

QPP

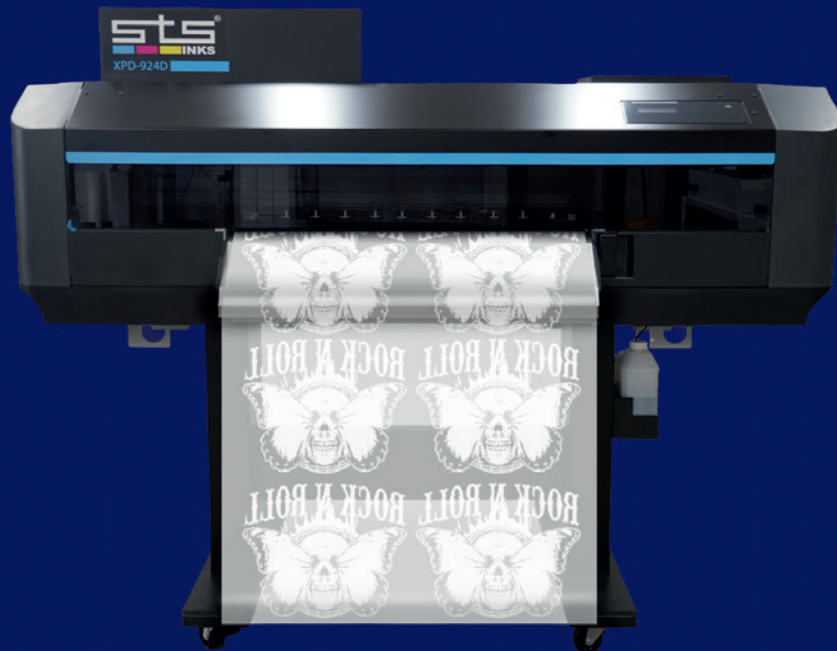
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given a descriptive
memorable name.



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QPP is an independent publication and not affiliated with any
manufacturers or suppliers. QPP celebrates publishing the
professional print trade's favourite magazine, formerly known as
Copy Shop News (CSN), since May 1998.

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

Each day the live web version is updated with the hottest stories
in frontline printing, including news, views, new products and
suppliers information.

Avid readers include Digital Printers, Commercial Printers, Copy
Shops, On-Street Instant Printers, In-House Print Room Managers,
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
LIVE from Barcelona at FESPA,
reporting on the fly



Following up after FESPA is
the priority for our quick print
pro audience, we don't want to
miss anything. How else can
we make informed investment

decisions and provide professional print
recommendations to our eight million end user
print customers?

There is no better printfluence than direct from
the professional printface.

Approaching our mid-summer break we are
once again planning some hot off the press
activity. QPP will as usual spend time between
the July/August and September publications
trying out new kit and print processes.

What do you want researched and see a
product demonstration of?
editor@quickprintpro.co.uk
www.QuickPrintPro.co.uk
Peter, roll on the summer, Foulkes



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Konica Minolta partners with Color-Logic to unlock premium print effects

Konica Minolta has announced a new partnership with Color-Logic, bringing powerful new design and embellishment capabilities to customers using its AccurioPress C14010s, C12010s, C10500s cut-sheet devices with white toner. The collaboration enables print providers to create high-impact, premium applications in a single pass-without the need for post-finishing or specialist embellishment equipment.

The partnership centres on Color-Logic's design-stage colour and effects system, which transforms the use of white toner on metallic substrates into a predictable, repeatable, and commercially valuable workflow. Konica Minolta's customers can produce striking metallic effects for premium covers, that are perfect for direct mail, greeting cards, short-run packaging and more-while maintaining full control over colour accuracy and designer intent.

Color-Logic's technology offers 924 metallic colours, including 50 shades of gold, all generated through a simple, design-led process. Effects

can be visualised before production, reducing waste, speeding up turnaround times, and giving customers confidence in the result.

Malcolm Smith, Category Manager-Professional Print at Konica Minolta Business Solutions (UK) Ltd, said: "Our customers are always looking for ways to differentiate their print and add value without adding complexity. By combining white toner with Color-Logic's design-stage tools, they can now produce premium metallic effects in a single pass with no post-finishing, no guesswork, and no barriers to creativity. It's a fast, economical way for print rooms to offer high-impact applications that command attention and deliver stronger commercial outcomes by taking white toner up to the next level."

The partnership also supports Konica Minolta's wider strategy to help customers build more efficient, automated and profitable workflows. Color-Logic's system aligns with this approach by giving designers and print providers a predictable,



structured method for creating embellishments.

Mark Geeves, Co-Founder and Director of Sales and Marketing at Color-Logic, commented: "This partnership is about helping Konica Minolta customers turn 'shiny stuff' into something they can sell. By using white toner on metallic stock, print producers can produce stunning, premium effects with incredible speed and consistency. Our tools keep the designer's intent from the very start, reduce waste, and dramatically shorten time to market. Together with Konica Minolta's technology, we're giving printers a simple, economical way to stand out in a crowded marketplace."

Konica Minolta is offering customers Color-Logic's solutions now and are available for demonstration at the Client Engagement Centre (CEC) near Luton.

www.color-logic.com

www.konicaminolta.co.uk

Zenith Print & Packaging supports Rhyl Town Council Coastal Defence

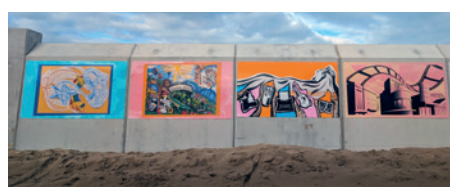
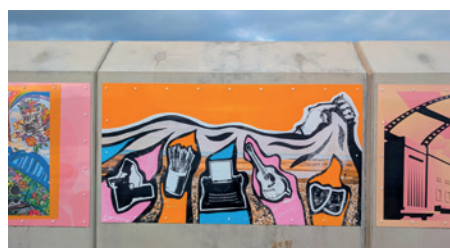
Zenith partnered with Rhyl Town Council to deliver large format seafront graphics as part of a wider initiative to enhance coastal flood defences, protecting 548 residential and 44 non residential properties from flooding and coastal erosion.

Zenith Print & packaging is a full service print and finishing specialist with extensive in-house capabilities, offering everything from bespoke one off items to large scale graphics, packaging, and marketing materials. The business prides itself on supporting customers from concept through to installation, ensuring the right materials and processes are used for each application.

The project came about with a clear vision from Rhyl Town Council, which required visually impactful graphics that could withstand the harsh conditions of a coastal environment while supporting awareness of the wider defence works. Zenith worked closely with the council to guide material selection and ensure long term durability.

For production, Zenith utilised its HP Latex 830 printer alongside a Flexa cold laminator to deliver consistent, high quality output across oversized panels required for the installation.

After evaluating multiple options, Zenith



selected Drytac Polar Premium for its exceptional durability and proven reliability across previous projects. Its compatibility with Zenith's print processes ensured smooth production and consistent, high quality results.

To protect the graphics, Protac Anti-Graffiti laminate was chosen for its superior resistance to environmental exposure and vandalism. This combination delivered a robust solution suited to the demands of a coastal installation exposed to both weather and public interaction. Both

Drytac Polar Premium and Protac Anti-Graffiti were sourced through Premier, Drytac's exclusive distribution partner in the UK and Ireland.

"The materials gave us complete confidence in both the print quality and the long term durability of the installation," said Kelli-Louise Johnson, Managing Director – Digital at Zenith. "For a project like this, it was critical to choose products that could handle the environment while maintaining a strong visual impact."

One of the primary challenges was managing the oversized panels, which made mounting and edge wrapping more complex. Zenith overcame this through careful planning and logistics, supported by its own fleet of vehicles, including two lorries, ensuring safe delivery with its in-house drivers.

Despite these challenges, the project was completed successfully, with the final installation exceeding expectations.

"The council were over the moon with the quality, colours and overall finish," Kelli-Louise added.

The project highlights Zenith's ability to deliver complex, large scale graphics in demanding environments. By combining in-house expertise with trusted materials such as Drytac Polar Premium and Protac Anti-Graffiti, Zenith continues to support customers with durable, high-performance solutions from start to finish.

www.drytac.com

Konica Minolta and Connect Print to host World Cup themed event

Konica Minolta is partnering with consultancy led print specialist Connect Print to host a World Cup themed strategy day designed to help UK print businesses navigate the commercial, operational and technological challenges of 2026. The event kicks off on Wednesday 10th June at Konica Minolta's Client Engagement Centre (CEC) in Houghton Regis, near Luton.

The exclusive Connect Print World Cup event will blend strategic insight, hands-on technology demonstrations and an immersive 'Matchday' experience – all designed to show what's possible when workflow, data and production systems are connected end to end.

The event follows a matchday running order, beginning with 'Turnstiles Open' at 09:30 and closing with the 'Final Whistle' at 15:30. The agenda includes an introduction from Jason Bryant, Partner at Connect Print, and Jon Hiscock, Head of Production and Industrial Print at Konica Minolta Business Solutions (UK) Ltd, followed by a Keynote from Andy Skarpellis, Chief Operating Officer at Precision ProCo, titled "The manufacturing challenges facing a UK print business in 2026." The event will continue with a presentation by Carl Carter of Connect AI, titled "From Gutenberg to GPT: The AI Print Business Reinvention Nobody's Talking About."

Following a working lunch attendees will be introduced to a full technology showcase inside the CEC. Highlights will include the new AccurioPress 5000 series digital press, AccurioPress 14010s five colour flagship press, AccurioPress C84hc High Chroma press, AccurioLabel presses, AccurioShine and MGI Jet Varnish embellishment solutions, AccurioJet



KM-1e inkjet press. Inline and nearline finishing solutions from Plockmatic and Morgana will be on display, as well as a web to print solution from VPress.

A 'Managers Panel' will round off the main event, with a multi-expert discussion featuring Kelvin Bell, Sales Director at VPress, Andy Skarpellis, Carl Carter, Jon Hiscock, Managing Director at Connect Print Warren Beard, and Paul Stead representing YPIPP (Young People in Print & Packaging).

Warren Beard commented: "This isn't a typical demo day. We've designed it specifically for forward thinking print businesses who want to stay competitive and profitable. Our focus is on helping companies make the right decisions commercially and operationally – not just selling equipment. The day brings together strategy, technology and practical insight you can apply."

To demonstrate the power of connected workflow, every attendee will receive a personalised matchday programme, complete

with their selected business challenges and tailored recommendations. Delegates will also choose their own 'World Cup XI' online ahead of the event, with their printed sticker pack produced live on Konica Minolta technology. Additional interactive elements include a photo opportunity with life size cutouts of England superstars Declan Rice and Harry Kane, a personalised printed keepsake produced on the day, and a prize draw featuring a signed Declan Rice shirt.

