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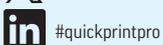


Learn more about the Xerox Versant 280 Press and the end-to-end ecosystem that supports it.



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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

March into April

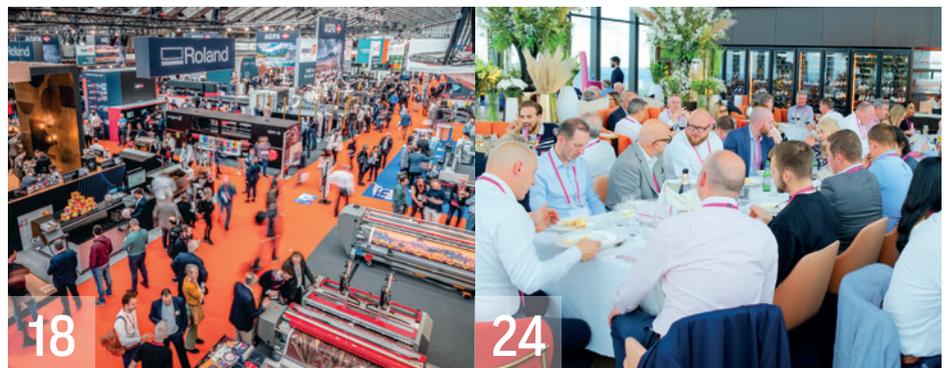


Like most quick print pro printers, we love April; to and fro work in daylight, and our lovely customers now have a spring in their step.

Those who require guidance and look a bit sheepish deserve your eggstra special attention – more printable Easter puns on page 24.

As you peruse these pages, please check out our print trade partners' advertising, as you will discover encouragement to move up a gear in May.

Peter, Have an eggcellent Easter, Foulkes



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Bluestar doubles capacity with Horizon Investment

Bluestar Print Finishers has doubled production capacity with the addition of a Horizon HT-300 iCE Trimmer running nearline with its existing Horizon BQ-500 iCE Binder from IFS.

The Ilford print finisher's investment completes the production vision of Managing Director Lee Harvey that began with the installation of the Horizon BQ-500 iCE Binder in 2023. He explains: "We always planned to have the trimmer. It was just a case of making the space and sorting things out. The BQ-500 really advanced production and we knew there would be a bottleneck which is why we were always going to add the trimmer. From the moment the trimmer was installed it has doubled our capacity."

As a result, Bluestar Print Finishers can confidently offer next day, and in some cases, same day deliveries. Lee states: "Our customers are under greater pressure to meet tighter



IFS Account Manager Simon Cox (left) with Bluestar Print Finishers Managing Director Lee Harvey.

turnaround times. For them to outsource that work they need to be sure they can meet their clients' expectations. Now that we have the trimmer completing work straight off the binder, we are much more confident in our ability to turn work around faster. We can offer 24 hour turnaround times and even same day deliveries for some orders."

He continues: "The other day we

had a 3,000 run and five minutes after coming off the binder the trimmer completed the final book. It allows us to complete two production stages almost as fast as one. It also frees up our guillotine to concentrate on other work."

The Horizon HT-300 iCE Trimmer is a next generation single knife three side trimmer with fully automated setup features. It has a maximum production speed of

trimming up to 1100 books per hour or 300 cycles per hour for increased productivity. New auto book thickness measuring and table angle adjustment help achieve accurate and clean cuts with precision automation.

It features cloud-based iCE LiNK workflow that provides access to an intuitive easy to use dashboard. It reports real time production analysis for improved efficiency and profitability, remote update capabilities and scheduled maintenance resulting in less downtime. The information is accessible via smartphone, tablet or desktop PC and the software is designed for simple integration with MIS systems using open APIs. It enables up to the minute reportability and fully automated workflow using JDF/JMF data.

Concludes Lee: "It has been really good. We always knew this is the set up that we needed, and IFS helped us achieve that."

www.ifsl.uk.com

Hardy signs boosts efficiency with Bubble Free Pro

Staffordshire based professional and digital signage company Hardy Signs has opened up about the impact of its new Bubble Free Pro flatbed applicator from Soyang Hardware, saying an improvement in overall efficiency is allowing the company to take on new work and projects.

Founded in 1993, Hardy Signs offers a range of signage and related services to the market including external and internal signage, illuminated signs, digital signage and large format print. Working with both local and national customers, the company delivers end to end signage packages to support clients throughout the entire process.

This approach means Hardy Signs is committed to constantly improving all areas of production, as well as bringing in new staff to support its ongoing growth strategy. This included the addition of new General Manager Brian Cook, who joined the business in June last year.

