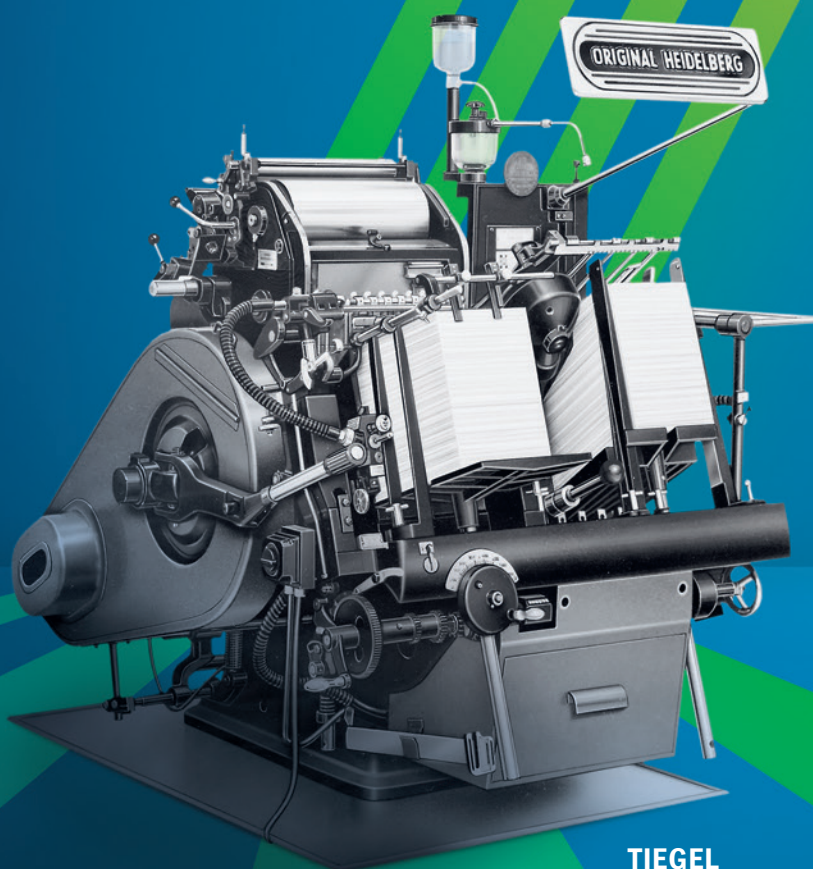
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P&P Live! and Sign & Digital visitor registration open



The organisers of Printwear & Promotion LIVE! and Sign & digital have announced that online visitor registration is now open for the 2026 exhibition. The dual show event returns to the NEC Birmingham in Halls 6 and 8, running from Sunday, February 22 to Tuesday, February 24.

Following the success of the previous co-location, Sign & Digital UK will once again co-locate with Printwear & Promotion LIVE! 2026, offering visitors an exceptional opportunity to expand their knowledge and gain valuable insight into both the sign, digital and garment decoration industries.

SIGN & DIGITAL

Sign & Digital UK 2026 is set to be bringing an engaging showcase, featuring known names such as Gobo Plus, Vivid Laminating Technologies, HPC Laser and more. Each year, exhibitors choose SDUK to present their latest innovations and share valuable industry knowledge, offering visitors an in-depth look into the evolving world of sign making and digital printing.

The exhibition offers an incredible opportunity to build lasting connections, explore new sign making equipment, and discover exclusive deals that can help to elevate a visitor's business. With a diverse range of exhibitors on the show floor, attendees will have endless choices to learn, collaborate, and grow.

The Knowledge Centre will be present, where renowned speakers including Instagram expert, Estelle Keeber, Colin Sinclair McDermott (The Online Print Coach), and more will deliver expert led sessions on marketing, social media, and business growth. Whether visitors are just starting out in their business or are already



an established brand, they will be able to receive practical strategies that enhance visibility, boost engagement, and achieve measurable success.