Jon Hiscock said: "We're delighted to host this event with Connect Print. Their consultancy led approach aligns perfectly with our commitment to helping customers build stronger, more resilient and more profitable print businesses. By combining strategic thinking, AI insight and hands-on technology demonstrations, this event shows what's possible when workflow, data and production come together."

www.konicaminolta.co.uk/en-gb/connect-print-world-cup-print-strategy
www.konicaminolta.co.uk

Young People in Print Rebrands

Industry group Young People in Print has announced its rebrand to Young People in Print and Packaging, marking an important step in better representing the full breadth of the industry it serves.

The decision follows extensive feedback from across the sector, highlighting the need for greater clarity and inclusivity of both the print and packaging industries. The new name reinforces the organisation's commitment to supporting, promoting, and attracting young talent across the entire spectrum of print and packaging.

As part of the rebrand, the organisation is introducing a new logo, alongside the development of a new website and updated industry materials. These changes are designed to further modernise the organisation's presence



and better connect with both industry stakeholders and the next generation of talent.

In parallel, the board is being restructured to bring in a broader range of expertise and representation from across both print and packaging. New appointments will be announced in due course.

Looking ahead, Young People in Print and Packaging has an active year planned, including:

- A series of open house events at print and packaging sites, offering young people first hand insight into the industry
- Attendance and speaking at the Corrugated Conference, FESPA, Barcelona .
- Exhibiting at The UK Corrugated Industry Trade Show, Telford, 6 – 7 October in

partnership with SPA.

- The creation of a promotional video for companies to use in attracting young talent.
- Increased collaboration and coordination with key associations across the sector.

These initiatives aim to strengthen engagement, raise awareness of career opportunities, and support the long term sustainability of the industry workforce.

Kelvin Bell, Sales Director, Vpress and YPIP2 board member, said: "This rebrand is a natural evolution for us. The industry has told us clearly that print and packaging go hand in hand, and it's vital that we reflect that. Our focus remains on inspiring and supporting young people to explore the wide range of opportunities available across both sectors."

www.yipp.co.uk

Langstane Press wins £1,000 charity prize after Plockmatic Group UK customer satisfaction survey

Plockmatic Group UK has named Langstane Press as the winner of a £1,000 charity prize draw offered to encourage more responses to its recent Customer Satisfaction Survey.

Langstane Press donated the full amount to Barnardo's – Linksfield Residential Service, supporting the organisation's work with young people in Aberdeen. The charity's Rebecca Christie is pictured accepting the contribution alongside Steve Ross (left) from Langstane Press and Andy Livingstone, Area Sales Manager, Plockmatic Group UK Ltd.

"Customer feedback is essential to how we operate," said Ed Hudson, UK General Manager,



Plockmatic Group. "It tells us where we're

performing well, but just as importantly, it highlights where we're not doing so well. That honesty helps us improve. We will be reviewing the survey results carefully and acting on them to ensure we continue delivering the level of quality, service, and support our customers expect from Plockmatic."

He added: "We recognise the many challenges businesses face daily, and we sincerely appreciate the time taken to share insights – both positive and constructive. And we're delighted that Langstane Press chose to direct this prize to such a worthwhile cause."

www.plockmaticgroup.com

Zebra Print Group backs Grassroots Sport with Farsley Cricket Club

Leeds based print solutions provider, Zebra Print Group, has announced a new partnership with Farsley Cricket Club, sponsoring kits for all teams ahead of the 2026/27 season.

The sponsorship will support players across every level of the club, from junior development squads through to senior teams, ensuring they take to the field in high quality, professionally branded kit.

Alongside the kit sponsorship, Zebra Print Group is also sponsoring a new trophy in memory of its founder, David Storr, a much loved figure at the club who previously served as chairman. The trophy will be awarded to the player who hits the most sixes throughout the 2026/27 season, celebrating both performance and the spirit of the game. The initiative serves as a lasting tribute to David's contribution to the club and reflects the deep rooted connection between the Storr family and Farsley Cricket Club.

Farsley Cricket Club has long been a cornerstone of the local sporting community, providing opportunities for players of all ages to develop their skills, build confidence and enjoy the game. The new partnership will help the club continue to grow its reach and maintain its strong presence within the region.

Samantha Overton, Managing Director at Zebra Print Group, said: "This partnership is incredibly special to me on a personal level. I've grown up around Farsley Cricket Club – my dad was chairman here and my grandad was an umpire – so it's always been a big part of my life. To now be able to support the club through Zebra Print Group feels like a real full circle moment.



"Grassroots sport plays such an important role in bringing communities together, and we're proud to help ensure the club continues to thrive for the next generation of players."

The new kits will be worn by all teams throughout the 2026/27 season, with Zebra Print Group's branding featured across the range.

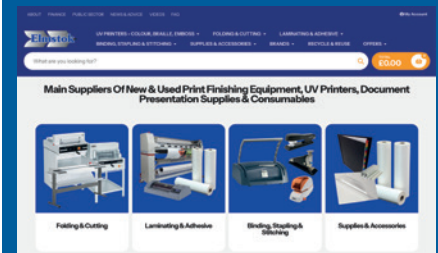
Miranda Thorpe, Treasurer at Farsley Cricket Club, added: "We're delighted to have Zebra Print Group on board as a sponsor for the upcoming season. Its support makes a real difference, particularly across our junior teams, and helps ensure the club can continue to provide opportunities for players at every level. We're incredibly grateful for their backing."

The partnership reflects a shared commitment to community, development and long – term investment in local sport.

Zebra Print Group has continued to strengthen its presence across Yorkshire in 2026, not only through business growth and industry recognition, but also through meaningful community engagement initiatives.

www.zebraprintgroup.co.uk

QPP PREFERRED SUPPLIER OF THE MONTH: ELMSTOK



With over 40 years of experience, Elmstok are proud to be a main supplier of various types of document presentation, binding, laminating and other print finishing products.

The extensive range of specialised products are suited to a range of industries, including quick print pros, schools, colleges, universities, marketing/design departments and public sector organisations.

Elmstok offer brand new, ex-showroom and previously used machines, which change daily.

Elmstok are proud to be a UK reseller of the Artisjet range of UV print to substrate printing engines. Bringing printing technology to a range of industries including designers, manufacturers, and small businesses.

With Artisjet BEC1GO, you can print braille, emboss, and colour all in one go! From packaging and mobile phone cases to wood, acrylic, glass, leather the range of UV printers deliver professional results with precision and ease.

"See What You See, Touch What You Can't See!"

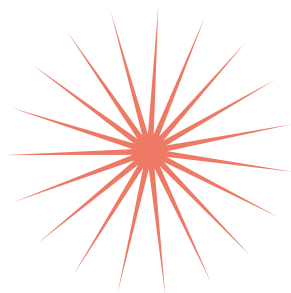
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New Mutoh STS XPD-924D DTF Printer

Mutoh Europe has announced the addition of the STS XPD-924D 24" Direct-to-Film (DTF) Printer to its portfolio, a high performance solution engineered to address the growing demand for reliable, high quality textile customisation.

Designed for high throughput production environments, the XPD-924D combines speed, precision, and consistency to deliver high and repeatable transfer quality across a wide range of applications. Equipped with staggered dual AccuFine HD printheads, the printer ensures smooth gradations, fine details, and enhanced productivity, making it ideal for businesses looking to scale their DTF operations.

A key feature of the XPD-924D is its built-in white ink circulation system, which operates automatically at defined intervals to maintain stable ink flow. This feature helps reduce maintenance requirements while supporting consistent output quality.

The printer comes bundled with Digital Factory RIP 12 software, providing a balanced combination of productivity and image quality. With pre-installed, high quality colour profiles tailored to Mutoh inks and films, users can achieve a fast and reliable start of production with minimal setup time.

VERSATILE APPLICATIONS ACROSS INDUSTRIES

The XPD-924D supports printing on a wide range of materials, including cotton, polyester, silk, denim, fleece, leather (*), and blended fabrics. It is the perfect solution for producing custom apparel such as t-shirts, hoodies, jackets, sportswear, uniforms, and workwear.

Beyond garments, the printer also supports



applications such as bags, hats, and home décor items, opening new business opportunities for print service providers.

(*) Applications on synthetic leather and/or natural leather may require an adapted TPU (Thermoplastic PolyUrethane) hot melt adhesive powder.

ENGINEERED FOR PERFORMANCE AND EFFICIENCY

Built with a heavy duty aluminium rail system, the XPD-924D ensures stable and precise printing across operating speeds. Additional features such as an incorporated front dryer, automatic alignment sensors, internal LED lighting, and an updated media feeding mechanism contribute to stable operation and user friendly handling.

The included Mutoh Status Monitor (MSM) further enhances productivity by enabling print history tracking, job cost analysis, and remote monitoring capabilities.

With a production speed of up to 12.9 m²/h (Dual layer CMYK+White overlay) and a maximum resolution of 1200 x 1200 dpi, the XPD-924D delivers high productivity alongside consistent print quality. Its robust construction and efficient ink system make it a cost effective solution for businesses aiming to maximise

output while minimising operational costs.

Reliable Performance in Production

The XPD-924D is designed to deliver durable transfers suitable for demanding applications. Prints maintain flexibility, allowing them to stretch and recover with good resistance to cracking, fading, and peeling. With no pre-treatment required, users can benefit from a streamlined workflow from printing to transfer application—supporting faster production turnaround times.

The STS XPD-924D DTF printer will be available across the EMEA region through Mutoh's authorised reseller network starting Wednesday, April 22nd, 2026.

OPTIONAL POWDER SHAKER

The optional STS Inks Automatic S-20 TPU Adhesive Powder Shaker is designed for high volume production environments. It handles the entire powder process: application, distribution, melting and recycling; in a continuous, automated process. This supports a controlled process, improved workflow efficiency and reduced material waste.

The integrated automatic powder recycling system recovers excess TPU material and feeds it back into the process, minimising material waste. Combined with the vacuum conveyor platform that keeps the film stable throughout production, the powder shaker supports consistent results throughout the production run.

To talk about MUTOH and get details of your local dealer, in the first instance contact: Data Direct Thames Valley Ltd

01189 734 564 • wideformat@data-direct.co.uk
www.data-direct.co.uk

Mimaki UJV200 series UV printer launched online and in person

Exclusive Mimaki distributor, Hybrid Services is inviting sign-makers and print professionals to see the new Mimaki UJV200 Series LED UV wide format roll to roll printers.

Taking place online and at Hybrid's showroom and demonstration facility in Crewe, Cheshire, the events will give visitors the opportunity to see the latest additions to Mimaki's UV print portfolio in action for the very first time in the UK, with live demonstrations, application samples and product specialists on hand throughout the day.

