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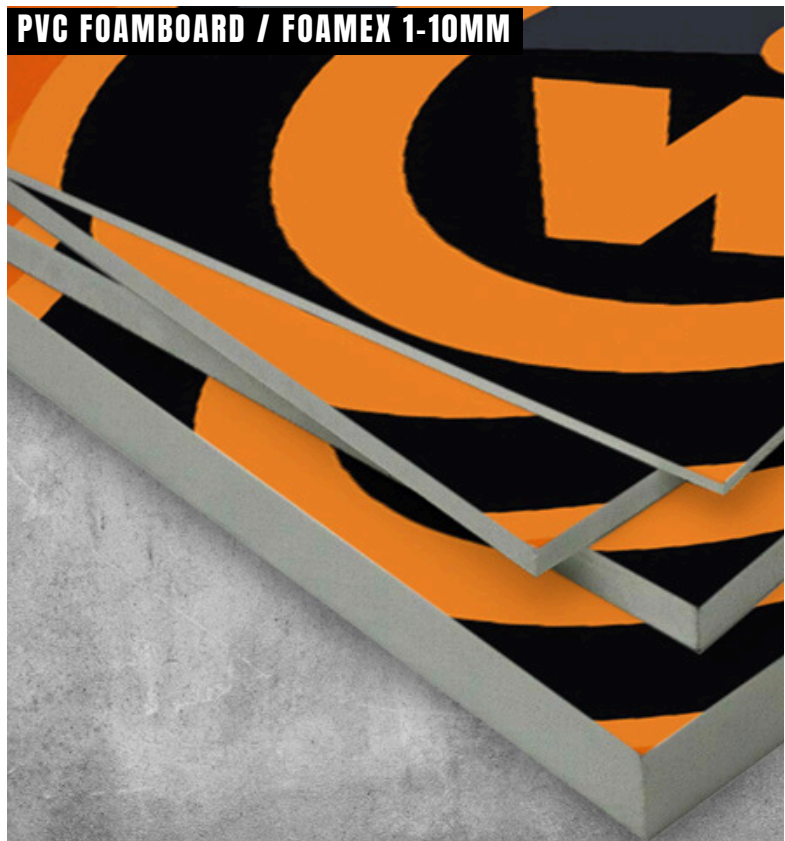
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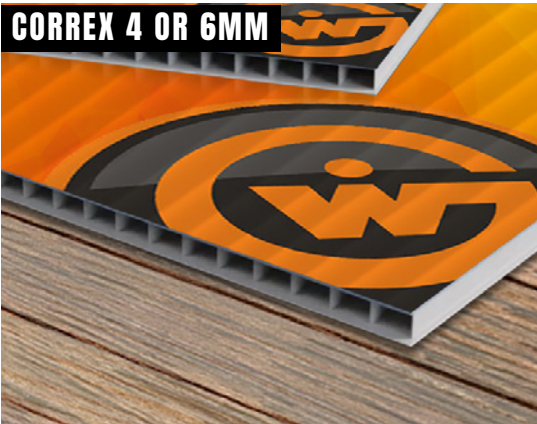


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QPP is an independent publication and not affiliated with any manufacturers or suppliers. QPP celebrates publishing the professional print trade's favourite magazine, formerly known as Copy Shop News (CSN), since May 1998.

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

May Day – Your Help Requested



Approaching our mid-summer break we are once again planning some hot off the press activity. Following next month's June edition, we 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?

Just point our QPP beta test team in the right direction and we will be happy to report back to you. All ideas welcome, either on a holiday postcard or email editor@quickprintpro.co.uk www.QuickPrintPro.co.uk
 Peter, roll on the summer, Foulkes



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Cover Story – Find the Summer Vibe

The core products your customers love now in more stock colours than ever.

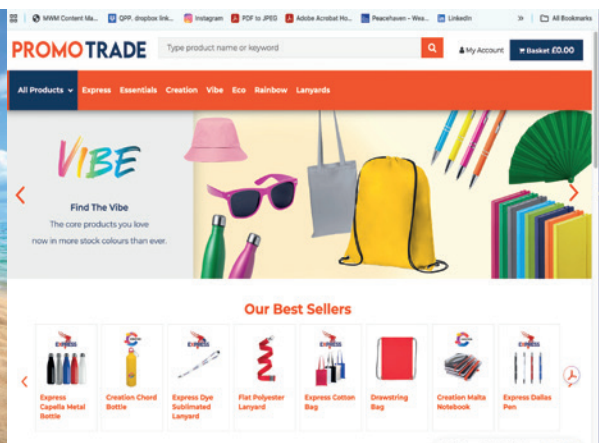
Step Into Summer With The Promotrade Vibe Renzo Sunglasses – The Vibe Renzo Sunglasses are the perfect summer product, blending iconic design with customisation options to showcase your brand in the sun!

New Vibe Capella Takes The Popular Double Walled Metal Bottle To The Next Level – Perfect for keeping your drinks hot or cold, it's the ideal promotional product for any brand. Now available in a wide range of colours, PromoTrade has the perfect shade to match any brand's unique style.

Add colour and personality to your branding with the Vibe New York Plastic Ball Pen – Designed to complement any brand identity, this modern ball pen features a smooth plastic body available in eight vibrant colours, making it easy to match your customers exact brand palette.

A Colourful Classic Designed To Make Your Brand Stand Out, The Vibe Pencil – A reliable everyday stationery essential with a bold, modern look. Crafted from wood with a round barrel and glossy finish, it offers a comfortable grip and eye catching appeal.

The Best Selling Cotton Bag Is Now Available In The Vibe Range – Personalise the Vibe Cotton Bag with one-four spot colours or full colour print in one or two positions



to make it truly unique and on-brand. Plus, with 18 vibrant colours to choose from, you'll find the perfect shade to suit any brand.

Promotrade Best Selling Malta Notebook Is Now Part Of The Vibe Range – Featuring five new vibrant colours to suit every brand and style. This premium yet budget friendly notebook comes with a soft touch A5 cover in PU leather, offering a sleek and professional look. Each notebook includes a matching coloured elastic bellyband and a fabric bookmark, making it both practical and stylish.

The Vibe Lesa Bucket Hat Combines Classic Design With Comfort And Versatility – Available in four bold colours, it's the ideal product to showcase any brand during the summer season. Customise with one – four spot colours or full colour design in one position to create a unique promotional item.

Whether for summer events,

festivals, or outdoor promotions, the Vibe Lesa Bucket Hat is the perfect accessory to elevate any brand.

The Vibe Dallas Pen Brings Both Style And Functionality To Your Promotional Collection – Available in seven eye catching colours, this sleek pen is crafted with an aluminium body and features elegant double ring detailing.

Whether your client prefers a rubber finish or a smooth finish, the Vibe range offers options to suit their brand's look – check the tech. spec. for more details on the finishes and the colours they are available in.

Vibe Drawstring Bag Combines Durability With Style – Made from 210T polyester, this bag is perfect for everyday use, whether for gym, travel, or events. They're now offering 11 exciting new colours, giving you even more options to match any brand guidelines.

Elevate any brand's visibility with the Vibe Drawstring Bag – practical,

stylish, and fully customisable!

Beat The Heat And Make A Statement With The Vibe Breeze Fan – Each fan comes with a matching coloured handle, making it easy to customise with your logo or design. Choose from one – four spot colours or a full colour print on the handle for a vibrant, eye catching look.

Stay Cool Wherever You Are With This Portable Electric Hand Fan – The fan features a side mounted ON/OFF button for simple operation and is powered by two × AA batteries (not included), making it ideal for travel, outdoor events, commuting, or desk use. Available in a range of bright colours, it adds a fun and practical touch to warm weather promotions.

Swot up on key features of each product here: [promotrade.co/products/vibe](https://www.promotrade.co/products/vibe), call: 01628 35 34 35 sales@promotrade.co www.promotrade.co

Foilco x Washin – The next chapter ...

Foilco has been acquired by Washin – a prestigious Japanese hot stamping foil manufacturer concentrating mainly on decoration in the plastics market that also specialise in technical coatings.

Directors, Matt and Paul first met representatives from Washin in 2025, and since then have been consistently impressed – by their technical knowledge, their ambition for growth, and their genuine appreciation for what has been built at Foilco since starting in 1987.

Paul Hornby commented “Washin are exactly that partner. The move creates real opportunity for both businesses”.

For Foilco, this serves to provide access to a range of foil products that they have



not had before. Washin have an archive of more than 3,000 colours and over 300 grade formulations.

When asked for comment Matt Hornby said “The product range is an incredible resource, and their philosophy aligns closely with our own – delivering bespoke colours and technically advanced grades that meet every application in our industry with optimum results”.

Being part of a larger group also brings stability and confidence for the future, while opening up new opportunities for growth. Importantly, being part of a manufacturer will strengthen their position when working with some of the biggest brands in the market.

www.foilco.com

ESP boosts production with Horizon StitchLiner MK III

Full service litho and digital print specialist ESP has invested in a new Horizon StitchLiner MK III to enhance production flexibility and strengthen its responsive print on demand capabilities.

The new system replaces the operation's long serving StitchLiner 5500 and further expands ESP's finishing capacity and efficiency.

It will also support production at the company's digital site which currently completes work on two Canon iX3200 inkjet presses and a Ricoh 9500 for long sheet applications.