With expert insights, interactive seminars, a host of industry leaders already confirmed and launches of many impressive products, SDUK 2026 is set to be an unmissable event for anyone looking to advance their skills and strengthen their business. Visitors can keep updated through the SDUK website as the full seminar timetable will be announced in January.

PRINTWEAR & PROMOTION LIVE!

P&P LIVE! has built a strong reputation as the go to event where exhibitors unveil their newest and most advanced garment decoration equipment, offering visitors a first look at what is shaping the future of the industry. For over 35 years, P&P LIVE! has been inspiring garment decorators and industry professionals, providing valuable opportunities to discover new approaches, explore innovative technologies, and connect with some of the key names in the industry. With leading suppliers, distributors, and manufacturers all present on the show floor, visitors will have a great amount of inspiration and knowledge in reach.

The 2026 show will also feature an

incredible line-up of speakers across two insightful seminar suites. The Decoration Advice Suite and The Knowledge Centre promise a discovery of education, where experts share practical insights, professional advice, and sessions which cover all aspects of the industry. Attendees can expect a deeper understanding of printwear production processes, trends, and techniques, with renowned speakers and specialists showcasing a range of valuable content that will guide attendees in taking the appropriate steps to level up their business.

The full seminar timetables will be announced in January, providing time for attendees to plan their visit and make the most of everything P&P LIVE! 2026 has to offer.

BEST OF BOTH WORLDS

One registration provides visitors access to both exhibitions therefore there is no need to register twice. This allows visitors to avoid the extra long queues and register in advance to secure their place at Printwear & Promotion LIVE! and Sign & Digital UK 2026. This is an unmissable experience for every individual linked to the sign and digital industry.

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Love Paper Week returns for its second year

Following the success earlier this year, Love Paper Week will be back in 2026, running from 2-6 February to highlight the unique role of paper in our everyday lives and its strong environmental credentials.

BUILDING ON YEAR ONE

Love Paper, a global campaign promoting the sustainability and attractiveness of print, paper, and paper packaging, is once again uniting the industry to collectively champion paper to businesses, consumers and communities.

In its first year, Love Paper Week introduced simple yet effective tools for organisations across the print, paper and packaging sectors to tell the story of paper's sustainability. Growing industry support this second year will see expanded activity and broader participation, helping to reinforce why paper remains such a vital, sustainable and creative medium in today's digital world and the sustainable packaging solution.

"Paper continues to be one of the



most sustainable and effective forms of communication. It is renewable, recyclable and biodegradable, yet many misconceptions remain," says Josh Birch, Campaign Manager for Two Sides UK. "Love Paper Week is about giving the industry a collective voice to challenge myths, share facts and celebrate the benefits of paper with both businesses and consumers.

PAPER'S POSITIVE STORY

Research shows that despite progress, many consumers still underestimate paper's environmental impact. For example:

- Many believe paper recycling rates are low, yet Europe recycles an impressive 75% of paper, the

highest recycling rate of any material.

- European forests, which provide the raw material for paper, are growing in size and are managed under strict sustainability standards. By highlighting these facts, Love Paper Week aims to cut through misconceptions and encourage informed choices.

HOW TO GET INVOLVED

To support the campaign, Love Paper is once again providing free, ready to use resources for organisations to share during the week, including:

- Social media posts and graphics/videos
- Email footers and digital assets
- Virtual meeting backgrounds
- Official Love Paper Week branding

"From printers, publishers and direct mail specialists to packaging manufacturers, paper manufacturers and distributors, Love Paper Week is an opportunity for everyone in the sector to get involved and showcase the positive story of paper," Birch adds.

www.lovepaper.org/lovepaperweek

Corplex unveils world first closed loop recycling system for outdoor advertising

Corplex – the manufacturer of Correx® – has partnered with Global Media and The Delta Group to create an innovative closed loop recycling system for out of home (OOH) media. At the centre of the project is Corplex's new multi million pound 22,000 sq ft deinking facility at its Gloucester site.