Designed to deliver high quality UV output with the flexibility required by today's sign and graphics businesses, the new 1.3m and 1.6m UJV200 models have been developed for companies looking to produce vibrant, durable

graphics across a wide range of applications including signage, retail display, interior décor and window graphics.

The in-person launch event has been designed to offer visitors a practical and accessible introduction to the technology, allowing them to experience print performance, media handling and application possibilities in a relaxed environment.

VIRTUAL EVENT OPTION

For customers unable to attend in person, Hybrid Services will be hosting a virtual launch event available anytime, enabling businesses to follow the demonstrations and product overview remotely via an exclusive access link.



The initial two events took place shortly before FESPA Global Print Expo 2026, giving attendees an early opportunity to see the new printers ahead of the major international exhibition.

Attendance is free, and for those wishing to attend, registration is required for both in-person and virtual places.

To register, visit the Hybrid website:
www.hybridservices.co.uk

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So Relax, the possibilities are endless! For stress free digital finishing please contact us for more information.



Contact us for more information
www.plockmaticgroup.com

Kyocera sets new benchmark in light production

Seven high-speed colour and monochrome devices bring non-stop performance, production-grade scanning and consistent output quality to high-volume offices, CRDs and light production teams..

PERFORMANCE, BUILT FOR REAL-WORLD WORKLOADS

The new Series comprises three colour and four monochrome A3 MFPs, delivering output speeds from 75 to 105 pages per minute, supporting paper sizes up to SRA3, a wide range of media types from 52 to 300gsm, and compact finishing options including booklet maker, z-fold, inserter and mailbox.

75 ppm models suit high-end office environments requiring fast, versatile print and scan capability:

- TASKalfa MZ7500ci – up to 75 ppm, colour
- TASKalfa MZ7500i – up to 75 ppm, mono
- 85 ppm devices are ideal for CRDs and sales or marketing teams producing colour-rich, customer-facing materials:
- TASKalfa MZ8500ci – up to 85 ppm, colour
- TASKalfa MZ8500i – up to 85 ppm, mono
- 95-105 ppm models deliver production-level throughput and scanning performance for heavy-duty CRD and light production workloads
- TASKalfa MZ9500ci – up to 95 ppm, colour
- TASKalfa MZ9500i – up to 95 ppm, mono



- TASKalfa MZ10500i – up to 105 ppm, mono

PRODUCTION-GRADE SCANNING AND NON-STOP OUTPUT

All devices feature intelligent straight-path scanning at up to 300 images per minute in both colour and monochrome with tilt correction, enabling rapid digitisation of large document sets without bottlenecks. This makes the range particularly well suited to CRDs, education, legal, and sales and marketing teams handling large volumes of mixed originals.

CONTINUOUS OPERATION

The series introduces an industry-first dual-toner container system, enabling cartridges to be replaced without stopping print jobs. Combined with high paper capacities, long-life components and water-cooled technology that dissipates heat from the developing unit, the devices are designed for long runs with minimal interruption.

CONSISTENT QUALITY WITH LOWER OPERATIONAL OVERHEAD

The advanced toner formulation delivers bright vivid prints to every page at 2400 × 2400 dpi. The colour models are supported by built-in ICC colour profiles and automatic calibration technology to maintain stability across long runs and reduce the need for costly reprints.

SMARTER, MORE RESPONSIBLE OPERATION

Each device features an enhanced control panel that provides users with clear visibility of CO₂ and energy usage, supporting more informed and responsible operation. This builds on the sustainability insights introduced with Kyocera's previous A3 TASKalfa MZ7500 Series.

Steve Pearce, Head of Marketing, Kyocera Group UK, said: "This launch represents a significant step forward for Kyocera in the UK print market. We've designed the TASKalfa MZ9500ci and TASKalfa MZ10500i Series to meet the real demands of document-intensive environments, where uptime, output consistency and fast capture are non-negotiable. It gives our customers and partners a compelling, energy-efficient alternative in the form of light production devices, without the complexity or footprint of a production press."

SECURITY FOR SHARED ENVIRONMENTS

The series is packed with top-tier security protocols to guard access, protect data storage and secure communication, including a Trusted Platform Module, SEIM and S/MIME encryption, plus AI-powered Confidential Document Guard, which detects stamps, watermarks or sensitive text, and informs the user that reproduction is not allowed.

www.kyoceradocumentsolutions.co.uk

MUTOH expands eco-solvent roll-to-roll offer

At the heart of the printer is the AccuFine HD Pro print head – a single head piezo system with 3,200 nozzles across eight channels – engineered for accurate droplet placement and detailed image reproduction. Combined with MUTOH's latest i-screen technology (i-Screen EX), the XpertJet 1681SR Pro is designed to support smoother gradations, controlled solid areas and stable output over extended production runs.

In Europe, the XpertJet 1681SR Pro is supplied with MUTOH genuine MS51 eco-solvent inks in an eight colour configuration: CMYK + light cyan + light magenta + orange + red. The addition of orange and red strengthens warm colour expression and red reproduction, supporting more accurate brand colours and higher impact graphics, while light inks help to deliver refined tonal transitions with reduced graininess – particularly beneficial for retail graphics, high end signage and vehicle and fleet applications.

LOW-VOC CREDENTIALS ALIGNED TO INDOOR PRINT REQUIREMENTS

MS51 inks are positioned for both indoor and outdoor applications and include UL GREENGUARD Gold certification, with additional recognised low emission references used in the European market, including AgBB (Germany), A+ (France), Belgium VOC, BREEAM, LEED and M1 (Finland).

PRODUCTIVITY AND USABILITY DESIGNED FOR PRODUCTION ENVIRONMENTS

The XpertJet 1681SR Pro is designed to balance quality and throughput, delivering up to 17 m²/h. A three way heater system and flat type front dryer support stable ink reception and consistent drying. Practical features such as a front access ink system and internal LED lighting (On/Off/Auto) improve operator usability during set-up



and continuous runs.

The XpertJet 1681SR Pro will be delivered in Europe with ONYX RIPCenter software, offering a robust and accessible RIP workflow for day to day sign and display production. Designed to support efficient job preparation, queue management and repeatable output, ONYX RIPCenter helps print providers maintain consistent colour while simplifying common production tasks – contributing to a smooth and predictable path from file to finished print.

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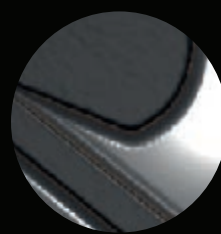
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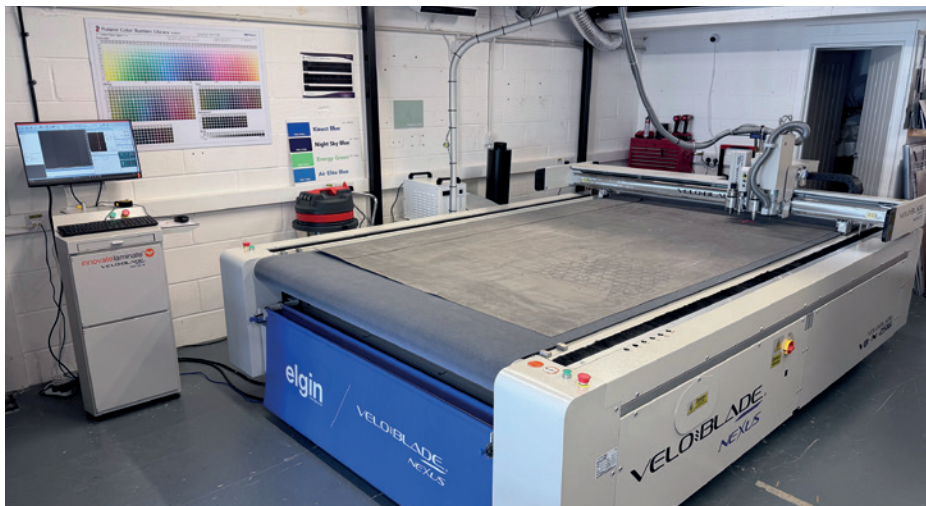


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Elgin Int. eliminates bottlenecks with VeloBlade Nexus 2516



Surrey based Elgin International has said its recent investment in a new VeloBlade Nexus 2516 has helped eliminate bottlenecks within its production line and also opened up opportunities for expansion into additional markets.

Elgin designs, builds, installs and manages exhibition stands and live events in regions around the world, working directly with clients from the design phase through to implementation, as well as building stands on behalf of agencies. As part of this, the company has its own in-house graphics production facility to support its own offering as well as other stand

builders with their graphics requirements.

As the volume of its work increased, Elgin identified shortfalls in its ability to produce the graphics it needed and went in search of a machine that could increase production capacity while maintaining the fast turnaround times.

"We found traditional graphics facilities could not support the quick turnaround that exhibition and event graphics requires, so started exploring machines to pick up the shortfalls that we found with our current setup," said Joshua Bingham, Project Manager at Elgin.

A wide format digital die cutter with a bed

size of 2,500mm x 1,600mm, combined with a CNC router, the VeloBlade system enables users to work with stocks up to 25mm in thickness, including Dibond, MDF and acrylic. Customers also benefit from an automatic tool changer and cut depth setting, both of which increase setup and operating speed.

"When we purchased the VeloBlade, the idea wasn't to change the work we were doing, but to speed it up and reduce the manual handling and trimming that we were doing up until that point," Josh said. "The VeloBlade has done precisely that. With all trimming now done on the VeloBlade, it leaves us more time to work on other things.

On top of this, Josh said that the machine has opened the company's eyes to opportunities in new markets, with Elgin now planning out how it can diversify and expand its offering to clients.

While the production attributes of the machine were a key selling point for Josh and the Elgin team, he noted how the price point of the VeloBlade was lower than alternative machines, despite having a wider range of features than comparable solutions on the market.

"We explored the more expensive options and found that in a similar fashion to buying a car, you were paying for the 'badge', and in fact the core functionality of the machine was comparable to – or at times worse than – the more cost effective options," Josh said.

"I have no doubt in my mind that the VeloBlade was the right choice. It sits in the perfect price bracket and has all the capabilities a medium to large graphics production facility could need."

www.vivid-online.com

New Xaar Versatex Black Printbar For VDP

Xaar has launched the latest version of its Versatex printbar at interpack 2026, bringing high definition black 1D and 2D variable data printing to existing analogue label presses and finishing lines. The Versatex Black is designed for traceability driven markets, giving label converters the reliability, clarity and high speed needed to add production ready codes and variable data to existing analogue presses without disrupting established workflows.

The Versatex black printbar delivers precise 1D and 2D barcode and human readable code printing, supporting applications such as serialisation, personalisation, authentication codes and supply chain tracking. Alongside the forthcoming coding changes driven by GS1 Sunrise 2027 there is also increasing importance of traceability across industries including food, pharmaceuticals and consumer goods, and the ability to apply consistent, scannable codes at production speed is becoming essential.