Dave Woloszczynski, Head of Digital Production & Operations, explains: "Our previous Horizon

StitchLiner MK I has been a real workhorse over the years. However, given its age, we recognised it was time for an upgrade.

"We chose the StitchLiner MK III for its outstanding speed, reliability, and its ability to handle A4 landscape orders, a significant advantage for us. I also believe it is the best system on the market for the type of work we produce."

He adds: "It was a nice straight forward replacement and it has been running smoothly from day one."

The Horizon StitchLiner MK III offers a fully



Dave Woloszczynski, with the Horizon StitchLiner MK III

automated saddle stitching, folding, and trimming workflow capable of producing up to 6,000 booklets per hour. ESP's system is configured with two high capacity VAC-L600H collating towers, providing seamless operation and efficient throughput for both short run and high volume production.

On working with IFS Dave states: "We have a good relationship with IFS and so we were happy to continue that with this latest investment."

www.ifsl.uk.com

Two Konica Minolta AccurioPress C12010 for The Mailing People

Konica Minolta has successfully completed the installation of two AccurioPress C12010 digital production presses for The Mailing People. The new investment by the full service direct mail experts extends its production line to four presses from Konica Minolta, at its print room in Portsmouth.

The Mailing People's further investment in Konica Minolta's digital production presses is a cornerstone of the company's ongoing commitment to providing its customers with high quality and sustainable direct mail solutions. The two new AccurioPress C12010 presses join a mono AccurioPress 6272P and colour AccurioPress C12000e installed last year.

From its solarpowered print room, The Mailing



People produces direct mail on behalf of charities, theatre, travel and tourism and utilities businesses as well as societies, associations and membership organisations. The company sends more than 14 million items each year and its 'house' paper is FSC® certified, ensuring it comes from responsibly managed forests.

Kristian Harrington, Managing Director at The

Mailing People commented, "We continue to invest in Konica Minolta as not only do we get the quality, performance and reliability that we need to deliver consistently for our customers, but they also share our eco-conscious values."

Each AccurioPress C12010 delivers The Mailing People print speeds of up to 120 ppm and the versatility, handling media paper up to 450 g/m², embossed paper, envelopes, polyester, and cut sheet labels. They also support long sheets up to 1,300 mm or 900 mm in duplex.

Jon Hiscock, Head of Production and Industrial Print at Konica Minolta Business Solutions UK commented: "We are proud that The Mailing People has chosen to partner with Konica Minolta to increase its production capacity with two new AccurioPress C12010 digital production presses. Recently installed they are producing some fantastic work that is landing on peoples doorsteps and generating results for The Mailing People's customers."

www.konicaminolta.co.uk

Rapidity boosts finishing efficiency with VeloBlade Volta 69+

"The VeloBlade has made a huge difference to the way we work. It's much easier to use, it's sped up turnaround times, and it's given us far more flexibility across the team."

Before adopting digital cutting, Rapidity relied on conventional die-cutting systems, including B1 Crosland and Heidelberg Windmill. While these systems delivered consistent results, they were labour intensive and required specialist knowledge to operate. As a result, only two trained members of staff were able to run them, creating a bottleneck in production and limiting flexibility across the team.

With the introduction of the VeloBlade Volta



69+, Rapidity moved to a more flexible digital cutting workflow. The system is significantly easier to operate, allowing five team members to run jobs confidently. This has reduced reliance on specialist operators and improved flexibility across the production team.

The impact on productivity was immediate.

With more operators able to use the system, work can now be distributed more efficiently across the team, freeing up experienced staff to focus on other areas of production.

The VeloBlade Volta 69+ is now used across a wide range of applications, including greyboard boxes, kiss-cut stickers, custom shapes, and packaging production. It has become an integral part of daily operations and runs consistently from the start to the end of each working day.

By adopting the VeloBlade Volta 69+, Rapidity has transformed its finishing workflow. The business now benefits from faster turnaround times, reduced costs, and greater operational flexibility, helping it respond more effectively to the demands of modern print production.

www.vivid-online.com

Action Graphics boosts sheet size with Mohr 66 Plus guillotine

Action Graphics, a West London based commercial printer known for its creative design and fast turnaround, has upgraded its finishing department with a new Mohr 66 Plus guillotine supplied by Morgana, part of the Plockmatic Group. The new system enhances the company's cutting capacity, precision, and speed, enabling larger sheet handling and improved productivity.

Owner Payam Azadi, who has more than 36 years' experience in print and has run Action Graphics since 2010, described the investment as an important step in keeping the business competitive. "We handle around 95% of all our finishing in-house, so reliable and accurate equipment is vital," he said. "The new Mohr 66 Plus is faster, more precise, and has an airbed that makes handling much easier. We can now cut sheets up to 660mm – previously we were limited to 610mm – which means we can take on larger format jobs that we used to turn down. This happened in the first week the machine was up and running – our customer was delighted that

we could take on the work."

Action Graphics operates as a full service print provider, offering in-house design, digital and large format printing, and a wide range of finishing options including booklets, laminating, and foiling. The company's small but highly skilled team produces most jobs within a single business day, ensuring clients get speed and flexibility without compromising quality.

Azadi added: "Morgana has been a great partner. The team were very professional during installation and support – there were a few small adjustments needed at the start, but their engineers responded immediately. The new Mohr is running smoothly, and it's clearly built to perform."

Ed Hudson, Plockmatic Group's UK General Manager, said: "Action Graphics is a great example of a modern print business that understands the value of precision finishing. The Mohr 66 Plus gives Payam and his team the robustness, speed and automation they need to keep work in-house



while expanding production capability. It's rewarding to see the benefits of our technology being realised so quickly."

www.plockmaticgroup.com

KDR bolsters production with Vivid VeloBlade Nexus



Scottish graphics production and signage company KDR Projects has praised the impact of its Vivid VeloBlade Nexus wide format digital die cutter, revealing how the investment from Soyang Hardware has allowed it to reduce costs, cut production time and enhance its environmentally friendly offerings.

Founded in 2021 and based in Pathhead near Edinburgh, KDR Projects works with customers across a wide range of applications, spanning large format graphics, signage, branded interiors, window graphics, exhibition branding and display pieces for museums and galleries.

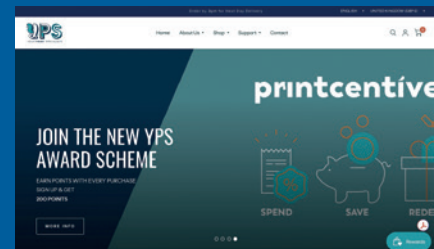
"We were looking for efficiency to go alongside our direct to substrate offering," KDR Projects Director Kerry De Vos said. "After researching

the machine and seeing it on the Soyang stand at Sign and Digital UK earlier in 2025, we found it was the best suited machine to our needs. Since installation, it has been running work such as cut to shape stickers, cardboard panels, jigsaw puzzles, outdoor graphics and various signage solutions. "Being able to cut boards and panels with the VeloBlade saves us either having to hand cut them or ordering them in cut to size. As a result, it has allowed us to save both time and money."

"We can print straight onto materials made from card or paper, then cut them out using the new machine," Kerry said. "All this means we can be more efficient and sustainable as a business."

www.soyang.co.uk

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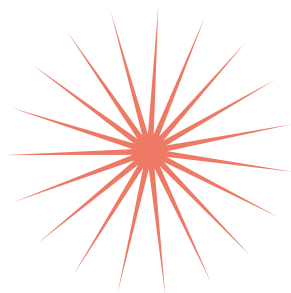
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Brother launches new DTF DTRX

Brother has announced the launch of the Brother DTRX, a next generation, all in one Direct-to-Film (DTF) printing solution designed for professional, high volume production environments.

Engineered to meet Brother's rigorous industrial standards, the DTRX combines exceptional print quality, production reliability, and efficient performance, enabling print businesses to scale with confidence. Built for continuous use, the system reflects Brother's decades of experience in industrial and garment printing technologies.

Designed for demanding production workflows, the Brother DTRX delivers a production speed of up to 15 m² per hour in production mode, ensuring reliable throughput for daily manufacturing needs. The printer features a 78 cm print width supported by an 80 cm roll width, making it ideal for large format designs and consistent, high volume output.

Brother's industrial printhead technology ensures sharp detail and vivid, repeatable colour results, while specially developed sustainable

inks provide durability, brightness, and reduced environmental impact.

To maximise uptime, the DTRX incorporates an



industrial maintenance station with automatic ink circulation and a wet wiper cleaner, significantly reducing manual maintenance and minimising downtime. Seamless workflow integration allows businesses to increase output without overhauling existing production processes.

"The Brother DTRX is built for real world production," said Brother. "It is designed to

perform reliably day after day on the production floor. With the DTRX, customers benefit from Brother's proven engineering, global support network, and production ready technology they can rely on."

Key Features of the Brother DTRX:

- Print speed of up to 15 m²/hour in production mode
- 78 cm print width, supported by an 80 cm roll width
- Sustainable Brother inks developed specifically for the DTRX
- Industrial Brother printhead technology for sharp, vivid results
- Automatic ink circulation and wet wiper cleaner for low maintenance
- Seamless integration into existing production workflows

The Brother DTRX offers stability, efficiency, and reliability for businesses that depend on consistent output and minimal downtime.

www.brother-industrial-machines.info/dtrx

EFI showcases latest hybrid and roll-to-roll innovations



"The sign and display industry continues to evolve at a rapid pace, and print providers are looking for new ways to differentiate and grow," said Todd Zimmerman, CRO of EFI. "ISA Sign Expo is the perfect venue for them to view firsthand how EFI can help them expand their possibilities and their profitability. We're excited to connect with customers and showcase technologies built to meet the demands of today's production environments."