The system is designed for outdoor signage mounted on the sides of London buses, made from polypropylene (PP) Correx® board. Traditionally, printed vinyl was glued onto the boards, which were reused two to three times. Once they reached end of life, the boards were incinerated or sent to landfill – creating non-recyclable waste and a higher carbon footprint.

Now, the new closed loop system allows direct returns of the printed Correx® boards, post advertising campaign, back to Corplex's Gloucester site after each campaign. There the boards are shredded, washed and recycled into clean, high whiteness PP flakes. These are then re-extruded into new boards with up to 70% recycled content – an industry first.



"This is a world first for printed PP boards and moves the needle on closed loop recycling," said Corplex CEO Lucas van der Schalk. "The level of investment we've made in our unique deinking facility is fully justified when you look at the results. Partnering with Global and The Delta Group demonstrates how collaboration can make a sustainable difference."

Corplex's mechanical deinking

system is the engine behind the groundbreaking project; one that fully closes the loop while making significant CO₂ savings. The process reduces carbon emissions by over 500 tonnes annually, cutting the footprint by 80%. This is the equivalent to 1,200 one way flights from London to New York or removing 110 cars from the road each year.

Lucas van der Schalk added: "The shift toward reusable, recyclable

substrates is no longer about feasibility – it's about adoption. When combined with high efficiency deinking, polypropylene offers the clearest path to circularity in printed signage.

"Stakeholders – from advertisers and agencies to municipalities – must now evaluate signage not just on print quality and durability, but also on total lifecycle impact and recyclability infrastructure."

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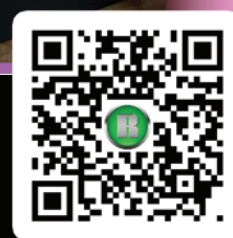
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OG Slick, Mimaki, and Drytac deliver bold floor graphics

Renowned graffiti artist and streetwear pioneer OG Slick transformed a Los Angeles gallery into a fully immersive experience for his recent show, "I 😊 LA," hosted at Legacy West Media. This project was realised through a collaboration with Mimaki USA and Drytac, and delivered vibrant, durable floor graphics that extended his artwork and branding seamlessly into the physical space.

Richard P. Wyrzatsch II – known as Slick or OG Slick – is an influential artist whose style blends graffiti, satire, and street culture. Born in Honolulu and based in Los Angeles since the mid-80s, his work ranges from traditional murals to public sculptures, toy design, streetwear, and site specific installations. For this exhibition, OG Slick's goal was to invite viewers to step inside his world – literally.

To achieve this, Ernest Contreras, Senior Print Solutions Specialist at Mimaki USA, collaborated closely with OG Slick to design and produce bold floor graphics that energised every inch of the gallery.

Printed on a Mimaki UCJV300 printer and installed by the artist himself, the graphics combined professional quality with hands-on flexibility.

"OG Slick knew exactly what he wanted – something high impact and DIY," said Ernest Contreras. "The right print setup and materials enabled him to self-install while achieving a professional finish, which is exactly what artists appreciate."

Material choice was critical. Drytac's SpotOn Floor 200 was selected for its simplicity, performance, and time saving qualities. Featuring a removable, slip rated adhesive, it allowed for easy, bubble free installation without professional installers and ensured clean removal after the one month show – making cleanup effortless. As a one part media requiring no lamination, it streamlined the entire process. Paired with Mimaki's UV inks, the result was visually striking and highly durable.

Beyond the technical collaboration, the project exemplified how



emerging print technology empowers artists to maintain creative control and engage audiences more directly. The ability to self-install gave OG Slick a tactile connection to the space and the art, bridging the gap between creation and exhibition. This synergy of creativity and innovation highlighted the evolving role of print media in experiential art and brand storytelling.

The finished graphics delivered

on both aesthetic and functional demands, withstanding the show's duration and enhancing the gallery's atmosphere. OG Slick expressed satisfaction with the outcome – a testament to how art, print technology, and innovative materials can unite to create truly engaging experiences.