Xaar's advanced inkjet technologies play a key role in delivering this performance. Combining



High Laydown capability with TF Technology, Versatex Black ensures stable and consistent jetting of black inks, even at high speeds. This results in clear, high contrast codes that remain robust across a range of substrates and production conditions, supporting reliable scanning and long term durability.

"Versatex Black has been developed to help converters add high quality variable data digitally

within their existing processes," said Tom Mooney, Product Manager at Xaar. "As traceability and compliance requirements continue to grow, particularly with GS1 Sunrise 2027 approaching, it gives them a practical way to deliver clear, consistent 1D and 2D codes at production speed, while also opening up new opportunities for digital connectivity and consumer engagement."

www.xaar.com

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No real short cuts

In an era where one-button AI solutions and mobile apps promise professional results, **Martin Christie** reflects on the timeless importance of precision, the pitfalls of automated creation, and why the old rule of “measuring twice” is more relevant now than ever..

Once upon a time when I was at school — admittedly back in the last century — we were given lessons in woodwork and metalwork as part of the standard curriculum. It was a time when, as a nation, we were still expecting to make real things, so a grounding in some hands-on skills seemed logical; in fact, rather more so than the teaching of Latin was as an introduction to modern European languages.

While the knowledge of how to make a perfect dovetail joint may not have transferred directly into the twenty-first century, one piece of wisdom has travelled with me, apart from the painfully learnt sense to keep fingers away from a sharp chisel. It was the aphorism: measure twice, cut once. Though the practical example may not be so widely relevant, the lesson is still applicable — be careful before you commit to something that can't be undone.

In some ways, it's even more appropriate in a world of instant decisions, when your finger hovers between save and delete and you face the dilemma of a message that reads: “Do you want to keep changes?”. You really want to ask the computer to tell you some options, but it doesn't give you that choice. If you have a decision that cannot be undone, it's important to double-check.

THE EVOLUTION OF DIGITAL ARCHIVING

In terms of digital imaging, if you are the creator, then it is not so much of an issue as you have the option of saving a copy

of the original, or a version that retains editing capabilities. With files supplied by customers, however, that is quite rare and for a number of reasons.

In the early days of digital photography, we all made similar mistakes because we didn't know any better, and because the software and hardware were nowhere near as sophisticated. Often, better-quality originals were thoughtlessly discarded for poorly edited, much-reduced lookalikes. Even though cameras back then were often 3MP or little more, which seems primitive nowadays, they were still capable of capturing a decent image in good lighting that could be printed.

But image transfer, by whatever means, was very much space-restricted, so there was a priority to compromise quality for size. The effect of compression on digital files was barely understood — even Adobe thought the PDF would be the magic bullet to solve the problem of combining lots of individual items into a coherent format. Now we know it is not that simple, and a directive to simply “save as a PDF” is by no means a perfect answer.

Having recently moved, I had an opportunity to dust down some old boxes of CDs and DVDs — remember them? We used to store everything on them, thinking they were a permanent archival record. Half of them no longer spin up; the other half have content that is barely usable.

Working professionally and progressing through this digital chronology, you naturally absorb all the many thousands of things that can go wrong, including all the ones you are responsible for. That is

the nature of human learning by example. The most important lesson is that nothing, in digital terms, is real until you make it. That's why many people say that print is the real proof of reality.

THE RISE OF THE “FREEMIUM” MODEL

The arrival of the camera phone changed everything, and much more profoundly than we could have predicted, because you no longer had to produce a hard copy to exchange an image — you could capture it and share it all on one device. There were even those who speculated that printing itself was finished.

Certainly, a number of outlets were made redundant — picture-based minilabs were no longer on every street corner. But we are still here as a service industry, even though major changes have taken place in how we actually serve the needs of customers.

One of the things that contributed to change was the ability of users not just to take photos, but also to edit them, putting simple software in the hands of the general public as well as instant photography. Although Photoshop was often still used as a generic term for electronic manipulation, it was more often freeware like GIMP that was the tool of choice.

A cost-free option has obvious advantages, but of course, the downside is often a limited range of capabilities unless an additional purchase is made. A short free trial period may be available, but it is hardly ever long enough to understand all the potential or exploit it. So, we have another new word, “Freemium”, which is modern-speak for the old adage “pay your money and take your choice”, or words to that effect.

It should be obvious that the whole point of a basic editing tool is that it should be simple and not need a steep learning curve or previous knowledge, as the likely users are looking for a quick fix — a little bit of magic — not a major adventure. But if life experience teaches us anything, it is that there are rarely any shortcuts. Doing any job properly will require some skill and judgement. That's why so many widely promoted easy-edit options are using artificial intelligence to do the complicated stuff, and why it is so tempting to be able to press just one button and make it happen.

The problem that arrived with the mobile phone is the very screen an image is viewed on, which, while convenient for the pocket, is hardly ideal to view detail when it goes to much more than A4 in size. You can enlarge and scroll, but you

lose perspective, and small details are easily missed. Those small details, when enlarged, may be major howlers, and if not spotted, could result in some awkward conversations about who was ultimately responsible — the visually limited creator or the one who committed it to print without checking first.

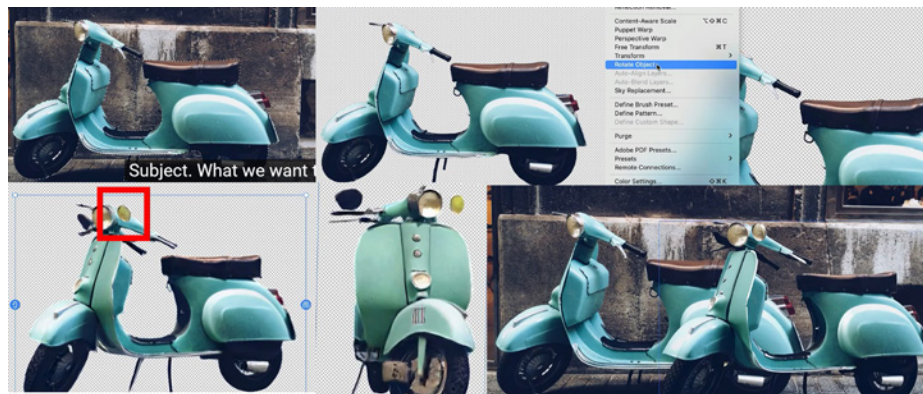
AI: CREATIVE THINKING VS ACCURACY

Even on a large screen, you can have an optical blind spot when you are too familiar with the same view, or in too much haste to complete the task that you trip over something that should be perfectly obvious. I can offer no better example than one of Adobe's own internet gurus who posted an update on PS April updates without taking a second look, or better, getting a colleague to check with a fresh pair of eyes. We know that from proofreading days — the human eye still beats spell-check every time.

I shall spare his blushes by not naming the culprit, but it confirms my insistence on not relying entirely on computer calculations. We already know that selection tools have become extremely precise and can save lots of time compared to previous manual methods, as well as create perfectly seamless composites. Adobe has taken this a step further using AI to generate a virtual 3D rendering so that an object can be rotated entirely to produce detail not in the original, but projected from it. We've come a big leap from just using the perspective or warp tool to make a logo wrap around a mug. Now we are letting the computer do the creation.

Unfortunately, as you can see in the sequence, in recreating a new version of the scooter, AI — entirely unprompted — has identified and inserted a couple of items and placed them where it thinks they ought to be. Top marks for creative thinking, but a big zero for accuracy. In fact, the more you look, the more anomalies you can spot. Not just the extra headlamp and mirror, but even the mudguard isn't quite straight. The difference is that we know what a scooter should look like if we do a walk-around. The computer is not exactly guessing, but more speculating based on a relatively limited bank of knowledge of scooters.

There is a very definite relationship between the complication of a piece of software and the possibility that things will go wrong. While the whole point of machine learning is to remove the chance of human error, that very choice leads to other unexpected possibilities. At the



same time, a simpler option is unlikely to provide results of sufficient quality because, despite the marketing hyperbole, digital imaging cannot be made easy. And that's not me making a case for job retention; it's just that if you want to go the easy way, you had better check the results very carefully.

Google has now entered the free software game, or rather re-entered it with a new and much-updated version of Snapseed. This came out way back in 2011, shortly after camera phones were introduced and became popular, and was a quite intuitive and user-friendly app developed by a small but smart Californian company. Google snapped it up as much to prevent anyone else doing anything with it and then sat on it, as they really weren't sure what to do with it. Would it stay simple or venture into more innovative territory? Inevitably, it played safe and did nothing.

Ironically, it sold off the most creative part of the package, Nik, to Paris-based DxO, which has gone on to make it one of the most highly regarded professional editing tools available. Selling the goose that laid the golden egg comes to mind, but that's the way tech giants tend to work. Now it wants to take over the instant imaging world with a relaunched app that hosts a whole load of features and a new interface that brings it right up to date with the competition. And to be fair, it is pretty good, and it is mostly free as long as you don't want all of the trick features in the box.

The only problem, and why it is relevant here, is that the user is still just working

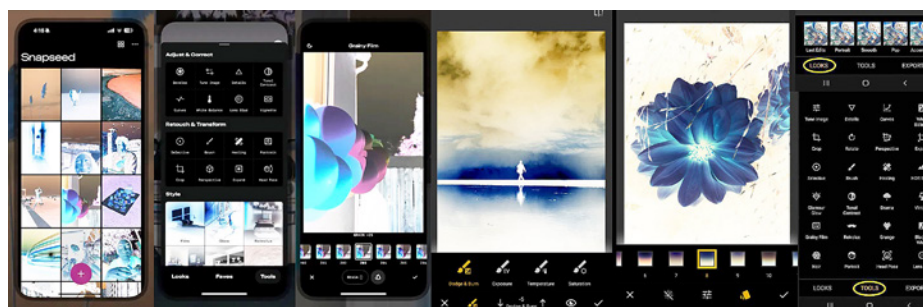
on a phone. There is no desktop version — well, why would you need one? I hope the answer is obvious for those of us who have to turn the output into print, and as I think I have illustrated here. But no doubt the new Google image app will be very popular because of the number of users, but whether they will be able to exploit all the confusing edit options available on-screen is another matter. Personally, I think it all looks too busy for careful consideration, but then I'm no longer a teenager.

Also making a new push in image editing is Apple, who are bringing back Aperture after a long break, due to be launched this very month. Like several sources, Apple appear to be making a direct attack on Adobe's dominance of the professional and academic market, perhaps smelling blood from recent predictions of its imminent downfall.