Versatile hybrid production with the EFI VUTEk M3h printer – The 3.2-meter EFI VUTEk M3h hybrid flatbed/roll-fed LED printer is designed for high-volume, production-level printing across both rigid and flexible media in one innovative footprint. Combining versatility with performance, the VUTEk M3h printer enables print providers to expand into new applications while maintaining

high image quality and fast turnaround times. Users can take advantage of premium-margin applications with advanced print capabilities and embellishments, including multi-layer printing up to five layers with CMYK, white, and optional clear inks.

The printer handles board, sheet, or rolled media up to two inches thick, giving sign and display

graphics businesses the opportunity to explore new materials or applications and differentiate their offering without compromising on print quality or productivity. Paired with the Fiery[®] proServer Premium digital front end, the VUTEk M3h printer delivers high-quality output at production speeds of up to 77 boards per hour and resolutions up to 2400 dpi.

High performance roll-to-roll printing with the EFI Pro 33r printer – EFI is also featuring the 3.2-meter EFI Pro 33r roll-to-roll LED printer, built to deliver high-quality imaging and production-level printing for demanding sign and display environments. The Pro 33r printer helps businesses increase capacity and lower operating costs with fast printing in key production modes, multi-roll printing, media savings, efficient ink usage, and less maintenance. Instant on/off LED curing increases uptime, while fewer printhead replacements help lower maintenance time and costs.

The EFI Pro 33r printer is offered with value-added options, such as Y-slitters, white ink printing, UltraClear Coat, and automatic blackout and backlit printing, to expand capabilities, improve productivity, and optimize workflows.

www.efi.com





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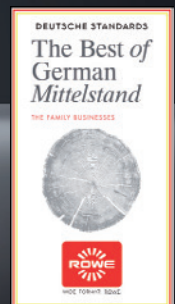
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Canon announces new inline booklet makers



Canon has announced the availability of the BLM435e and BLM450e, the next generation of Plockmatic booklet making solutions for its imagePRESS V-series and varioPRINT 140 QUARTZ series digital toner presses. Replacing the popular BLM35 and BLM50 series, the new models deliver enhancements in automation, connectivity and application range, including the ability to produce A4 landscape format booklets.

Designed for low to mid-volume digital production environments with an average monthly volume of around 30 thousand booklets, the BLM435e and BLM450e support sheet sizes up to 660mm

in length, enabling the production of A4 landscape format booklets alongside standard portrait formats. Plockmatic's signature square folded finish gives booklets the professional appearance of a perfect bound book. The BLM450e can staple and fold up to 50 sheets of 80gsm paper, creating booklets of up to 200 pages, while the BLM435e handles up to 35 sheets for 140 page booklets. Both models also support corner and edge stapling for producing meeting notes, reference documents and presentation handouts while, for booklet production, the set positioning mechanism allows the operator to easily adjust the staple and fold position on the fly.

The BLM435e and BLM450e's new DFD+ interface creates tighter integration between Canon production presses – via either the Canon High Capacity Stacker or Canon Staple/Booklet Finisher and Bridge – and the new booklet makers. The enhanced connectivity enables automatic paper size detection, allowing the booklet maker to receive paper information directly from the print engine and adjust settings automatically. As a result, operators can now print different booklet jobs in varying sizes without manual intervention, whereas switching formats, e.g. from an A4 to an A3 booklet, previously required the operator to input settings manually into the

BLM user interface.

The BLM435e and BLM450e are compatible with the Canon imagePRESS V1350, V1000 and V900 Series of colour production systems, as well as the varioPRINT 140 QUARTZ series of monochrome presses. They join the wider range of high performance third party finishing devices offered by Canon, enabling print service providers to create tailored, highly automated end to end production workflows. Thanks to its strong collaborations with finishing companies, Canon continues to expand its customers' application capabilities and supports increasing levels of automation. Plockmatic is a key partner with whom Canon maintains a close relationship to ensure the seamless integration between Canon presses and Plockmatic finishing systems.

The BLM435e and BLM450e are available from Q2 2026 via Canon sales offices and accredited Canon Partners.

www.canon.co.uk
www.plockmaticgroup.com

Mimaki takes DTF performance to the next level with TxF300-75Plus

Mimaki has announced the TxF300-75Plus, an upgraded model within its high productivity direct to film (DTF) printing portfolio. Following on from the success of the original TxF300-75, this enhanced version reflects Mimaki's commitment to continuously evolving its solutions to meet the changing demands of the market.

ENHANCED INK CAPACITY FOR UNINTERRUPTED DTF PRINTING

A key enhancement is the system's expanded white ink capacity, featuring four additional white ink cartridge slots and Mimaki's UISS (Uninterrupted Ink Supply System). This configuration enables up to 8-9 hours of continuous printing, significantly reducing the frequency of manual cartridge replacement and enabling smoother operation



for high volume or overnight production environments.

Mimaki's UISS automatically switches to the next available cartridge when one becomes empty, maintaining stable ink flow and uninterrupted output. Operators can also replace depleted cartridges during printing without halting production, helping to maximise uptime and workflow efficiency.

Mimaki is exclusively distributed in the UK and Ireland by Hybrid Services and the company's Sales

Director, Andy Gregory comments, "The Mimaki TxF300-75 already provides industry leading white opacity, a crucial factor in achieving vibrant DTF prints. The new TxF300-75Plus builds on this performance while making production simpler and enabling longer print runs."

Built on Mimaki's Proven Core Technologies

Alongside these enhancements, the TxF300-75Plus retains Mimaki's established core technologies, designed to support reliable, high

quality DTF production. These include the built-in ink circulation system, which helps prevent sedimentation and ensures stable ink supply during long print runs, as well as advanced monitoring and remote management capabilities such as PICT and Mimaki Remote Access (MRA) to help customers streamline daily operations.

"With the TxF300-75Plus, we are taking another step in the evolution of our DTF printing portfolio, delivering enhanced performance where it matters most to our customers," comments Arjen Evertse, Director Sales at Mimaki Europe. "By strengthening its ink capabilities and enabling longer, uninterrupted production, we are helping print providers improve efficiency, reduce operational complexity and confidently scale their DTF applications."

The TxF300-75Plus is now available across the EMEA region.

For more information about the full range of Mimaki's innovative products and solutions, visit www.hybridservices.co.uk

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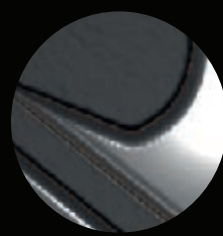
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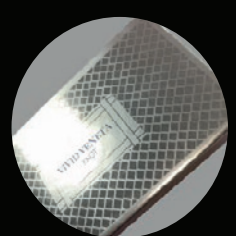
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Solopress invests in Ricoh Pro VC80000 continuous feed press

Solopress has installed the UK's first Ricoh Pro VC80000 continuous feed inkjet press, marking a significant expansion of the company's digital production capability.

Installation took place at the company's Southend-on-Sea production site. The £2 million plus investment will see the roll fed press run inline with Hunkeler unwinding and finishing equipment alongside a Horizon Mark V stitching line to produce stapled brochures in a continuous workflow.

The Ricoh Pro VC80000 can print at speeds of up to 150 metres per minute

with resolutions of up to 1200 x 1200 dpi, combining high throughput with consistent print quality on coated and uncoated stocks.

The investment is expected to increase Solopress' digital print capacity by around 80%, with brochure production the primary application. More than half of the company's brochure output is planned to run on the new line.

Jack Clifford, Operations Director at Solopress, said, "We have seen strong and consistent growth in brochure printing, so increasing capacity in this area was a priority. The Ricoh Pro VC80000 allows us



to produce longer digital runs much more efficiently while maintaining the quality our customers expect."

"The press runs at roughly twice the speed of our next most efficient digital machine and the inline finishing will significantly increase throughput on stapled brochures. When we analysed the figures, we calculated it could reduce our cost per page by around 20%."

The installation adds additional production capability rather than replacing existing presses. As part of the transition to the new workflow, two Horizon StitchLiner 5500 systems previously

used for brochure finishing have now been sold.

Several members of the Solopress production team have also completed specialist training at Ricoh's UK headquarters in Telford in preparation for operating the new press.

Experienced press operators Tony Sullivan, Jim Wellard, Geoff Holliss and Darren Brown attended a three day training programme covering safety procedures, paper transport through the press, drying and cooling systems, ink management and on-screen controls.

www.solopress.com

Mimaki new UJV200 series will show quality UV printing at FESPA

Mimaki has announced the launch of the UJV200 (UJV200-160 and UJV200-130), a new UV roll to roll printer that will be showcased in EMEA for the first time at FESPA Global Print Expo 2026 in Barcelona.

Building on the success of Mimaki's widely adopted 200 Series, the UJV200 has been developed to make high quality UV printing more accessible, while enabling print service providers to expand into a broader range of applications.

"With the UJV200, we are bringing together three key elements our customers are looking for today: consistent high image quality, ease of use and the flexibility of UV printing", comments Arjen Evertse, Director Sales, Mimaki Europe. "This combination allows print service providers to expand into new applications, work across a wider range of media and respond faster and confidently to customer demands, without adding complexity to their operations."