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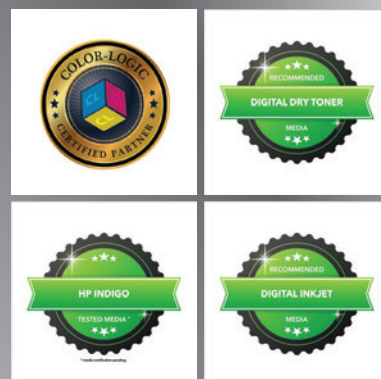


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AM Labels new Neuralabel Callisto colour label printer

Expanding its already extensive range of colour label printers, AM Labels Limited has added the Neuralabel Callisto Colour Label Printer to its portfolio. It was showcased for the first time at the PPMA Show 2025.

The Neuralabel Callisto is an affordable, high-speed, colour label printer. It is durable and lightweight, due to its aluminium construction, and its small footprint makes it ideal not only for the factory floor, but also it can be accommodated in a small office.

The printer is able to produce BS5609 compliant labels, which are designed to withstand extreme conditions, including sunlight, prolonged exposure to water and abrasion. Using durable aqueous pigment inks, it is suitable for printing chemical and water-resistant labels due to their high resistance to alcohol and solvents. Additionally, these labels are GHS compliant, which means that the labels meet global safety standards, which ensures that the labels can



withstand hazardous material and chemical applications.

A large, seven inch intuitive, touch screen, with built-in help options, make the printer easy to operate as well as to maintain. In addition, the printer supports a variety of label design software such as Bartender, NiceLabel and SAP, adding to its versatility and ease of use.

What's more, the high capacity, individual, CMYK ink cartridges



and the generous media width, from one to 12 inches (25.4 to 304.8 mm), and a print width of 11.7 inches (297.2 mm) extends operational productivity. A print resolution up to 1200 x 4800 dpi guarantees that the labels look clear and sharp regardless of the application.

The portfolio from AM Labels continues to grow, with the addition to the range of the Neuralabel Callisto. The Callisto is an ideal option for businesses looking to expand and enhance their in-house printing systems.

Brendon Bass, Sales and Marketing Manager, AM Labels Limited comments: "The Neuralabel Callisto colour label printer is an excellent solution for companies seeking to enhance and expand their in-house label printing operations. Having showcased it at the PPMA 2025 Show, visitors were impressed by its capability. It is designed to create high-quality labels, as well as being GHS compliant, which gives companies that added peace of mind. We are proud to add it to our portfolio, as part of our commitment to delivering high performance, business ready technology."

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Tap into Darts World Championship buzz with Purple Mustard's oche mats

As the excitement builds for the Darts World Championship, brands have a unique opportunity to stand in the spotlight – right where the action happens. Purple Mustard, a leading name in printed promotional matting solutions, invites businesses to take their place on the oche with custom branded oche mats.

The oche isn't just where every match begins – it's where audiences focus, cameras roll, and brands get noticed. With millions of viewers tuning in across the globe, it's the perfect moment for companies to make a lasting impression.

HIT THE BULLSEYE WITH CUSTOM OCHE MATS

"Our oche mats don't just mark the spot," says

Julie Freire, Head of sales at Purple Mustard UK. "They put brands exactly where the audience is looking – connecting companies with fans in an authentic, high impact way."

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Labels – digital plain.....Ashgrove Trading
Labels – sheets/rolls.....Ashgrove Trading
Labels (Flat Sheet).....Sovereign
Laminating Machines and Supplies, all types.....Elmstok
Laminator Pouches & Supplies.....Vivid
Labels and stickers.....Baker Labels
Large Format Printers.....Stanford Marsh
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Large Format MFP Solutions.....Stanford Marsh
Large Format Printers from HP.....Perfect Colours
Large Format Printers from HP.....Stanford Marsh
Leaflets.....Flexpress
Magazine Design.....The Magazine Production Company
Magazine Production.....The Magazine Production Company
Magazine Printing.....The Magazine Production Company
Marketing Solutions.....Xerox
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NCR Books.....NCR Pads Ltd
NCR Pads.....NCR Pads Ltd
NCR Sets.....NCR Pads Ltd
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Paper – digital synthetic.....Ashgrove Trading
Paper Drills & Punches.....Elmstok
Paper Supplies.....Océ Imaging Supplies

Paper Supplies.....Premier Paper
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PosterJet Software.....Perfect Colours
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Presentation Packaging (Printed).....Duraweld
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Recycled Media.....Premier Paper
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Ricoh.....ASL Group
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Something to share?