I've previously mentioned Canva, which has a very good alternative to Photoshop and Lightroom in the free version of Affinity. That also has the bonus of a design and vector option that will stand in for InDesign and Illustrator. The latest contender in the "PS killer" category is DaVinci, who are well-established in videography as a credible alternative to Adobe Premiere or Final Cut.

Its new photo editing option, however, falls a long way short of an alternative in capabilities and with the disadvantage that it uses an interface that will be alien to anyone with a still photography background.

As we always stress, other software is available, but look before you leap! ■



Leeds Businesswoman named 'Leader of the Year'

A Leeds businesswoman has been crowned both 'Leader of the Year' and 'Manufacturing Leader of the Year' at the Yorkshire Leadership Awards 2026, recognising her outstanding contribution to the region's manufacturing sector.

Samantha Overton, Managing Director at family run print solutions provider Zebra Print Group, picked up the prestigious double win at a recent ceremony after impressing judges and beating tough competition from some of Yorkshire's most prominent manufacturing and business leaders.

Under Samantha's leadership, the Leeds based print specialist has gone from strength to strength, championing British manufacturing



while delivering sustained growth and investment in people, technology and customer service. As a second generation leader of the family run business – her dad, David Storr, set up the business in 2006 – Samantha has built on the company's heritage while steering it confidently into its next phase of development.

Speaking about her award wins, Samantha said: "I am incredibly proud to have been named both Leader of the Year and Manufacturing Leader of the Year. It's a real honour to be recognised alongside so many inspiring leaders across Yorkshire.

"These awards are a testament to the hard work, creativity and dedication of the entire Zebra

Print Group team.

"My dad has always been my biggest inspiration and the reason I've grown into the leader I am today, and the support he gave me played a huge role in my journey.

"Manufacturing in Yorkshire has such a rich heritage and an exciting future, and I am passionate about playing our part in driving the industry forward."

Samantha's double win further strengthens Zebra Print Group's reputation as a proud advocate of UK manufacturing, with all printing and production carried out in the heart of Yorkshire. The business continues to invest in cutting edge print technology while maintaining its core values of quality, reliability and community engagement.

www.zebraprintgroup.co.uk

Bev Petre joins Pyramid Display Materials



Pyramid Display Materials a trusted supplier of sign and display materials and part of the Grimco family, is pleased to announce the appointment of Bev Petre to its UK team.

Bev brings extensive experience in the sign, graphics, and display sectors, having built a strong career spanning

business development, customer relationship management, and technical sales across the print, visual communications, and materials industries.

Before joining Pyramid, Bev held senior roles with several respected names in the industry, where she was instrumental in driving sales growth and developing long-term partnerships with clients nationwide. Her deep understanding of customer needs and the evolving materials market makes her a valuable addition to Pyramid's growing commercial team.

Commenting on her appointment, Neil

McCarthy, Head of Sales, said:

"We're thrilled to welcome Bev to the Pyramid family. Her experience, professionalism, and passion for our industry align perfectly with our commitment to innovation, sustainability, and outstanding customer service."

In her new role, Bev will play a key part in supporting Pyramid's continued expansion in the Midlands, focusing on strengthening relationships and promoting the company's wide range of display, print, and sustainable material solutions.

www.pyramid-display.co.uk

Inkcups Europe expands UK & Ireland team



Inkcups has further expanded its European team with the appointment of Sarah Fenna as Sales Manager for the UK and Ireland and Keith Apps as Field Service Engineer for the UK and Ireland.

Sarah will lead Inkcups' sales in the UK and Ireland, strengthening relationships with existing customers and developing strong relationships with prospective customers looking to capitalise on opportunities in direct to object printing in drinkware, homeware, promotional products and packaging. She brings more than 30 years of experience in the print industry, including extensive experience selling digital print equipment from Mimaki, Agfa, and FujiFilm. She joins Inkcups following six successful years as Business Development Manager and Sales Director at Soyang Hardware Ltd.



Keith will be primarily focused on technical service for customers in the UK and Ireland, performing installations and repairs, delivering customer training, and providing customer support both remotely and on-site.

Prior to Inkcups, Keith worked at Hybrid Services LTD where he was responsible for handling installations, break/fix service visits and remote technical support on Mimaki products, before which he worked at SwissQPrint, Spandex UK, and HP, having been in the print technology industry for three decades.

These appointments bring the UK based members of the Inkcups Europe team to three, following the appointment of Anthony Lye as Field Service Engineer in 2024. From October, customers in the UK and Ireland will also benefit from efficiencies that will be enabled



by Inkcups' investment in a UK based third party logistics facility.

Hendrik Koemans, Sales Director Europe, Inkcups, comments: "Interest in Inkcups' pioneering direct to object printing technology is growing and these appointments, along with our investment in streamlining logistics to more quickly serve customers in the UK and Ireland, demonstrate our commitment to providing dedicated localised support to customers as we continue to expand our operations in Europe. Sarah is already building strong relationships with customers, and Keith and Anthony are invaluable in providing technical support, service and training to Inkcups users in the UK and Ireland."

www.inkcups.com/europe
www.inkcups.com/industrial-printing-equipment



Brendan Perring (left), General Manager of the IPIA and Colin Sinclair McDermott, Founder of Print Mastermind, share a passion for supporting the UK print industry to grow and thrive for the long-term.



production models towards more consultative, service led roles. Supporting that transition — through shared knowledge, expertise and community engagement — sits at the heart of the collaboration.

“I work with print businesses every day, and one of the things I recognise is that there is a gap between those who are growing and those who are stuck. This collaboration is about closing that gap. Creating space for better thinking, conversations, and arming people with the right tools and knowledge to make better decisions. I’m extremely excited to be forging this alliance with the IPIA and can’t wait to see the impact we can make, working together,” says Colin Sinclair McDermott, Founder of Print Mastermind.

The alliance will see increased integration across both organisations’ events, educational content, membership support benefits and community initiatives — creating new opportunities for members to connect, share insight and develop their businesses.

“Both the IPIA and Print Mastermind focus on supporting print businesses to evolve — whether that’s through developing their business models, moving into new markets, or expanding their industry connections. By working together, we can deliver enhanced practical value and meaningful engagement. It enables both organisations to extend the support we provide — creating more opportunities for collaboration, learning and growth across both communities,” says Brendan Perring, General Manager of the IPIA.

By combining their reach and complementary areas of expertise, the IPIA and Print Mastermind aim to help foster a more dynamic, engaged and forward looking industry — one that is better equipped to demonstrate the enduring value of print within modern communications. ■

For further information:
Brendan Perring, IPIA:
brendan@ipia.org.uk
Colin Sinclair McDermott,
Print Mastermind:
colin@theonlineprintcoach.com

IPIA and Print Mastermind forge a strengthened alliance

The Independent Print Industries Association (IPIA) and Print Mastermind have founded a new strategic alliance with the aim of strengthening skills, connections, and long-term growth across their respective memberships and the UK print industry.

The collaboration brings together two organisations with a shared ambition: to support print businesses in adapting, growing, and delivering greater value in an increasingly complex, multi-channel communications landscape.

Through the collaboration, both communities will benefit from enhanced access to insight, training, networking opportunities and initiatives designed to strengthen capability across the sector. By aligning their respective strengths — the IPIA’s advocacy, representation and industry connectivity, alongside Print Mastermind’s focus on coaching, commercial development and peer-to-peer learning — the alliance is positioned to deliver meaningful, practical value to

members of both organisations.

“Alliances like this are essential to the long-term health of our industry. By bringing together complementary expertise and communities, we can create a stronger, more connected ecosystem that supports innovation, resilience and sustainable growth. This collaboration reflects a shared commitment to helping print businesses navigate change and unlock new opportunities,” says Alasdair Browne, Chair of the IPIA.

SUPPORTING INDUSTRY EVOLUTION

At its core, the initiative reflects a broader shift within the industry, as print businesses evolve beyond traditional



FESPA 2026 on the fly

The QPP roving reporters team are flat out at FESPA as we go to print with this June edition. Images yet to be packed with accompanying print will be live on the web as usual.

Photos land faster than text and of course are always worth a thousand words. Happy to share

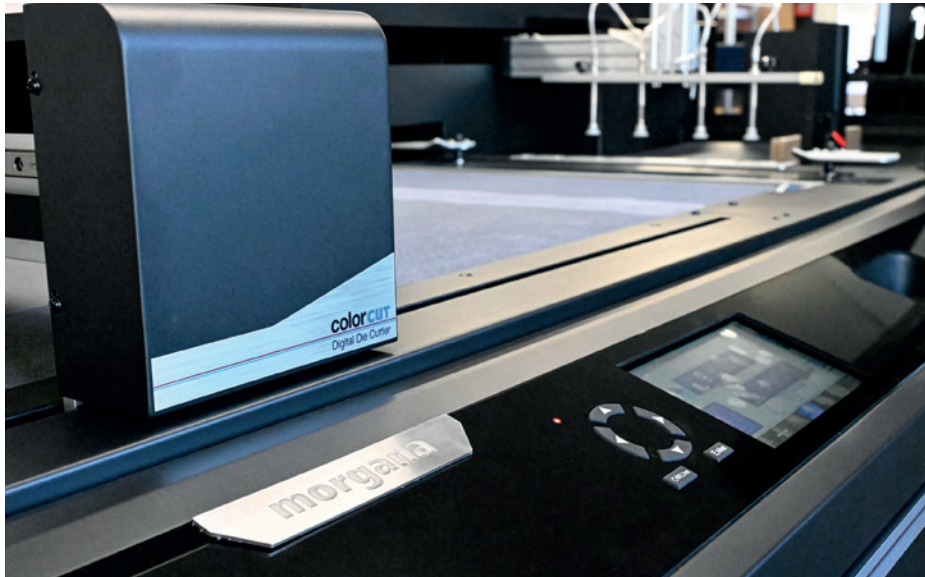
our early reports from Barcelona with more to follow across our multimedia channels.

Artwork from the six faced FESPA aisles is merged here to show the vast array of profit in print opportunities.

Watch this space for more FESPA show revelations.







Diametric upgrades with Plockmatic ColorCut

Plockmatic ColorCut FB9500 Pro^T enhances cutting capabilities for Diametric

Diametric Ltd, one of the UK's most respected manufacturers of badges, labels, and nameplates, has launched full commercial production with a Plockmatic Group ColorCut FB9500 Pro^T digital die cutter/creaser.

The investment in the advanced digital technology at its Newport, Isle of Wight production plant marks another major addition to Diametric's cutting division, strengthening its production capability and expanding its ability to manage a



broader range of materials and finishes with greater speed and consistency. The ColorCut FB9500 Pro^T combines high speed performance with a compact footprint and full automation — making it a perfect fit for Diametric's state of the art production site.