EFFICIENT PRINTING FOR BOLD APPLICATIONS

Powered by a market proven print engine derived from Mimaki's flagship 330 Series, the UJV200 Series delivers smooth gradients, sharp text and uniform solid colours with minimal graininess. This ensures consistent, high quality results across applications where precision and visual clarity are essential, such as retail graphics,



wayfinding signage and technical displays.

"The 200 Series has already set a new standard for solvent print and we are excited to expand this to UV print with the UJV200. Following its launch at FESPA you will be able to see the UJV200 in Hybrid's showroom, located in Crewe, or you can contact your authorised Mimaki reseller partner to discuss how the UJV200 could benefit your business." Notes Andrew Gregory, Sales Director, Hybrid Services.

For optimal ease of use, the printer features an enhanced Dot Adjustment System (DAS2), enabling automatic image quality adjustment with significantly reduced setup time and media consumption. The system operates effectively across transparent and coloured media, ensuring consistent output quality, regardless of operator experience and helping to streamline production processes.

Leveraging UV technology, the UJV200

utilises instant ink curing, allowing prints to be handled, finished and installed immediately after production.

The inclusion of white and clear inks supports up to three layer printing, ideal for applications that deliver visual impact within a functional design. From window graphics and backlit displays to labels and decorative elements, the UJV200 allows users to explore new creative opportunities and deliver higher value output.

Arjen Evertse added: "Our focus is not only on performance, but on enabling our customers to grow. The UJV200 has been designed to support both established print businesses and those looking to expand into UV, offering a reliable and flexible solution that adapts to different production environments."

"The UJV200-160 and UJV200-130 will be available from April 2026 and are compatible with Mimaki's cutting plotter series, enabling automated print and cut production with ID Cut functionality. For the Printers that "Print Different"

At FESPA 2026, Mimaki will present the UJV200 as part of a broader showcase focused on the applications made possible by the company's advanced and diversified technology portfolio.

"At FESPA, our focus is on showing what our technology enables in real world applications," explains Danna Drion, General Manager Marketing and Product Management, Mimaki Europe. "Visitors will see how different solutions come together to support creativity, flexibility and business growth – from signage and graphics to personalised and promotional applications.

www.hybridservices.co.uk



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The Truth is Out There

In his latest column, **Martin Christie** explores the technical nuances behind the Artemis lunar imagery, contrasting NASA's metadata-rich archives with the daily digital challenges faced by the print industry.

Despite all the dramatic events on Earth — or perhaps because of them — a great deal of attention in April turned to the bigger picture. Quite literally, the whole world watched as people focused on images beamed back from the Artemis spacecraft as it made its record-breaking journey around the moon and back again.

Being old enough to have seen some of the originals the first time around — mostly in black and white — it is easy to forget that for several new generations, this was the first time such sights were viewed live. This generated real excitement in a world full of so many illusions.

Something a number of viewers commented on was the comparison between the iconic Apollo capture of the Earth, more than half a century ago, and the present-day one. That original, of course, would have been on film rather than digital, but at least at first glance, it looked like a better picture. The truth, however, is hidden in the picture in plain sight, as most photographers would spot fairly quickly.

Back in 1972, the sun was above or behind the space capsule, so light was shining on the Earth and illuminating it; whereas in 2026, the little white halo immediately below the sphere tells you the sun is behind it. As I am often asked to explain photographic lighting, I point out that it is just as important to understand how the sun works as it is to understand the camera.

THE METADATA TRAIL

Most importantly, being a digital image, we know a lot more about it than its famous ancestor, as NASA was kind enough to upload everything to its project website. This included not only the file but all the associated metadata, so we can see what, when, and how. We can see that the widely circulated picture isn't the original, or even an edited version, but more of a snapshot — a lower-quality JPEG for speedy transmission rather than a full-scale RAW file.

This is exactly the dilemma we face daily in print on demand, where the impatience of the customer usually overtakes the option of providing a file suitable for print. In this case, NASA could hardly be blamed for wanting to fast-feed the fact-hungry media.

The other thing that raised eyebrows in the detail was that the image was actually taken with a ten-year-old camera. Admittedly, the Nikon D5 is still an awesome bit of kit, but with a tad over 20 megapixels, it would hardly look like a state-of-the-art choice on specification. That is, unless you factor in its renowned reliability and robust build rather than an exceptional ability to record detail in low light — something you need when emerging from the dark side of the moon, where an on-camera flash is not going to carry a quarter of a million miles.

All in all, it is a very high-profile example of not judging a file immediately by what you see on the screen, but by what is hidden behind it in the fine detail.

AI VS. ORGANIC EXPERIENCE

Of course, Artemis took more than one camera to capture internal and external views, so NASA would end up with thousands of images to sort through, compared to probably a few hundred fifty years ago. You might think that Artificial Intelligence would make this task easier, but there is a likely catch. AI tools are able to match similar images based on object recognition, including many individual details. But as almost every external photo is likely to include the moon or the Earth, or both, it may not be much help.

There is also the possibility that a valuable image might be rejected because it is not entirely perfect. It all depends on the criteria chosen for selection. It might be slightly out of focus or badly exposed — still a great view, but it could still go in the bin.

Search engines have been available to us for years and have obviously improved dramatically, but there is a limitation in that they still depend upon matching familiar patterns rather than taking intuitive leaps. They can quickly skip through millions of files to select those with a specific subject, like a dog or cat. They can also read text and titles, so anything with the subject's name in it can be found. However, anything where the image and the text are combined, or in effect disguised as part of artwork, is challenging. Even the best OCR can struggle with non-standard characters.

All digital camera images start with metadata embedded, so they are easily catalogued by time and date automatically. If you are using a programme like Adobe Lightroom, as NASA is, all the varied camera data is available to enable the organising of pictures down to the second. Unfortunately for us, customers are nowhere near as organised; most images

come regurgitated via phone apps with source data stripped and random numerical titles that carry no clues.

Unless you methodically archive jobs manually, it becomes very difficult to recall jobs much longer than an individual's immediate memory. Even trying to follow the email trail can be confusing if there are multiple entries, often with duplicate files from different dates. Without those vital details, it's not like looking for a needle in a haystack; it's more like an entire wheatfield.

THE JOURNEY OF LEARNING

It's important to understand the difference between AI and Generative AI, the latter being the "easy fix" that is increasingly being adopted as a first response to any matter. AI on its own is simply machine learning — recognising familiar things and acting on experience, in many ways similar to our own way of collecting knowledge, just quicker and in a very lateral direction.

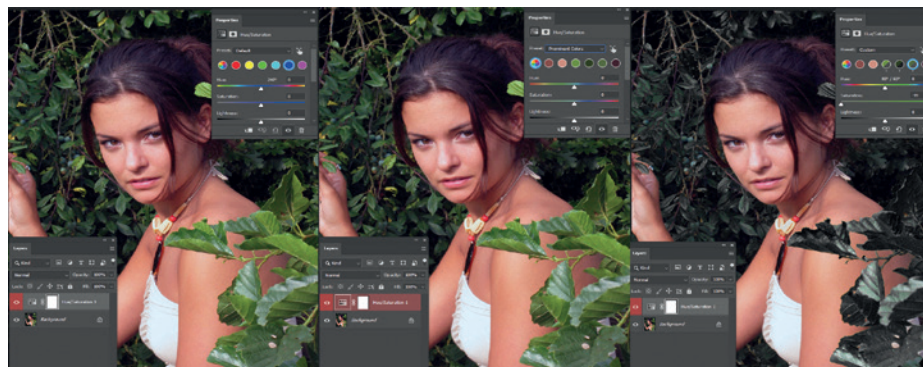
Gen AI is a whole new concept, using collective knowledge to create entirely new products conceived by computer imagination rather than an organic one. Essentially, it's a shortcut, albeit an attractive one in an impatient world. But as I argued in last month's column, the journey is just as important as the destination in terms of education.

This is completely ignored for marketing reasons in the massive social promotion of editing software that claims it will save time and do things better. I particularly cringe at straplines urging me to 'stop wasting time' editing the old way. Learning has never been a waste of time; even if it is not immediately applied, it will increase the wealth of knowledge.

Despite the hype, AI has not reinvented the wheel in terms of digital image editing. The basic techniques have been learned and tuned over the years and improved as technology allows. Fortunately, Adobe has kept the basic tools available while introducing all the sophisticated extras over the top of them, rather than instead of them. Unfortunately, this also means Photoshop looks very complicated, and without an understanding of those essentials, it may be difficult to know where to start. As a result, it's very tempting to go for a one-click solution if it's available.

PRECISION IN PRINT

The issue there is that in our role, preparing customer files for print, we are more often problem-solving matters we didn't actually create. There's always a danger of making things worse and



Even small adjustments barely seen on screen can make a much larger change in hue when converted to paper

wasting time and paper on samples that just don't work out. Unless you go through the due process, you'll never pinpoint where it went wrong.

The failsafe in PS is the layer system. This is vital because it means you can work on at least one copy above the original — not only to compare changes but to be able to modify them or entirely remove them. This allows you to work non-destructively rather than generating an entirely new image. That might be quicker, but if it doesn't work, you have to start again, and you haven't gained any understanding of the process.

Creating a new layer is much more than a duplication service, as there are a whole raft of blending modes and adjustment options that enable both minor and major manipulation of an image. This is particularly important for print because of the nature of composite colour; even small adjustments barely seen on screen can make a much larger change in hue when converted to paper. I have learned that the hard way over the years, as my waste bin will testify.