CHRISTMAS EVOLUTION

The four stages of man:
He believes in Santa Claus.
He doesn't believe in Santa Claus.
He is Santa Claus.
He looks like Santa Claus.

THE CHRISTMAS QUESTION

As a little girl climbed onto Santa's lap, he asked her the usual question, "And what would you like for Christmas?"

The child stared at him open mouthed and horrified for a minute, then gasped, "Didn't you get my text?"

TRADITIONAL DINNER

A little girl is in the kitchen watching her mother prepare for the following day's Christmas dinner. She asks, "Mum, can I please have a cat for Christmas?"

Her mum replies, "No honey, you'll have turkey just like the rest of us."

CHRISTMAS CONSIDERATION

I know. I know. People say, "It's the thought that counts, not the gift." But couldn't people learn to think a bit bigger?

FIRST DAY OF SCHOOL

Tommy had reached school age. His Mum worked hard to make him enthusiastic about the idea. She bought him lots of new clothes, told him of the new friends he'd meet, and so on.

The first day of school, he eagerly set off. When he came back home he had a lot of glowing reports about school!

Next morning his Mum woke him up saying, "Tommy, it's time to get ready for school." Tommy said, "What? Again?"

THE NEWSPAPER JOKE

What's black and white and red all over? A newspaper, of course. The joke first appeared in an American humour anthology in 1917.

THE TATES WATCH COMPANY

Back in the 1800s the Tates Watch Company in America wanted to produce other products and, since they already made the cases for watches, they used them to produce compasses. The new compasses were so bad that people often ended up in Canada or Mexico rather than California.

This, of course, is the origin of the expression, "He who has a Tates is lost!"

THE CHICKEN JOKE

First appeared in print in 1847 in a New York magazine called The Knickerbocker, on a page titled "Gossip with Readers and Correspondents." A reader wrote in:

There are "quips and quillets" which seem actual conundrums yet are none. Of such is this: "Why does a chicken cross the street?" Are you "out of town?" Do you "give it up?" Well, then: "Because it wants to get on the other side!"

FINDING INNER BEAUTY

Preparing for a garage sale at our house, my wife and I decided to put out a mirror we'd received as a wedding gift. Because of its garish aqua coloured metal frame we just couldn't find a room in our house where it looked good.

Shortly after the sale started, a man looking to decorate his apartment bought it for one pound. "This is a great deal," he said excitedly. "It still has the plastic on it."

Then he peeled off the aqua coloured protective covering to reveal a beautiful gold finished frame.

SPLIT VS. NANO

I have discovered the answer to a question that has been puzzling scientists for hundreds of years. What is the exact difference between a split second and a nanosecond?

My girlfriend and I were getting ready to go to a fancy dinner when, right as we were about to leave home, my girlfriend asked me the question

all guys dread. She asked, "Does this dress look good on me?"

If I had said "yes" in a nanosecond, we'd have been out the door. However, since I took a split second before responding, she had to go back up to her wardrobe to change yet again.

SNAPPY TORCH

A tourist was being led through the swamps of Florida.

"Is it true," the tourist asked, "that an alligator won't attack you if you carry a flashlight?"

"That depends," replied the guide, "on how fast you carry the flashlight."

EAT MY SHORTS

They have finally found the gene for shyness. It was hiding behind two other genes.

Nothing is impossible. Actually it isn't, I have been doing it for years!

Which country's capital has the fastest-growing population? Ireland. Every day it's Dublin!

If a word is misspelled in the dictionary, how would we ever know?

If you get motion sickness on a DOWN escalator. Do you still throw-UP?