“Our customers look to us for quality, responsiveness, and technical precision across some of the most demanding materials,” said MD Joe Newnham. “The ColorCut FB9500 Pro^T from Plockmatic Group brings a new level of capability to our operation — fast, fully automated, incredibly versatile and with a small footprint. It gives us even greater confidence to deliver consistent accuracy across every substrate we handle. Agreeing on the ColorCut FB9500 Pro^T was a virtual no brainer with the range of substrates that can be used and many advanced features. This is a new productivity touchpoint, with a drastic increase in automation and productivity.”

Plockmatic's ColorCut FB9500 Pro^T has been engineered to deliver high

volume, unattended cutting and creasing performance. Its auto feeder holds up to 1,000 sheets, supported by a refined vacuum and air blade system that ensures faultless sheet separation and feeding — even for laminated or static prone materials.

The integrated SmartMark registration and unique Rear Mark Scanning System provide exceptional sheet to sheet accuracy while eliminating the need for costly cutting dies. With cutting speeds up to 1,200 mm/sec and digital job recall through QR coded workflows, the FB9500 Pro^T streamlines both production and prototyping, enabling Diametric to increase productivity and agility in a single system.

Ed Hudson, UK General Manager at Plockmatic Group, said: “Diametric's values and reputation for precision, quality, and continuous innovation perfectly align with our own. We're delighted that the ColorCut FB9500 Pro^T is helping to support its growth as well as improve efficiency across such a wide range of specialist materials. This installation underlines how our automation technology can help manufacturers of all sizes achieve exceptional, repeatable results.”

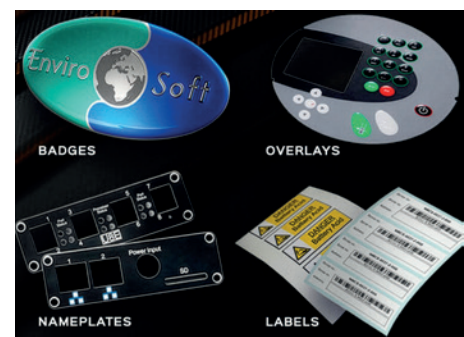
Founded in 1982, Diametric Ltd is recognised as a trusted UK manufacturer of custom badges, labels, nameplates, and fascias. From its headquarters in Southampton and production site on the Isle of Wight, the company supports customers with comprehensive technical design expertise, precision colour management, and a variety of decorative and adhesive finishes.

Diametric's facilities are certified to BS EN ISO 9001 and 14001, with IATF 16949 accreditation at its head office — all audited by the British Standards Institution (BSI). The company also holds Jaguar Land Rover's JLRQ quality award, highlighting its long standing commitment to excellence and innovation in manufacturing.

www.plockmaticgroup.com
www.diametric.co.uk



Joe Newnham, MD, Diametric



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Fedrigoni at Packaging Premiere 2026

Fedrigoni Special Papers and Self-Adhesives present a broad portfolio of solutions that combines innovation, material research and iconic collections.



For Fedrigoni Special Papers, the spotlight was on the Felt-Marked Papers collection: papers distinguished by elegant tactile textures and sophisticated surface patterns that add depth, character and sensory appeal to packaging and publishing projects alike. The range spans white and ivory shades, coloured variants and recycled fibre options, with grammages from 95 to 390 g/m², all FSC[®] certified.

Selected ranges are also available in a Stucco version, featuring a special surface treatment designed to enhance print sharpness and colour brilliance while preserving the delicate visible texture of the paper surface. The collection includes iconic papers such as Acquerello, Tintoretto, Old Mill — including Old Mill Eco 40, made with 40% recycled fibre — and Cottage, produced with 25% cotton linters. The assortment also features pulp coloured papers including Nettuno, Tintoretto Ceylon and Freelifa Merida, which contains 40% recycled fibres, 5% cotton linters.

At the stand, visitors were invited to explore Fedrigoni's felt marked papers through a dedicated booklet designed to express the identity and evolution of these iconic ranges within the Fedrigoni portfolio. Defined by their elegant and timeless tactile textures, these papers represent a balance between heritage and innovation: alongside the classic white and ivory versions, the collections have progressively evolved to include coloured papers, recycled content

variants and Stucco treated options, developed to achieve excellent printing performance while preserving the refined visible surface texture that characterises felt marked papers.

The narrative developed around the collection combines technical expertise, material capabilities and storytelling, highlighting the origin and personality behind each range and name, all deeply connected to Fedrigoni's history and know how in fine paper manufacturing.

As for Fedrigoni Self-Adhesives, the focus was on product ranges designed to enhance the aesthetics of packaging, whilst ensuring functionality and sustainability. The new products start with Brillante White Felt, an exclusive felt textured paper making its debut on the European market, developed in collaboration with Mohawk Fine Papers. Thanks to its refined texture, Brillante White Felt offers exceptional tactile qualities, making it the ideal choice for high end applications such as embossing, debossing or hot foil stamping. Its white hue, textured surface and sustainable composition — comprising 30% post consumer waste (PCW) fibres — contribute both to its aesthetic elegance and to an environmentally conscious choice. Its high performance, water based permanent adhesive is specifically designed for applications on glass containers.

Next up was Premium Silver Double Foil, a high quality paper with aluminium foil on both sides (only one side is suitable for printing). Ideal for producing 'embossed' and embossed labels, it guarantees exceptional shine and a premium feel, creating an elegant 'metal label' look.

Visitors also saw the historic Cotone Range, produced using pure cotton fibres derived from linters from the textile industry. New to this range is Cotone Bianco Sabbia: made with an exclusive rough felt to create the finish and tactile feel of cotton, Cotone Bianco Sabbia is available with the special Barrier treatment, which ensures excellent durability in the ice bucket.

The high grammage and distinctive felt texture make the faces of the Cotone range ideal for embossing and debossing.

Self-Adhesives showed its collection of premium papers for wash off solutions, designed to deliver high performance even in damp conditions and when immersed in water or ice. Created to anticipate regulations regarding recyclability and support brands in their sustainability targets, this cutting edge solution combines durability with ease of removal, simplifies the reuse of bottles and maintains an attractive appearance thanks to embossed and textured finishes that enhance the premium look of wine and spirit labels.

Alongside the Felt-Marked Papers collection, Fedrigoni Special Papers showed selected ranges that reflect the breadth of its portfolio and expertise in colour, technical performance and material innovation.

Among them, Colour Dimensions represents Fedrigoni's positioning on colour through a CMF (colour, material, finishing) inspired approach, enabling designers and brands to navigate a broad portfolio of coloured papers organised by finishes and tactile characteristics, including smooth, textured, reflective shimmer, circular, and deep black options.

Carta à Parfume: a sophisticated technical paper developed for blotter applications, combining refined aesthetics with high performance and extensive customisation possibilities through different printing techniques.

The selection also includes examples of material upcycling such as Bagassa: produced using sugar cane residues, transforming upcycling into distinctive paper solutions.

FEDRIGONI SELF-ADHESIVES: THE RETURN OF THE NECK LABELS COLLECTION

The stand also featured the Neck Labels range, a collection of premium self-adhesive materials designed for the wine and spirits sector,



combining technological efficiency, reduced environmental impact and high quality. The facepapers, all FSC[™] certified, have undergone Wet Strength treatment and are designed to reduce the typical 'memory effect' of paper. The self-adhesive solutions in the range are available for all types of neck labels, allowing the entire packaging to be coordinated and giving the product a premium image.

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demonstrations and new feature areas planned for 2026, this year's events are shaping up to be unmissable for anyone working across print, sign and visual communications. We would encourage visitors to register early and secure their place at the must attend events for the UK print and sign markets."

NEW AND RETURNING SPECIAL FEATURES

Aside from meeting with the leading names in print and signage, visitors this year will also benefit from free access to several special, in-event features. These include the returning Knowledge Zone, which will again play host to a series of expert speakers from across the print industry and further afield. Topics up for discussion this year include the ongoing impact of AI on print, inkjet and hybrid printing, sustainability and the increasing use of robotics in the industry.

Elsewhere, attendees can access a brand new show feature in Print Mastermind Live! Led by Colin Sinclair McDermott, The Online Print Coach, this interactive zone is designed to give print business owners the chance to step away from the show floor and take part in open conversations about how to grow their business. Visitors will be able to drop in and join short, topic led group sessions hosted by experienced print professionals, offering practical insight into what's working in the print industry right now.

Meanwhile, The Sign Show will welcome back David Mearns of Signmode to again host the Traditional Sign Making Masterclass, a feature that proved incredibly popular at last year's debut show. Here, visitors can experience and try their hand at some of the most celebrated sign making methods — from sign writing and screen printing on a flat table and on walls, to water and transfer leaf gilding.

With more features to be announced in the near future, The Print Show and The Sign Show are events that simply cannot be missed in 2026! ■

www.theprintshow.co.uk
www.thesignshow.co.uk

Registration opens for The Print Show and The Sign Show 2026

Organisers of the co-located The Print Show and The Sign Show have announced registration for the 2026 editions of the two leading industry events is now open.

Taking place from 29th September to 1st October in hall 1 of the NEC in Birmingham, The Print Show and The Sign Show will again welcome visitors from across the UK print and signage sectors.

This year, The Print Show will be celebrating its 10th anniversary edition, with the floorplan set to be the largest in the event's history. Major manufacturers including Fujifilm, Agfa, Konica Minolta, Hybrid Services (Mimaki), Vivid Laminating Technologies, Plockmatic Group, Zund UK and swissQprint are among those exhibiting at this year's show.

Meanwhile, The Sign Show will return for its second edition following a successful debut in 2025. This year, the event will welcome back major manufacturers such as Roland DG and Durst, while several leading names — such as Epson and Quality Print Services — have moved across the hall from the co-located The Print Show.

With just over four months to go until

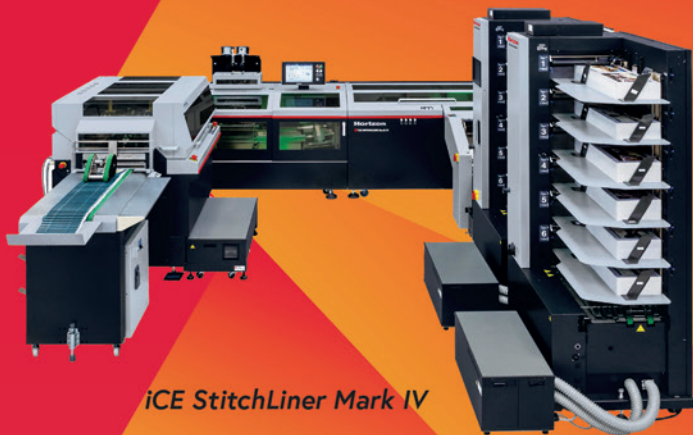
doors open to the two events, registration is now live, with those planning on attending able to beat the crowds by getting their name down early and securing swift access to the shows. As has been the case since The Print Show made its debut in 2015, entrance remains free to all visitors, allowing them to explore the very latest in print, sign and related technologies.