Back in the dark ages of digital, we started with controls for brightness and contrast as well as exposure. Those sliders are still there in PS, though they really are the crude tools to be avoided. The essentials of a digital image are much more than those basic actions, as devices are able to capture so much more raw

data and the software is able to handle it.

The fundamental ingredients are hue (the actual colour), saturation (the amount of that colour), and lightness or luminosity (how that colour is revealed by reflected light). If we were dealing with one single colour it would be easy, but of course, we are juggling a combination of millions to make up a picture, all based on three or four ingredients: RGB or CMYK. That's why understanding this balancing act is so important.

The best way to do that is to see the effects of tweaking them individually with an adjustment layer. This function is now greatly improved by the ability to select specific colours in much finer detail than previously possible. By default, the overall colours are made available, but by changing the criteria to 'Prominent', the dominant colours are identified. This is a much greater aid than it might seem, as the human eye is easily distracted by an overall colour hue, and concentrating on that may miss more important targets. It is a perfect example of mind and machine working in tandem.

Improvements in other selection tools have been the most significant step forward for professional editing in PS in recent years — far more than the headline Gen AI gimmicks. Previously, the entirely manual picking of pixels was both time-consuming and imprecise. In a previous column, you may have seen the individual spokes of a motorcycle cut out by machine learning where, years ago, you would struggle to get the perfect circle of a wheel. The same precision puts colour control at the click of a mouse.

As you can see in the portrait example, you can change the impact of the foliage using the adjustment layer alone without having to select the individual leaves or isolate the subject all of which are easily done now. There's always more than one way to make changes in PS. It just depends on what you are trying to achieve, and that you know how to achieve it, rather than letting a computer decide that for you. ■

Konica Minolta helps school children discover pathways to the print profession

Konica Minolta hosted 30 pupils and their teachers during its latest Young People in Print event, at its recently expanded Client Engagement Centre (CEC) in Houghton Regis. Year 10 children from a local school discovered the wide range of opportunities that a career in the print industry can offer.

Young People in Print (YPIP) once again supported the event, with Konica Minolta preparing a packed agenda.

During the event, pupils discovered a print journey, from concept through to creation. They were hands-on with Konica Minolta's professional presses and discovered how the printed materials they see and use in the world around them are made. In addition, they used their creativity to



design a poster that captures their experience, which was professionally printed, ready for them to take back and share with their peers, extending the impact beyond the classroom.

Earlier this year, Konica Minolta Business

Solutions (UK) Ltd was awarded Top Employer status by the Top Employers Institute for a ninth consecutive year, which recognised how talent is nurtured through apprenticeships, training programmes and initiatives focused on helping people to develop their skills in different areas of the business.

Since opening the CEC in May 2024, Konica Minolta has been committed to supporting the local community. It has welcomed children from schools and colleges in the Dunstable area, through its work with YPIP and TechGirls, highlighting the breadth of career opportunities within print, from design and production to technology and innovation.

www.konicaminolta.co.uk

BRENDON HARVEY NEW ZEBRA PRINT PRODUCTION DIRECTOR

Brendon, who has been with the company for seven years, steps into the newly elevated role with responsibility for overseeing all production operations, streamlining processes and supporting continued investment in technology and capability. His promotion reflects Zebra's commitment to nurturing talent from within while strengthening its leadership structure.

Speaking about his promotion, Brendon said: "Having grown with the business, it means a lot to step into the role of Production Director. I'm proud of what we've achieved as a team and excited to

keep pushing forward – improving how we work, investing in the right areas and supporting the continued growth of Zebra."

Samantha Overton, Managing Director at Zebra Print Group, said: "Brendon's promotion to Production Director is incredibly well deserved. He has played a pivotal role in strengthening our production capabilities and consistently demonstrates the leadership, expertise and forward thinking approach that we need as a growing business.

"This new role not only recognises his



contribution to date but also positions us strongly for the future as we continue to invest in our operations and expand our offering.

www.zebraprintgroup.co.uk

James Cropper appoints Andrew Cockerill as Business Development Manager



James Cropper Paper & Packaging has announced the appointment of Andrew Cockerill as Business Development

Manager, as the company expands its reach across the UK and European corrugated and specialty paper markets.

Cockerill brings 27 years of experience across technical

engineering, sales, and business development within the paper and packaging industries. He began his career as an engineering apprentice at RPC Group Limited, later specialising in polymer chemistry and material science, before moving into technical sales and commercial roles. Over the course of his career, he has held positions at DS Smith, Corboard UK, Cartonerries Gondardennes, and Winfibre UK, managing multi-million pound portfolios and building long

term customer partnerships across the UK and Europe.

"James Cropper has a reputation that genuinely stands apart. Not just for the quality of its paper, but for the depth of expertise behind it," said Cockerill. "Joining at a time when the business is investing, evolving, and sharpening its focus across different markets made it a very easy decision."

His appointment reflects James Cropper's continued focus on combining technical expertise

with commercial clarity, ensuring the business remains competitive across both specialist and high volume segments.

"We are delighted to welcome Andrew to James Cropper," said Paul Barber, Managing Director. "He brings a rare combination of technical depth and commercial instinct, underpinned by decades of experience across the corrugated and wider packaging sectors.

"As we continue to balance premium innovation with scalable production, Andrew's perspective will be instrumental in helping us grow in a way that is both sustainable and commercially robust, while continuing to deliver the quality and service our customers expect."

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FESPA

Exploring the Future of Print at FESPA 2026



Michael Ryan, Head of FESPA Global Print Expo previews FESPA 2026

From 19-22 May 2026, at the Gran Via, Fira de Barcelona, FESPA 2026 — comprising FESPA Global Print Expo, European Sign Expo, Personalisation Experience, WrapFest, Corrugated and Textile — will serve as the ideal meeting point for speciality printers and sign makers to network with a host of industry experts, discover new opportunities for business growth and exchange knowledge and experiences with like minded professionals.

This year's strapline, 'The Place for Experts' highlights that visitors will find both technology and industry experts on the show floor. FESPA 2026 will provide an environment where knowledge sharing and innovation are central, and where visitors come to solve real production and commercial challenges across print, signage, wrapping textile and corrugated applications. Every hall is designed to give specialists practical solutions to help their businesses work smarter and stay ahead of industry trends — whether that's through new technology, smarter workflows or fresh application ideas. They can also gain knowledge at the show's expert led conference programmes.



FESPA GLOBAL PRINT EXPO

Our flagship event, FESPA Global Print Expo, will once again return to welcome speciality printers from across the globe to discover the latest trends, technologies and developments within the industry. The event is the biggest of the six FESPA 2026 co-located events — and it is set to welcome experts to exchange and share their knowledge and expertise from across the entire print industry.

Each year, we are joined by a solid line-up of leading brands and suppliers, showcasing advanced solutions for the speciality print industry. At this stage, we have over 550 confirmed exhibitors, including Agfa, Brother, Canon, Durst, Epson, HP, Kongsberg Precision Cutting Systems, Mimaki, Roland and Sun Chemical.

FESPA 2026 will also incorporate three free to attend conference programmes: The FESPA Conference; The Corrugated Conference; and WrapTalks. The FESPA

Conference will provide insights into print, personalisation and textile, and will comprise of a series of expert led discussions. Each session will explore the challenges faced by printers, and it will highlight how they can leverage opportunities into business growth.

Overall, Barcelona is the perfect host city for FESPA 2026. With six co-located events bringing together specialists from across print, signage, personalisation and sportswear, the event offers a unique opportunity for visitors to explore innovation, discover new applications and connect with the global community — all under one roof.

EUROPEAN SIGN EXPO

Co-located with FESPA Global Print Expo is the returning European Sign Expo, which will showcase an array of products and solutions for the signage and visual communications industries.

Dedicated solely to signage and visual communication, European Sign Expo will showcase the latest products and solutions across channel lettering, digital signage, dimensional signage, engraving and etching, LED, sign solutions and more. Visitors to the event can explore industry trends and network with forward thinking signage professionals. Exhibitors to date include Harmuth CNC-Frästechnik, NSELED, Grupo Woon, Domino Sign, Letra Corpóreas, Maus-PS, BannerMate and LT-Systems Europe.

Each year, European Sign Expo invites visitors to broaden their understanding of current and future industry trends, discover an array of new media, consumables, products and technologies, network with like minded professionals from across the globe — and more. I am confident that visitors will leave FESPA 2026 with an even deeper insight into



how they can commercially leverage opportunities in the signage and visual communications industries, as well as understand the factors that are shaping the future of signage.

PERSONALISATION EXPERIENCE

Personalisation Experience will enable experts — both visitors and exhibitors — to demonstrate and explore the value of customisation. They will get to see how it creates a unique, highly valued customer experience and drive commercial growth.

Visitors will also can connect with a host of industry specialists, brands and suppliers, including: Inkcups, ZSK, OnePrintShop software, xTool, Photo USA and Direct Color Systems.

Challenges and opportunities in personalisation will be highlighted and explored in the four day FESPA Conference programme.

WRAPFEST

After two successful UK editions in 2023 and 2024, WrapFest will now take place alongside FESPA Global Print Expo and its co-located events, bringing wrap, vinyl, PPF, window tint, architectural interior and detailing industries closer to the heart of the action — and wider speciality print industry — than ever before. Confirmed WrapFest exhibitors, among others, include APA, Antalis, Arlon, Hexis, LX Hausys, GSWF, Legend PPF, SOIF and many more.