FAMILY MATTERS

"Why doesn't your mother like me?" a woman asks her boyfriend.

"Don't take it personally," he assures her.

"She's never liked anyone I've dated. I once dated someone exactly like her, and that didn't work out at all."

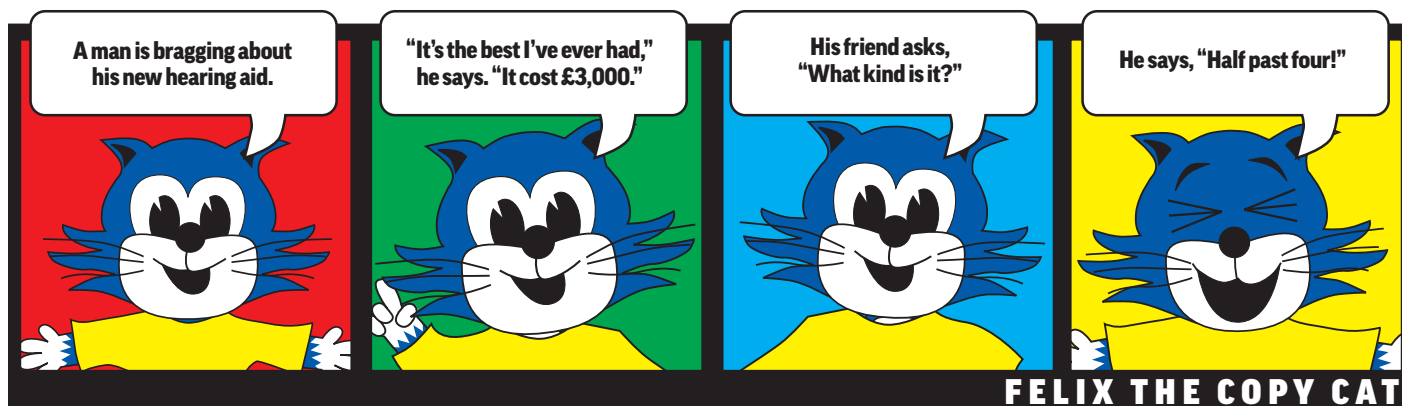
"What happened?"

"My father couldn't stand her."

READERS SCRIBES – BETWEEN THE SHEETS

You are invited to send in your jokes for us to share, on what we are often told are the first turned to pages. Re-cycled classics are much sought after.

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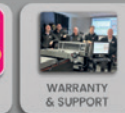
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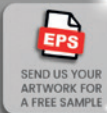
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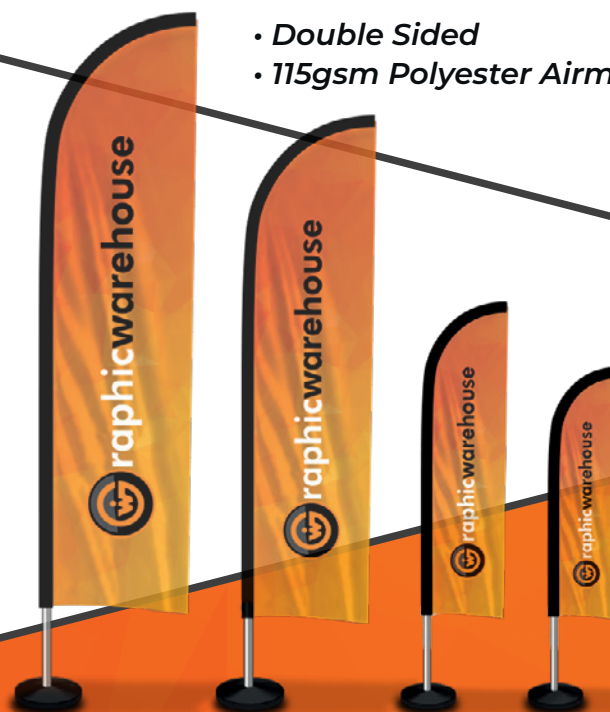


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