Those interested in attending can visit The Sign Show or The Print Show website, click on the 'Register Now' button at the top of the page, and fill out a simple form with their details to secure their place at the shows. Pre-registering allows visitors to skip the queues upon arrival, collect their badge and head straight into the hall.

In addition, co-location of the two shows means visitors will only need to pre-register once to gain access to both events.

Chris Davies, event director of The Sign Show and The Print Show, said: "With more leading brands, live technology

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BagKraft joins Two Sides to promote sustainable packaging

The print and paper advocacy group, Two Sides, is pleased to announce its newest member, BagKraft, a UK-based supplier of sustainable paper packaging solutions.

BagKraft specialises in the design and supply of high-quality paper bags and foodservice packaging, supporting businesses across retail, hospitality and takeaway sectors. With a strong focus on responsible sourcing and environmentally conscious production, BagKraft provides practical, paper-based alternatives to plastic packaging.

“At BagKraft, we believe paper packaging plays a vital role in helping businesses reduce their environmental impact,” says Jon Marling, Managing Director of BagKraft. “There is increasing demand from both businesses and

consumers for packaging solutions that are renewable, recyclable and aligned with circular economy principles. Our products are designed to be functional, durable and, importantly, sourced from responsibly managed forests. Joining Two Sides allows us to support an initiative that promotes the sustainability of paper-based packaging and challenges common misconceptions around its environmental impact. We look forward to helping communicate the positive story of paper packaging and supporting more informed decision-making”

As a trusted UK supplier of printed and



wholesale bags and packaging, BagKraft places sustainability at the core of everything they do. From sourcing eco-friendly materials to adopting responsible manufacturing practices, they are committed to reducing their environmental footprint and helping their customers make more sustainable choices.

“It’s a pleasure to welcome BagKraft as a member of Two Sides,” says Josh Birch, Campaign Manager of Two Sides UK. “As demand for sustainable packaging continues to grow, BagKraft’s expertise in paper-based solutions makes them a valuable addition to our network. We look forward to working together to promote the environmental benefits and versatility of paper packaging.”

By joining Two Sides, BagKraft gains access to a wide range of co-brandable communication tools, consumer research, sustainability guidance, and industry insights to support the responsible use of print and paper-based packaging. www.twosides.info/why-join-two-sides www.bagkraft.co.uk



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PromoTrade Summer Shades



RAINBOW RENZO SUNGLASSES

Get ready to make a statement with Rainbow Renzo Sunglasses – a great way to showcase your customers brands in a fun and stylish way!

Ideal for a variety of events such as parades and festivals, these iconic wayfarer-style sunglasses boast a vibrant rainbow design with black UV400 lenses. Add a personal touch by customising them with a 1 – 4 print on both arms. For those wanting to elevate their promotional game, look no further than the Promotrade Creation range for a wide selection of customisation options!

Choose from these optical ranges; Creation Renzo Sunglasses, Eco Renzo, Express Renzo, Vibe Renzo and get this, the Raxton Bottle Opener Sunglasses – this ultimate 2-in-1 product is must-have for festivals, expos, and giveaways!

Make a statement and stand out from the crowd with these unique and versatile sunglasses. Not only are they stylish, but also practical with a built-in metal bottle opener at the end of each arm. Customise your sunglasses with a colour-matched frame as standard, 1-4 spot colour print to 2 positions, and a variety of finish and design options.

Exciting news! PromoTrade are thrilled to announce that they can produce Express Renzo at the UK factory.

Check the website for full tec spec and artwork guidelines.

www.promotrade.co/products/sunglasses

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Textiles are amazingly good value as promotional tools. With Compact Textiles, once you have chosen the shape, the items are compressed and packaged. Front and back inlays carry images of your product and your promotional message; the item is shrink wrapped and it's ready for shipping.

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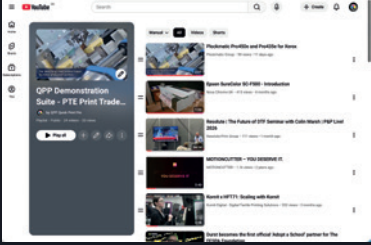
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PROMOTRADE

Summer is heating up – and so is your next promotion.

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Make the most of the sunshine and put your brand in the spotlight with products people will actually use and love all summer long.

Get ready to make your brand stand out this season.

Explore the range and get ready for the Summer!



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A little summer reminder from Kingly :)

Our Summer Catalogue is here, bringing together premium custom apparel and accessories designed for the season ahead.

From heavyweight cotton T-shirts and vibrant velour towels to lightweight summer socks, our Summer Essentials Kit combines comfort, quality, and responsible production in every detail.

Whether your brand is preparing for summer campaigns, corporate gifting, events, or retail collections, we are here to help bring your ideas to life ;)

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20 growth hacks that work in PRINT

The print industry is enjoying a resurgence as more business owners return to the tactile magic of print. **Stuart Mason** says this is due to digital marketing getting noisier and more expensive.

I have created 20 growth hacks that work in print. That's no fluff, no theory, just twenty things small print business owners can do right now to stop leaving money on the table.

My challenge to you, **pick THREE**, and make a start this week.

Your existing clients already trust you, already buy from you, and already need more than you are currently selling them. Every hack below starts from that fact. I often refer to your existing customers as "The Diamonds on YOUR Doorstep"... because they are.

MINE WHAT YOU ALREADY HAVE

1. Pull your last 12 months of invoices and **look for the gaps**. Every client who bought one product and nothing else is a missed sale. That list already exists in your accounts software.
2. Ring every client you have **not heard from in 90 days**. Not an email, a phone call. Half of those clients are buying from someone else for something you could be doing.
3. Send a **product guide to your top 20 clients** this month. Not a price list, a guide showing everything you do. Most long term clients have no idea you offer half your range.
4. Add a **'you might also need'** line to every quote. Ordering business cards? Mention letterheads and compliment slips. One line at the bottom of a quote costs nothing and converts often.
5. Ask every satisfied **client for a referral** and make it easy to give one. Most clients are happy to refer you and never think to do it unprompted. Give them one sentence to forward.

FOLLOW UP OR LOSE OUT

6. **Chase every outstanding quote within 48 hours**. Most businesses send a quote and wait. Set a reminder, follow up with a warm message, and watch your conversion rate improve immediately.
7. Build a basic **three touch follow up sequence** and stick to it. Touch

one at 48 hours, touch two at seven days, touch three at 14 days. Write the templates once and use them every time.

8. **Use AI to write follow up messages in seconds**. Give it the job context and the client name and it produces a ready to send message. Personalise with two details and hit send.
9. When a prospect goes cold, **send something useful** instead of chasing. A relevant tip, a case study, or a short article keeps you front of mind without pressure.

PROTECT YOUR TIME AND MARGINS

10. **Score every client by profit**, not just volume. Your biggest client by turnover is often not your best by margin. Score accounts on profit, hassle, and growth potential. The print industry has a reputation for the "race to the bottom", why not "race to the TOP"?
11. **Stop discounting** and start adding value instead. Offer faster turnaround or a free product rather than cutting your price. You protect margin and demonstrate what makes you different.
12. **Set a minimum order value** and apply it without exception. Small fiddly jobs eat time. Work out your true cost per order and set a floor that makes it worth your while.
13. **Have an honest conversation** with clients who always push back on price. Either they accept a rate that works, or you free up that capacity for someone who values what you do.

GET KNOWN AND STAY VISIBLE. BE NOISY WHEN OTHERS ARE QUIET.

14. Post one piece of **behind the scenes content** every week. Show the press running, the finishing process, the before and after. This proves your expertise without a word of sales copy.
15. Ask every happy client for a **Google review** immediately after delivery. Satisfaction is highest right

after the job lands. Ten seconds to ask takes years of effort out of building your reputation.

16. **Partner with one local designer** or agency and become their go to supplier. One solid agency relationship feeds you consistent, well specified work and can be worth more than ten individual clients.
17. **Send a printed piece to your client list twice a year**. A print business that never sends print is a missed trick. Physical mail cuts through in a way email simply cannot match. Are you telling your clients that print doesn't work by NOT using it?

RUN IT LIKE A BUSINESS

18. **Hold a 20 minute commercial review** every Monday morning. Outstanding quotes, follow up dates, at risk accounts. When growth is on the agenda every week, it stays everyone's job.
19. Track your **quote to order conversion rate** and improve it by 10%. Most businesses have no idea what percentage of quotes convert. Measure it this month and improving it becomes straightforward. You'll be amazed just what a 10% improvement does....
20. **Pick three of these**, implement them this week, and measure for 30 days. Reading this and doing nothing is the most expensive mistake in business. Three hacks done properly beats twenty half started.

WHERE TO START RIGHT NOW

- Share this with your account handlers and designers and agree which three you are starting with. What are the "quick wins" for you?
- Set up a shared follow up tracker this week and review it every Monday.
- Pick one client you have not spoken to in three months and call them today, not tomorrow, not to sell anything, this is NOT a sales call. ■

Follow Stuart Mason www.linkedin.com/in/stuart-c-mason

Podcast <https://creators.spotify.com/pod/profile/stuart-mason2>

www.howtowreckyourbusiness.co.uk

This article is brought to you by Stuart Mason, author of the #1 Best Seller, "How To Wreck Your Business". Stuart has seen the incredible highs of building something spectacular in print, and the hull crushing lows of losing it all. Stuart brings a VERY streetwise, practical and BLUNT approach to help business owners avoid the mistakes he made.