Visitors to WrapFest 2026 will also get to experience the high energy World Wrap Masters (Europe and Series Final) competitions. Over the first two days of the event, World Wrap Masters Europe will host regional competitions, during which vehicle wrappers from across Europe will go battle it out to wrap a variety of special objects and vehicles in a

series of timed rounds. On days three and four of the event, regional champions will battle it out to be crowned World Wrap Masters 2026 champion in the Finals of the global series.

With a floorspace of over 2,000m², WrapFest will showcase wrap focused applications and solutions, including: self-adhesive wrap films, software and design, tools and accessories, alongside a series of live demos, technical tips and skills development opportunities.

The 2026 edition of WrapFest will also introduce the new WrapTalks conference programme, which will invite visitors to tune into a series of expert led discussions, providing a practical insight into the latest developments, challenges and trends across the entire wrapping industry — from vehicles to interior décor.

CORRUGATED

Corrugated is FESPA's new dedicated event for corrugated packaging and point of sale display production. It brings together manufacturers of corrugated packaging and display solutions with suppliers of machinery, print technology, software, materials and automation.

The event was developed as a focused platform for converters and manufacturers who want practical insights into how digital print, automation and workflow technologies are shaping the future of corrugated applications.

Corrugated will feature solutions covering the full corrugated production workflow. This includes digital and hybrid print technologies, converting and finishing equipment, workflow and automation software, consumables, substrates, robotics and plant logistics.

The exhibition will occupy a dedicated 1,500 square metre hall space and will be supported by the free to attend

Corrugated Conference programme. Sessions will be presented by industry experts and will cover Packaging and Packaging Waste Regulation (PPWR), EU legislation, implementation of AI, new markets, workflow optimisation, material developments, case studies — and more.

Visitors can expect to see practical, production focused solutions rather than conceptual showcases, with an emphasis on improving efficiency, flexibility, sustainability and return on investment.

Confirmed participants include: Barberán, Baysek Solutions, Bobst, BW Papersystems Frankfurt, Canon, Cuir, Dücker Prefeeder, Freidheim International, HP, Hybrid Software Development, Kento Digital Printing, Scodix, Sun Automation Group, TCY Machinery and Wonderjet.

TEXTILE

Textile will provide a platform for visitors who work with printed textiles, including fashion, apparel and interior décor to explore industry trends, see the latest innovations, and exchange knowledge and expertise.

In the exhibition, visitors will be able to explore new machinery, inks, materials and workflow software, while gaining access to expertise from across the wider print ecosystem. They will also be able to see a variety of applications and technologies — from roll to roll digital systems and direct to garment printing, to finishing equipment, colour management tools and substrates.

Led by expert speakers, sessions in the FESPA Conference will explore digital workflows, textile printing circularity, and how automation can improve flexibility and speed across the supply chain. Sessions will also provide insights into personalisation, signage, wrapping and speciality print.

We're inviting the readers of Quick Print Pro to join us at the Gran Via Fira de Barcelona this May!

For more information and to register, visit: www.fespaglobalprintexpo.com



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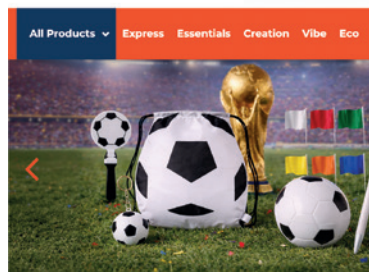


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Denmaur Independent Papers appointed exclusive UK stockist for the Garda coated paper range

Denmaur has been appointed the fully exclusive UK stockist for the prestigious Garda range of coated papers produced by Lecta, further strengthening Denmaur's portfolio of high quality, sustainable papers for the print industry.

Garda Gloss and Garda Silk are widely regarded as among the finest woodfree coated papers available for print. Renowned for their exceptional brightness, high whiteness and excellent bulk, Garda papers are engineered to deliver outstanding print clarity, superior colour reproduction and optimal press performance.

Manufactured at Garda mill near Lake Garda in Italy, the range combines advanced production technology with carefully selected, fully traceable fibre sources to create a truly premium coated paper. It will also join Denmaur's sought after 'Carbon Balanced at Source' portfolio, supporting the globally important conservation and carbon reduction projects of the World Land Trust. The mill will fund the



Carbon Balancing process, enabling Denmaur customers to use the Carbon Balanced Paper logo when producing work on Garda products, at no additional cost.

Denmaur will hold comprehensive stocks of Garda Silk and Garda Gloss, offering the range in both paper and board weights, including 380gsm, and in standard sheet sizes.

Andy Buxton, CEO of Denmaur, welcomed the agreement and



highlighted the significance of the partnership:

"I'm very familiar with the mill and the brilliant paper it produces. Garda has a long standing reputation for quality within the paper and print sectors, and we are delighted to have the opportunity to become the fully exclusive UK stockist of this magnificent range."

Lecta also expressed confidence in the new partnership and Denmaur's ability to support the

UK print sector with the Garda range. Rafael Martinez, Sales and Marketing Director of Fine Papers at Lecta, commented:

"We are delighted to appoint Denmaur as the UK merchant for the Garda grade. Denmaur's strong relationships within the print industry, together with its commitment to service and sustainability, make it the ideal partner to represent this product in the UK."

This agreement further reinforces Denmaur's position as a leading independent paper merchant, committed to providing customers with high quality, reliable and sustainably sourced paper and board.

Stock is available from Denmaur now, with the Garda digital range set to follow shortly.

For samples and further information about the Garda range, please contact your nearest Denmaur office via www.denmaur.com or email info@denmaur.com

Wine Box Company unveils new brand identity

Wine Box Company (WBC) has introduced its refreshed brand identity, transitioning from its established WBC red to Premier green. This change reflects a strategic move to align more closely with the wider Premier Paper Group branding across its packaging division.

BRANDING

The rebrand reinforces WBC's position within the Group as a specialist in packaging and supports a more consistent and unified visual identity. The updated branding has been introduced across all customer touchpoints, including digital platforms, marketing materials and product communications.

The transition to the new branding will be implemented immediately, with no change to WBC's products, services, or day to day operations.

PACKAGING SHOWROOM

Further demonstrating this commitment, WBC will be launching a dedicated Packaging Showroom encompassing an Innovation Studio

in the coming months. Located at its Crawley branch, the space will focus on bespoke products and packaging solutions, designed to help customers develop applications that add value to their offering.

The site will feature a CAD table to support sampling, enabling more effective consultations and the development of tailored and bespoke packaging concepts. Open to the public, with booking required, the facility will provide customers with the opportunity to explore materials, discuss requirements and collaborate on packaging solutions with expert teams.

Simon Wright, Managing Director of WBC, comments: "This rebrand is more than a visual change. It reflects our commitment to the Group's long term vision for packaging. Alongside investments such as our Innovation Studio, we are strengthening our ability to deliver more innovative, solution led, bespoke support that helps our customers grow, while continuing to deliver the quality and service they expect from WBC."

Further information on the Innovation Studio,



including how to arrange a visit, will be released by WBC in due course.

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HEIDELBERG's Beyond The Machine featured Jetfire 50

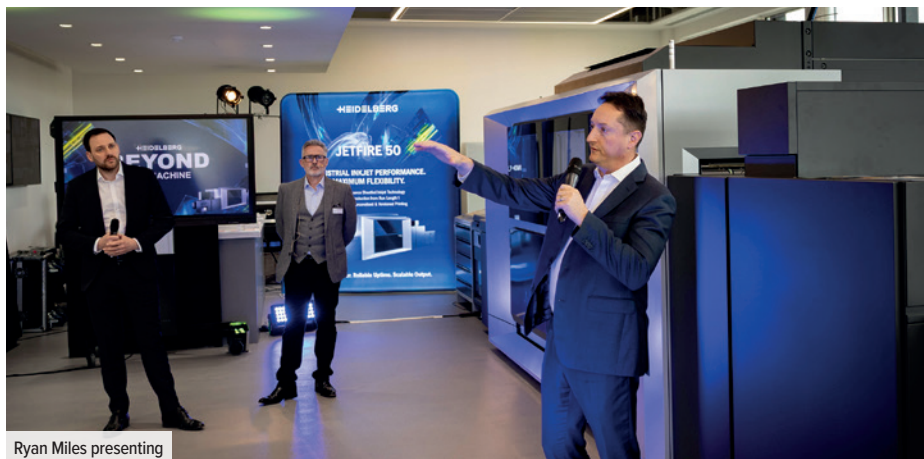
The HEIDELBERG Jetfire 50 took centre stage at HEIDELBERG's BEYOND THE MACHINE event, held at the Stockley Park Showroom recently. A full house of customers from across the UK, Ireland and Nordics experienced the press in operation within a fully integrated, real-world production environment.

The event demonstrated how the Jetfire 50 along with the other digital presses of HEIDELBERG, Versafire LP and LV, operate seamlessly with the Prinect system in an intelligent workflow, orchestrating every stage of digital print production from job submission to finished output.

Unlike in traditional demonstrations, the Jetfire 50 was presented as part of a live production setup already delivering measurable results. This practical approach allowed visitors to see firsthand how intelligent workflow automation can simplify complex processes and unlock new levels of efficiency, transforming digital print operations.