One of Brian's first tasks was to improve efficiency and develop the process of manufacturing signs. In a previous role at another company, Brian had purchased two machines, so soon identified the need to bring in an additional device at Hardy Signs to expand its capabilities.

Internal discussions led Brian to meet with the team at Soyang Hardware, from which the



company had purchased several other machines. (the sister company of Soyang Europe). From here, it was soon decided that Hardy Signs would take on a brand new Bubble Free Pro flatbed applicator, taking delivery of the machine in November 2024.

Capable of mounting and laminating a wide range of materials up to 60mm thick, the Bubble Free Pro can be supplied in three sizes, offering maximum working widths of 1,450mm, 1,640mm and 2,140mm. Offered with a five year on-site warranty, the machine can be operated by one member of staff from either side, offering excellent flexibility to the user.

"The new machine enables us to laminate various materials; we're able to application (app)

tape products more easily and it has reduced the bottle neck on the existing roller laminator," Brian said. "On top of this is the quality of work we can now produce, as well as reduced contamination and the ability to weed out items more effectively.

"The install team was very efficient in getting the machine into our vinyl room. The trainer was able to demonstrate the machine to eight of our team, who soon picked up the basic principles."

Having been up and running for several months now, the team at Hardy Signs has used the machine across a range of work including laminating UV printed ACM panels and vinyl prints, as well as to apply tape to Foamex panels and to weed out excess vinyl and application tape from pieces.

"The new machine has improved efficiency, giving us an opportunity to take on more work with the existing team," Brian said. "We are now able to look at larger projects with reduced lead times to meet our clients' requests.

"It is true to say that when you get one of these machines you don't know how you coped without it. It enables us to process both small and large batches through the works with improved efficiencies and reduces bottlenecks in the process."

www.soyang.co.uk

Plockmatic Group acquires Coating Technology



Jan Marstorp, CEO of Plockmatic Group (left) and Tony Michiels, Business Development Manager LED Coater, and founder of SP Tec Spare Parts International s.l.

Plockmatic Group has announced the successful acquisition of all intellectual property (IP) and related technology for its LED coating solution from Tony Michiels, Business Development Manager LED Coater, and founder of SP Tec Spare Parts International s.l.

This acquisition finalises the consolidation of LED coating technology under Plockmatic Group, including production logistics, spare parts management, and customer support. This step further strengthens Plockmatic Group's position in delivering advanced, sustainable coating solutions for the digital printing industry.

The collaboration between Plockmatic Group



and Tony Michiels began several years ago, resulting in the development of a versatile LED coating technology designed for both inline and offline printing configurations. Compared to traditional UV coating technology, this LED solution offers enhanced energy efficiency and reduced environmental impact.

Moving forward, both Tony Michiels and Marc Prade, Systems Software Engineer & Support, will continue to support the growth of the LED coating business as integral members of the Plockmatic Group team.

"With the acquisition of the LED coating IP and

technology, we are well positioned to expand our capabilities, better serve our customers, and extend our reach across key markets," said Jan Marstorp, CEO of Plockmatic Group. "We remain committed to providing sustainable and reliable solutions that meet the evolving needs of the digital printing industry."

Plockmatic Group looks forward to continued collaboration with Tony Michiels and Marc Prade and remains dedicated to advancing LED coating technology to support the industry's shift towards more sustainable practices.

www.plockmaticgroup.com

MIMAKI CARDBOARD CARTRIDGES SUSTAINABILITY AWARD

Mimaki, distributed in the UK and Ireland by Hybrid Services, has been recognised with the Sustainable Product award at the Sign Industry Awards 2025, held alongside Sign & Digital UK. The award for its cardboard ink cartridges highlights Mimaki's commitment to reducing environmental impact, with its innovative packaging solution playing a key role in making printing more sustainable.

Developed as an alternative to traditional plastic ink cartridges, the cardboard versions significantly reduce plastic waste without compromising performance. By incorporating more readily recyclable materials, Mimaki is helping print providers lower their environmental footprint while maintaining the high standards expected from its inks.

The cardboard cartridges are now available for an increasing number of ink types, including the newly introduced SS22 Sustainable Solvent inks, which are an option



Andy Gregory with the Sustainable Product Award

for the Mimaki CJV200 printer/cutter. Offering a GBL free solution, Mimaki's SS22 inks deliver the same high quality output with a lower environmental impact, making it an attractive choice for sign and graphics companies looking to improve sustainability in their operations.

The Sign Industry Awards celebrate excellence in the signage and display industries, and

winning this category reinforces Mimaki's continued investment in developing more sustainable printing solutions.

Hybrid Services' Sales Director Andy Gregory commented: "We're delighted that Mimaki's cardboard ink cartridges have been recognised with this award. Sustainability is an increasingly important consideration for our industry, and innovations like this

show that real progress is being made. We'd like to thank everyone who voted for us – it's great to see such strong support for positive environmental change in print."