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Continuous Forms.....	NCR Pads
Consumables – Xerox Drum and Creasers.....	Morgana
Cut Sets.....	Abbot Print
Cut Sheet Presses.....	Canon
Continuous Feed Printers.....	Canon
DC Cutter-Creases.....	CJB Print Equipment
Digital Cutting.....	Morgana Systems
Digital Media.....	Premier Paper
Digital Presses.....	Canon
Digital Presses.....	Digital Office Group
Digital Presses.....	Konica Minolta
Digital Print Finishing.....	Xerox
Digital Printers.....	Caslon
Display Graphic Products.....	Premier Paper
Display Graphics Printers.....	Stanford Marsh
Draw Tickets.....	Raffle Tickets Direct
Drinkware Incentive marketing.....	Promotrade
Drytact.....	Your Print Specialist
DTF.....	NovaChrome UK
DTF Printer and Consumables.....	Resolute
Duplicate Books & Pads.....	Abbot Print
Easymount.....	Granthams Graphic Technology
eCommerce Solutions.....	Xerox
Embossing and Diecutting.....	Baker Labels
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Finishing Consumables.....	Ashgrove Trading
Finishing Equipment.....	Ashgrove Trading
Finishing Products and Systems.....	Morgana Systems

Finishing Products and Systems.....	Caslon
Flatbed UV Printing.....	NovaChrome UK
Flyers.....	Flexpress
Folding, creasing, cutting and slitting.....	Morgana Systems
Foliant Vega 400.....	IFS Intelligent Finishing Systems
Foiling.....	Baker Labels
Foiling Equipment.....	Caslon
Folders and Booklet Makers.....	Elmstok
Folders & Files Plastic.....	Duraweld
Garment Printing.....	Resolute
GBC Magna Punch.....	FDS Solutions
Graphtec.....	Granthams Graphic Technology
Guillotines.....	CJB Print Equipment
Guillotines – Manual and Electric.....	Elmstok
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Heat Press Equipment.....	The Magic Touch
Horizon AFC-566F.....	IFS Intelligent Finishing Systems
Horizon BQ-480.....	IFS Intelligent Finishing Systems
Horizon StitchLiner Mark 111.....	IFS Intelligent Finishing Systems
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HP Indigo and UV inkjet labels.....	Baker Labels
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Indexes.....	Duraweld
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Kyocera.....	Connect Print
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Labels.....	Premier Paper
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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
Mimaki.....	Granthams Graphic Technology
Mimaki.....	Your Print Specialist
Multifunction Devices.....	OKI Europe
Mugs.....	NovaChrome UK
Mutoh.....	Data Direct
NCR Books.....	NCR Pads Ltd
NCR Pads.....	NCR Pads Ltd
NCR Sets.....	NCR Pads Ltd
Newsletter Design.....	The Magazine Production Company
Paper – digital synthetic.....	Ashgrove Trading
Paper Drills & Punches.....	Elmstok
Paper Supplies.....	Océ Imaging Supplies
Paper Supplies.....	Premier Paper
Perfect Binders.....	CJB Print Equipment
Photo Production Printers.....	Canon
Plastic Pockets and Wallets.....	Duraweld
Polypropylene Boxes.....	Duraweld
PosterJet Software.....	Perfect Colours

Presentation Folders.....	Flexpress
Presentation Packaging (Printed).....	Duraweld
Promotional Goods.....	Resolute
Promotional merchandise.....	Promotrade
Promotional pens.....	Promotrade
Print Finishing Equipment.....	Caslon
Printing Systems.....	OKI Europe
Raffle Tickets.....	Raffle Tickets Direct
Receipt Books.....	Abbot Print
Recycled Media.....	Premier Paper
Register Sets.....	Abbot Print
Retail POS.....	Route1 Print
Ricoh.....	Connect Print
Ring Binders.....	Vivid
Ring Binders.....	Duraweld
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Signs (Printed).....	Sovereign
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Thermographic Equipment and Supplied.....	Caslon
Tickets.....	Raffle Tickets Direct
Toner consumables and parts.....	Data Direct
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Transfer Paper.....	The Magic Touch
Unbranded Samples.....	Route1 Print
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Something to share?

TRADE REFERRAL

"I saw the finisher you told us to see."
 "Did you tell him I sent you?"
 "Yes, I did."
 "What did he say?"
 "He asked me to pay in advance."

PROOF READING

I have a chicken-proof lawn. It's impeckable!

WEIGHT ISSUES

Patient: Doctor, I tend to gain weight in certain places. What would you recommend?
 Doctor: Stay out of those places!

THE SLAMMER

Prison is just one word to you but for some people, it's a whole sentence.

DATING CHICKENS

I used to run a dating agency for chickens but I was struggling to make hens meet!

YOU HAVE A DISEASE

Doctor: You have a disease, but we can treat it.
 Patient: What's the cure?
 Doctor: It's an '80s rock band fronted by Robert Smith, but let's try to stay focused.

FOOT PILL

A man goes to the doctor with a swollen foot. After a careful examination, the doctor gives the man a pill big enough to choke a horse.
 "I'll be right back with some water," the doctor tells him.
 The doctor has been gone a while and the man loses patience. He hobbles out to the drinking fountain, forces the pill down his throat and gobbles down water until the pill clears his throat. He hobbles back into the examining room.
 Just then the doctor comes back with a bucket of warm water, "Okay, after the tablet dissolves, soak that foot for about 20 minutes."

YOUR WI-FI PASSWORD

Set your Wi-Fi password to 2444666668888888. So, when someone asks tell them it's 12345678.

BY ROYAL APPOINTMENT

I went to Buckingham Palace yesterday to cut Prince William's hair.
 As I pulled up to the gates I said to the policeman, "Can you let me into the car park please, I'm here to cut Prince William's hair."
 "Have you got a permit?" asked the officer.
 "No mate," I replied, "I'm just taking a bit off the back and the sides"

GROW UP

My wife told me I was immature. So I told her to get out of my pillow fort.

HEARING PROBLEM

I went to the doctor with hearing problems. He said, "Can you describe the symptoms?"
 I said, "Homer's the big dude and Marge has blue hair..."

THE DRAMATIC TRANSFORMATION

A woman who lived next door to a priest was puzzled by his personality change in the pulpit. At home he was shy, quiet and retiring but in the church he was a real fire and brimstone orator, rousing the masses in the name of God. It was as if he was two different people.
 One day she asked him about the dramatic transformation that came over him when he preached.
 "Ah," he said, "that's my altar ego."

SHELL SHOCK

A truckload of tortoises crashed into a trainload of terrapins. It was a turtle disaster.

WORK THIS OUT

My favourite exercise is a cross between a lunge and a crunch. It's called lunch.

THREE VAMPIRES WALK INTO A BAR

Three vampires walk into a bar. The bartender looks at them suspiciously but decides to serve them anyway. "What'll it be, boys?"
 The first vampire says, "Blood. Give me blood."
 The second vampire says, "I too wish for blood!"
 The third vampire says, "Give me plasma."
 The Bartender smiles and says, "Got it. Two bloods and one blood-light."

LATEST DICTIONARY ADDITIONS

ADULT: A person who has stopped growing at both ends and is now growing in the middle.
 BEAUTY PARLOUR: A place where women curl up and dye.
 CHICKENS: The only animals you eat before they are born and after they are dead.
 COMMITTEE: A body that keeps minutes and wastes hours.
 DUST: Mud with the juice squeezed out.
 EGOTIST: Someone who is usually me-deep in conversation.
 HANDKERCHIEF: Cold Storage.
 INFLATION: Cutting money in half without damaging the paper.
 MOSQUITO: An insect that makes you like flies better.
 SECRET: Something you tell to one person at a time.
 SKELETON: A bunch of bones with the person scraped off.

THIS JOKE IS OFFAL

"Today," said the professor, "I will be lecturing about the kidneys, intestines, pancreas, and the liver."
 One med student leaned toward his friend sitting next to him, "Great, we have to sit through another organ recital."

CLEAN JOKE

Why can't towels tell jokes? Because they have a dry sense of humour.



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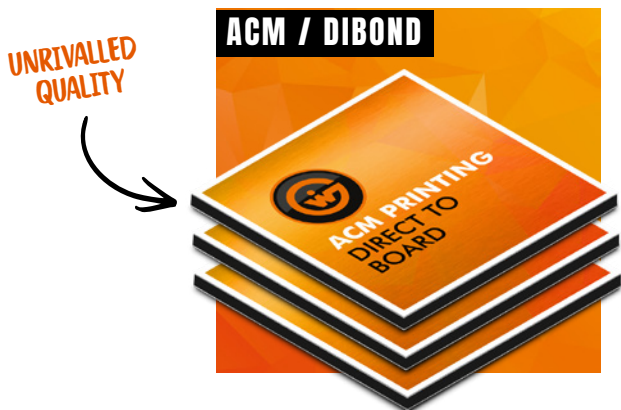
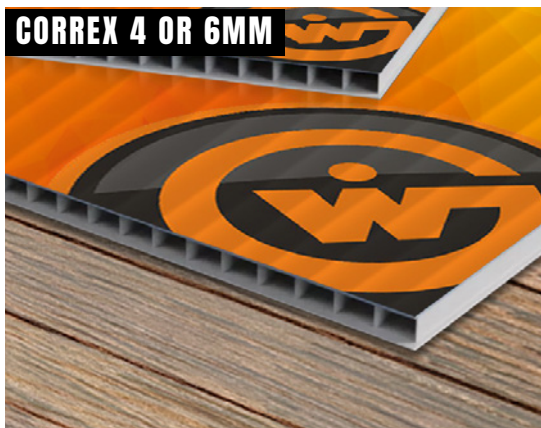
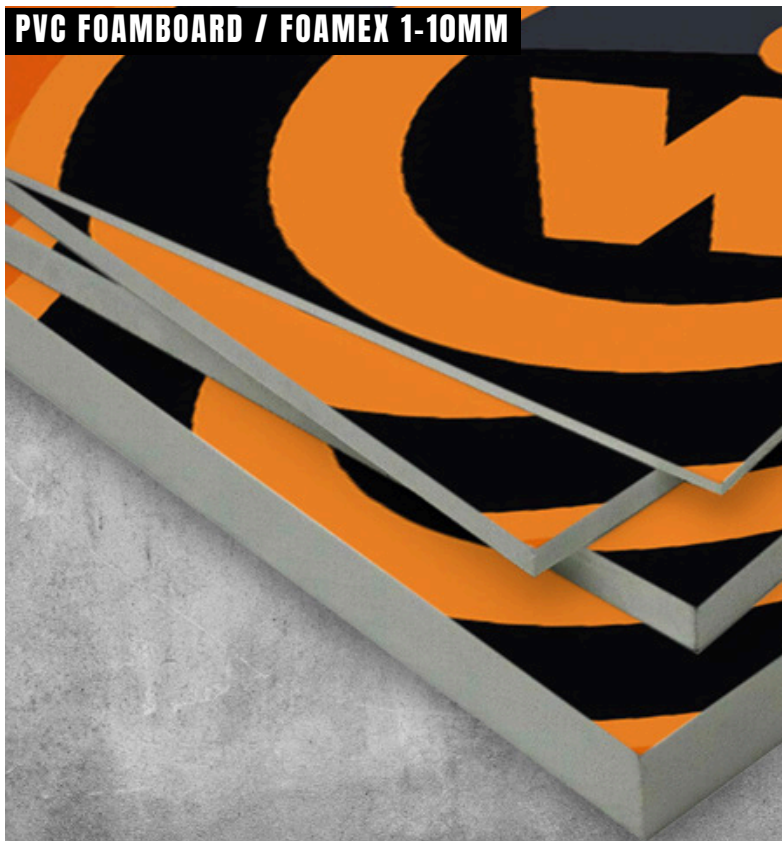
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