By combining advanced inkjet technology with intelligent workflow management, the Jetfire 50 enables print businesses to achieve maximum efficiency, consistent quality, and profitable production, even for single-copy jobs and highly variable print runs.

During the event, attendees saw how HEIDELBERG's workflow tools automatically coordinate job preparation, scheduling and production processes, with minimal manual intervention. The integrated system can even make autonomous decisions in real time, helping streamline operations and improve turnaround times.



Ryan Miles presenting

The live demonstration highlighted how HEIDELBERG's ecosystem connects digital presses, workflow software, and production management tools into a single intelligent environment, allowing printers to respond quickly to changing customer demands while maintaining productivity and cost efficiency.

Beyond the technology, the event also highlighted HEIDELBERG's strength as a long-term partner. Visitors experienced how the company supports customers through their digital transformation journeys, with a comprehensive framework of technical service, customer support, application expertise, and a robust supply chain.

HEIDELBERG's strong investment in service infrastructure ensures that customers are not only equipped with industry-leading technology but also backed by the expertise and responsiveness required to maximise uptime, optimise performance, and scale with confidence.

Attendees were also able to observe the entire Jetfire-Prinect production flow in



action. The BEYOND THE MACHINE event was designed to showcase HEIDELBERG's vision of connected, automated print production environments where hardware, software, and services work together to maximise value for print businesses.

"Our goal is to move the conversation beyond the hardware," said Ryan Miles, Managing Director of HEIDELBERG UK. "While print quality remains critical, true competitive advantage today comes from a fully connected ecosystem that drives productivity, flexibility, and profitability."

For more information about the Jetfire 50 and the HEIDELBERG digital ecosystem, please visit the HEIDELBERG website. ■ www.heidelberg.com





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SNUGGLE joins Sedex in commitment to social and environmental sustainability

SNUGGLE LTD became a Sedex member in February 2024 and recently undertook their first independent SMETA audit, joining the world leading organisation in their latest commitment to supply chain sustainability.

The company is dedicated to being a responsible business, managing their operations and supply chain in a way that safeguards workers, communities and the environment.

Sedex's technology and services help companies such as SNUGGLE to source more sustainably. The platform and solutions provided empower businesses with the practical tools, data analysis and insights needed to drive more socially and environmentally responsible practices in their both own operations and with suppliers.

SNUGGLE will use Sedex technology and data tools to map the supply chain in more detail, keep live risk assessment audits and better understanding of continuous working conditions which drive positive impacts for employees and our customers.

"Sedex is delighted to welcome SNUGGLE LTD as a member. We welcome their commitment



to sustainable business, and look forward to supporting them to achieve their social and

environmental sustainability goals." – Jon Hancock, CEO, Sedex

Snuggle Ltd is transforming the future of fashion production with a smarter, faster and more sustainable way to decorate and manufacture garments on demand. Serving the apparel, textile and fashion industry, the company helps brands move at the speed of trend while reducing waste, risk and unnecessary inventory. Its digital garment decoration and agile production model enables rapid customisation, short runs and scalable fulfillment with premium quality at every stage.

Through 15 years of trading, Snuggle Ltd empowers businesses to produce only what is needed, improve efficiency and make more responsible sourcing decisions. With the systems to cope with orders of one to being able to produce in excess of 50,000 garments a day, their customers range from digitally native ecommerce fashion brands to some of the largest retail fashion giants and corporate companies globally. Visit their website for more information.

www.snuggle.co.uk • www.sedex.com

The Kingly Academy – a living European manufacturing environment

The Kingly Academy operates inside a working European textile facility, existing to share real knowledge from within a certified European manufacturing environment. It is where sustainability, craftsmanship, and responsibility are demonstrated in practice, not theory.

The Kingly Academy through education shares knowledge with those who value standards. Operations are validated through:

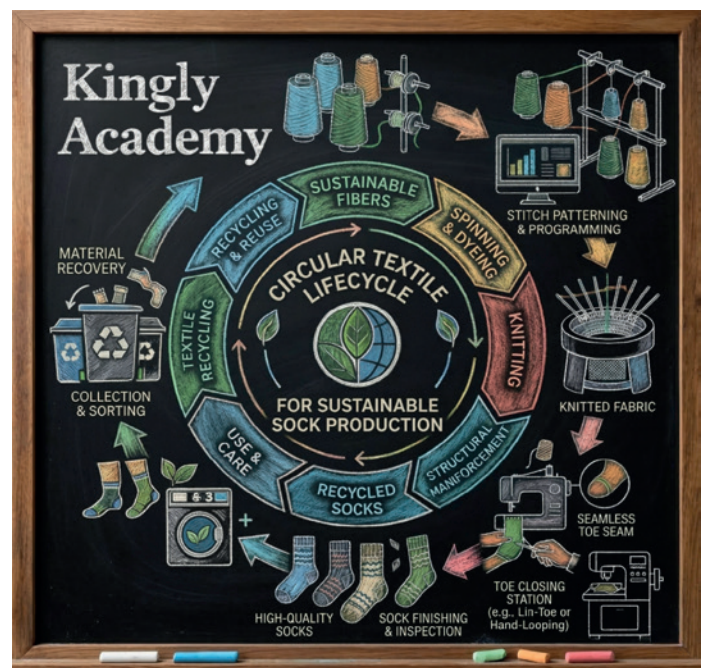
- EcoVadis Platinum Top 1 percent globally
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- Global Recycled Standard GRS
- ISO certified European manufacturing
- Cradle to gate lifecycle analysis

The Academy demonstrates how responsible textile manufacturing operates across people, process, and product.

The Kingly Academy

works with individuals and institutions aligned with:

- Ethical business and fair wages
 - European Union manufacturing standards
 - Transparency and traceability
 - Certified sustainable production
 - Long term responsibility
- This is education for those who understand that integrity must be built and protected.
- Schools and universities
 - Technical institutions
 - Young professionals and educators
 - International representatives and ambassadors
- Including official diplomatic visits such as the British Ambassador, recognising Kingly as a benchmark for responsible European manufacturing.
- Participants engage directly in:
- Advanced knitting and textile production
 - Cut and sew craftsmanship
 - Precision quality control



- Certified sourcing and sustainable materials
- Brand positioning and ethical commercial strategy

To learn more about Kingly sustainability in practice visit: www.wearekingly.com/kingly-academy



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PARASOLS KEEP CUSTOMERS COVERED AND ENGAGED



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Keep customers comfortable while showcasing their brand.

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New transparent and silver stocks on stickers and labels

If you're selling stickers and labels, you've now got two new ways to make them look a lot more premium. Route1Print have added Transparent Polyprop and Silver Polyprop to their range, both available on sheets and reels, giving you more flexibility and more margin potential.



Make Your Labels Stand Out

The Gloss Clear Polyprop is perfect for that clean "no-label" look, ideal for food, home and personal care products where transparency and a high quality finish matter. It's also suitable for direct food contact and skin-safe applications, making it a solid choice for a wide range of uses.

The Gloss Silver Polyprop brings a bold metallic finish designed to stand out, making it ideal for beverage labels like vodka, beer and water bottles where shelf impact is key.

Whether your print customers want something subtle and premium or bold and eye catching, you've now got both covered, ready to go with Route1Print fast turnaround.

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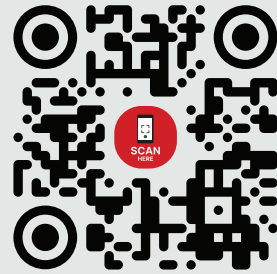
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D-rated customers and why you need to fire the worst

Not all customers are good for business (some need to go)!

Stuart Mason says, there's a common belief among print business owners that 'a customer is a customer.' It sounds sensible, even responsible, but it's flawed logic.

It's one of the most damaging assumptions you can make. Not all customers are good for your business, while some help it grow, others quietly drain your time, your profit and your energy.

The difference becomes clear when you view your customers using two simple measures: how much time they demand and how much profit they generate.

At the top end, you have your AWESOME ("A") customers. These are the ones every business wants more of. They value what you do, pay properly and don't create unnecessary friction. They trust your advice, pay on time and often refer others. They are simply AWESOME.

Most importantly, they generate strong profits without taking up excessive time. These customers are not just good to have; they are the foundation of a strong, scalable print business.

Next are your BASIC ("B") customers. These are still solid clients, but they require more effort and typically deliver slightly lower margins. They might need more communication or reassurance, but they are still worth having. In most print businesses, B customers make up a large part of the client base.

The opportunity here is to improve them, gradually moving them towards "A" by tightening processes, improving pricing and setting clearer expectations.

Then come your CAUTION ("C") customers, where things start to become less efficient. These clients take up more time than they should while delivering below average profits. They may question everything, push on price or create friction that slows you down. They are not disastrous, but they are not helping you either. If left unmanaged, C customers often drift into something far more problematic.

That is where your DANGER ("D")

customers sit. These are the ones that consume large amounts of your time while contributing little in return. They are often difficult to deal with, slow to pay and quick to complain. They rarely refer others and are typically focused on price rather than value. The issue is not just that they are hard work; it is that they pull your attention away from the customers who drive your business forward.

The reality is, with DANGER customers, you're not making profit.

The real danger is how much time you spend trying to please them. Every hour spent chasing issues, revising quotes or dealing with unnecessary problems is time that cannot be invested in your best clients. While you are tied up with low value work, your Awesome customers are receiving less attention than they should.