Hybrid Services continues to support its customers with Mimaki's market leading printing and cutting solutions, ensuring businesses can adopt greener working practices without compromising on quality or productivity. As part of this commitment, Hybrid has run an innovative rebate linked recycling programme in the UK for Mimaki solvent ink cartridges since 2008, helping customers manage their print waste responsibly while benefiting from cost savings. "Our long standing recycling initiative, alongside the introduction of sustainable ink packaging, demonstrates Hybrid's proactive approach to reducing waste and promoting environmentally responsible printing," Gregory concludes.

www.hybridservices.co.uk

The Stationers' Company innovation excellence

The Stationers' Company is steeped in history, but, as the Innovation Excellence Awards demonstrate, their eyes are always on the future. This is one of the most active Livery Companies in the City of London, with around 90 percent of the 1,000 members working in or connected to the UK's communications and content industries. These include trade and academic publishing, newspaper and magazine publishing, journalism, printing, packaging, paper making, stationery, greeting cards, office products, and related intellectual property, archival and digital businesses.



Innovation Excellence Awards 2025

The Innovation Excellence Awards celebrate the achievements of the most creative and forward thinking participants in these highly dynamic industries. Sponsoring these awards gives brands the opportunity to align themselves with these innovators, share the media profile achieved

through a concerted PR campaign, and enjoy a glittering champagne reception, lunch and ceremony at the historic Stationers' Hall.

Join in supporting and celebrating the communications and content businesses of the future. Sponsorship opportunities for the 2025 awards are now open.

Contact Vida Barr-Jones or Kate Howell, Co-Chairs, Innovation Excellence Awards 2025 if you would like to find out more.

Closing date for sponsorship is 30th April 2025. www.innovationexcellence@stationers.org.uk
www.stationers.org

INNOTECH LAUNCHES PETS IN PRINT 2025



The search for the pawfect print colleague is back!

Innotech Digital has launched the cuddliest competition of the year: Pets in Print 2025. Last year, entries came from across the print industry, and Juno Charlton, the Chief Welfare Officer for Type Creative, was awarded the top dog trophy.

Kieran Dallow, Marketing Manager for Innotech, says, "Following the success of last year's inaugural competition, we wanted to make this year even bigger. We have a new judge and are looking forward to a cascade of cuteness."

The criteria for entry are: 1, Make sure your pet is wearing the Pets in Print bandana; 2, Your pet must be photographed in the work environment; 3, Give a description of the role your pet plays in the workplace with as much detail as possible; and 4, Post your masterpiece on social media, tag Innotech, and use the hashtag #PetsInPrint to make it count

The bandanas are available on request by emailing sales@innotechdigital.com and pictures can be posted on any social media platform.

The judges include industry pet lovers Colin Sinclair McDermott (aka the Online Print Coach), Carys Evans from Karis Copp Media and Jack Gocher and Kathryn Ridout from Eye on Display.

"I am delighted to have been asked to help judge this year's Pets in Print competition which spreads cheer across the entire industry! Last year saw a huge variety of pets sporting the vibrant yellow Innotech bandana and I can't wait to see this year's entries" says Carys Evans, Account Manager at Karis Copp Media

Kieran continues, "Many of the entries last year were of dogs so we have timed the competition to coincide with Crufts this year. However, this is the Pets in Print Trophy, and we will absolutely consider all office pets. We are expecting lots of creativity, but putting a bandana on your office cat is done at your own risk!"

Not only will your pet get a chance to shine, but the winner will earn the ultimate title of 2025 Pets in Print Champion—plus some fun surprises from Innotech. www.innotechdigital.com

STANFORD MARSH GROUP NAMED QPP PREFERRED SUPPLIER OF THE MONTH

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Stanford Marsh Group has been awarded QPP's Preferred Supplier of the Month, solidifying its position as the UK's leading independent provider of wide format printing solutions. Specializing in the built environment and manufacturing sectors, Stanford Marsh offers a comprehensive range of products, including wide format inkjet plotters, graphics printers, and multifunctional CAD systems. Their portfolio features industry-leading brands such as Canon imagePROGRAF and Océ, HP PageWide XL, DesignJet, and Latex ranges, and EPSON wide format printers. Notably, they are an authorized HP DesignJet and PageWide XL Warranty Provider and Service Centre.

Beyond traditional printing, Stanford Marsh provides expert guidance on 3D printing solutions from Stratasy's, Desktop Metal, and Makerbot, as well as Autodesk software for AEC and MFG segments. They also offer Context and Colortrac wide format scanners, Ricoh MFD systems, and a range of finishing equipment, including Neolt trimmers and laminators. With a commitment to full after-sales service and consumable support, Stanford Marsh ensures clients have the tools and expertise needed for optimal printing efficiency.