This REALLY matters. Your best customers may not complain, but they will notice when communication drops or service levels slip. At the same time, your competitors are actively trying to win them. Every one of your top clients is on someone else's prospect list, and if they begin to feel overlooked, they will not necessarily warn you. They will simply move on.

When you look at your business through the lens of time and profit, the picture becomes clear.

The most valuable customers generate strong returns without draining your resources, while the least valuable absorb time without delivering meaningful profit. This is not an emotional judgement; it is a practical one. Growth depends on investing your time where it produces the greatest return.

One of the biggest mistakes business owners make is believing they can turn difficult customers into great ones if they just try harder. This rarely happens. The behaviours that define low value

Keeping The Wrong Customers Is BAD For Business



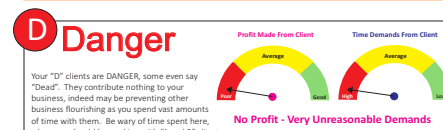
Action Point: Look after your "A" clients. If the only time they hear from you is when you're trying to sell them something then look out for "Perceived Indifference". Remember, every one of your competitors wants YOUR "A" Customers.



Action Point: You really want to work with "B" customers and progress them towards "A" as quickly as you can. "B" customers are the lifeblood of your business, treat them well, progress them towards "A".



Action Point: You will re-align your "C" clients to become at LEAST "B". Communicate the "rules of the game" and make sure payments etc are done to suit YOU. You'll find that the majority of your "C" clients will become "B". Remember, YOU GET WHAT YOU TOLERATE.



Action Point: You need to remove "D" clients from your business, recommend them to a competitor. Your "D" clients need to CHANGE. These clients are not driving your business forward. Remember your competitors are actively selling to your "A" and "B" client base. Are you too busy servicing "D's"? Get them to "B" or lose them.

"I want to grow my business and you're telling me to SACK clients, are you nuts That's exactly what you need to do if you have "D" clients, or get them to play the game by YOUR rules. "D" clients contribute NOTHING to your business yet you spend most of your time with them. Meanwhile, your competitors are targeting your "A" and "B" clients. That's not good!

customers are usually ingrained. They do not value your work in the same way your best clients do, and no amount of extra effort will fundamentally change that.

The solution is not about making impulsive decisions, but about being deliberate. Your "A" customers should be protected and nurtured. Your "B" customers should be developed. Your "C" customers need structure and clearer boundaries. And your "D" customers either need to change or be removed.

Most businesses do not have a shortage of customers; they have the wrong mix of them. Too much time is spent on those who contribute the least, while not enough attention is given to those who contribute the most. How crazy is that?

If you want to grow your business, the answer is not always more customers. It is better ones. Because while "A" customers build your business, "D" customers quietly hold it back. ■

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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Guillotines – Manual and Electric.....	Elmstok
Heat Press.....	NovaChrome UK
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
HP.....	Granthams Graphic Technology
HP Indigo and UV inkjet labels.....	Baker Labels
Incentive Marketing.....	PrintOn
Indexes.....	Duraweld
Inkjet Consumables for LFP.....	Perfect Colours
Konica Minolta.....	Connect Print
Kyocera.....	Connect Print
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Large Format Printers from HP.....	Perfect Colours
Large Format Printers from HP.....	Stanford Marsh
Leaflets.....	Flexpress
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Magazine Production.....	The Magazine Production Company
Magazine Printing.....	The Magazine Production Company
Marketing Solutions.....	Xerox
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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
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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
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Something to share?

SELF ISOLATION

Self isolation is getting so bad I'm starting a real crush on my room mate – and we've been married for more than 20 years.

IDEAS FOR A MUSICAL

A guy kept boring his friends by going on and on about his ideas for a musical based on his life.

Eventually one of them said to him, "Look man, there's no need to make a song and dance about it!"

A GOLF CLUB WALKS INTO A BAR

A golf club walks into a local bar and asks the barman for a pint of beer.

The barman refuses to serve him.

"Why not?" asks the golf club.

"You'll be driving later," replies the bartender.

THE BIG MOUNT EVEREST

I built a model of Mount Everest.

My son asked, "Is it to scale?"

I replied, "No... it's to look at."

THE SKYDIVING INSTRUCTOR

I went skydiving today for the first time. This guy strapped himself to me, we jumped out of the plane. As we plummeted he said, "So how long have you been an instructor?"

TALLBOY STORY

The CEO of IKEA was just elected president in Sweden. He should have his cabinet together by the end of the week.

FOR THE KIDS

A man finished baby-proofing his house and his wife says, "Aw, honey, I thought you said you didn't want to have kids?"

He responds, "I don't. Let's see them get in now."

SLEEP MORE SOUNDLY

As people age, do they sleep more soundly? Yes, but usually in the afternoon.

MY CHILD

I was dismayed this afternoon when my wife told me my six-year-old son wasn't mine. She then said I need to pay more attention at school pick up.

JOB SEARCH TOP TIP

At a job Interview...

"What are your strengths?"

"I take matters in my own hands."

"Okay, thank you. We will contact you."

"No, I will contact you."

NIGHT THEFT

Someone broke into my garage last night and took a bunch of stuff, including my limbo stick! Seriously, how low can you go?

CATS CAN'T PLAY GAMES

Why are cats so bad at video games? Because they can only press paws.

OPERATION CHECK, PLEASE

Doctor: "Would you have the money if I said you needed an operation?"

Patient: "Would you say I needed an operation if you thought I didn't have the money?"

COOKING KALE

Pro tip: if you add coconut oil to your kale. It makes it easier to scrape it into the bin.

DID YOU ENJOY THE FILM?

Two goats wandered into the junkyard and had a field day. One of them spent a particularly long time bent over a spool of film. When he was finished, the other goat came over.

"So, did you enjoy the film?"

The goat replied, "To tell you the truth, I liked the book better."

STOP DRINKING

My doctor has advised me to stop drinking. It's going to be a massive change for me. I've been with that doctor for 15 years.

JOSH WHO?

My daughter called me at work to say I had received a call from "Josh" at the bank regarding my account.

Returning the call to my bank, the operator asked what Josh's last name was. I explained that he hadn't left his last name.

Then she asked for his department, and I said that I didn't know that either.

"There are 1500 employees in this building, sir" she told me rather sharply.

So I asked her for her name.

"Danielle," she said.

"And your last name?" I asked.

"Sorry," she replied, "we're not allowed to give last names."

REVIVED 45

A man was going bald and told his friends he was going to get a rabbit tattooed on his head as it was a lot cheaper than an implant or a toupee.

His friends asked how getting a rabbit tattooed on his head would help?

The man replied, "Well, at least from a distance it will look like hair."

BEWARE NOT PARTICULARLY PC

I bought some new perfume for my girlfriend last week. It smells of breadcrumbs but the birds love it.

WITH THIS RING

A girl went to a palmist to have her hand read.

"I see that you are in love with a tall man with a front tooth missing," the palmist said to her.

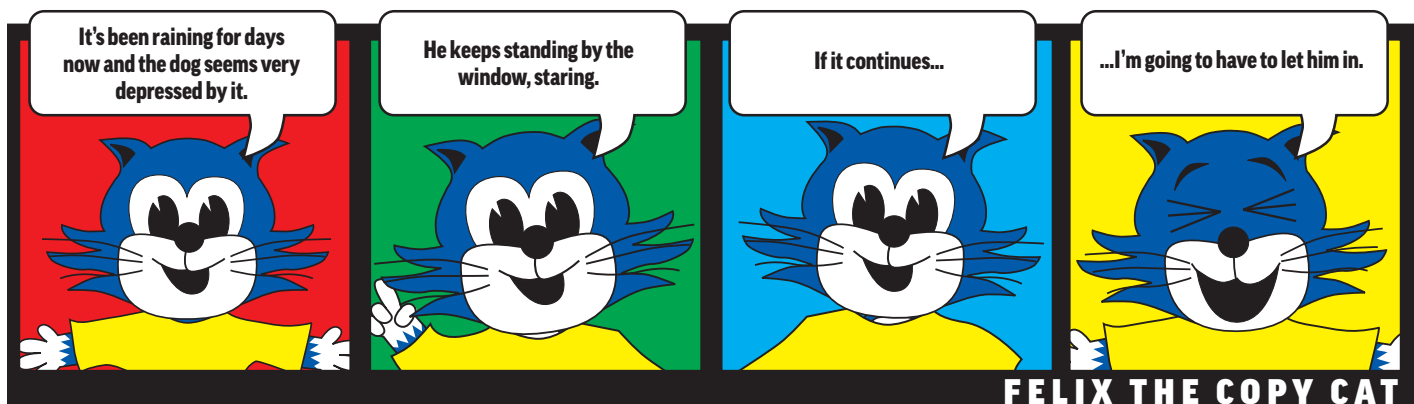
"That's right," was the reply.

"I see that he has ask you to marry him and his name is Bill Jones," the palmist said.

"That's marvellous," said the girl. "How can you tell that from the lines on my hand?"

"It's not the lines I am reading," the palmist said, "It's the ring you are wearing. I gave it back to Bill two weeks ago."

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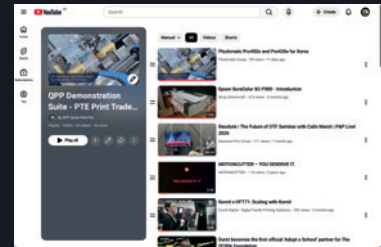


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