For more information, visit www.stanfordmarsh.co.uk, call 01905 458000 or email, info@stanfordmarsh.co.uk

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Graphtec Distribute new Mutoh HydrAton 1642

Graphtec GB has announced that they are the exclusive UK distributor for the new Mutoh HydrAton 1642. The 64" / 1625 mm roll-to-roll printer features innovative water based UV technology and is now available in the UK from Graphtec GB.

The first demonstration unit will soon be available to view at Graphtec GB's showroom in Wrexham. Resellers can order samples now and arrange demonstration visits when the machine is installed.

Tom Kneale, Managing Director of Graphtec GB, says, "This is such an exciting machine from Mutoh. We have been looking forward to its availability since it was first shown at drupa last year. At a time when companies are looking to provide more sustainable and environmentally responsible printing solutions, this water based, UV-curable printer provides low-VOC, low odour and non hazardous printing."

HydrAton 1642 is powered by AQUAFUZE, an advanced UV-curable water based ink technology developed by Fujifilm. AQUAFUZE adheres to a wide range of substrates, including non-porous materials, without the need for primers or adhesion promoters. The thin yet durable



printed ink film offers excellent scratch resistance without requiring an overcoat, making it ideal for wallpapers, retail décor, indoor signage, and public space applications.

Tom adds, "The ink in the new HydrAton complies with the highest safety and environmental standards, with a low volatile organic compound (VOC) content of less than 15%. The ink is free from Substances of Very High Concern (SVHC), so it meets regulatory standards aimed at safeguarding both operators and the environment. It is classified as GHS hazard free, which means it does not require any hazard markings. This all reflects the printer's commitment to safety without compromising on performance."

AQUAFUZE is GREENGUARD Gold certified,

and MUTOH is working towards additional certifications for interior and building materials in Europe, reinforcing its commitment to sustainable printing.

The Mutoh HydrAton 1642 operates at significantly lower temperatures (30-50°C) compared to conventional industrial latex and water based resin ink printers. This ensures compatibility with heat sensitive substrates and reduces energy consumption and CO₂ emissions.

"The HydrAton is one of the most eco-responsible solutions in its category. And with two AccuFineHD print heads, it delivers high speed and high quality prints with improved ink placement accuracy, reduced banding and ensuring sharp details like fine lines and small text," he says.

Tom Kneale concludes, "All the Mutoh sign and display and direct to object printer range is backed up by Graphtec GB's excellent support and service. The new HydrAton is available exclusively from us in the UK, and we will be offering samples, demonstrations, training, consultancy and support to all our UK resellers."

www.graphtecgb.co.uk

LIYU EXPANDS X LINE RANGE WITH NEW UV FLATBED

Liyu England has added more options to its already popular X Line range, making it easier for print professionals to find the right fit for their business. Following the early February launch of the X Line Hybrid, the latest additions include an upgradable entry level industrial flatbed printer, a high precision digital cutter, and an eco-solvent roll printer – each designed to offer reliability, versatility, and room to grow.

"These machines are built to help businesses enter the industrial large format arena without the normal associated costs. The upgradable X line range allows customers to print smarter, faster, and with more flexibility," says Eddie Tucker, Managing Director of Liyu England. "Whether you need high speed production, precision cutting, or an efficient eco-solvent solution, the X Line range delivers."

X LINE FLATBED PRINTER (2512 AND 3020)

The new X Line Flatbed printer



is designed for high volume production and focuses on precision and efficiency. Available in two sizes – 2512 (2.5m x 1.2m) and 3020 (3m x 2m) – this model features advanced Ricoh Gen6 printheads for sharp, high quality output. Even this entry level flatbed comes with an

upgradable head system, remote control vacuum zone system and media alignment pop up pins.

It also includes instant UV LED curing, which reduces drying time and energy consumption. A robust twin motor vacuum system securely holds materials, including rigid substrates, glass, and cardboard, without the need for frequent masking.

The 'Just Add Heads' technology offers cost effective scalability. Businesses can start with a smaller configuration and easily add up to 16 printheads as demand increases, ensuring long term growth without needing to replace the machine.

X LINE DIGITAL CUTTING MACHINE

The X Line digital cutter has been designed with budget in mind. It is built for precision and versatility, making it ideal for a range of cutting applications. Its automatic camera positioning system ensures accurate cutting, even on complex patterns. Its biggest secret is its ready built chassis, which makes it robust, reliable, and modular. The X Line cutter is almost an out of the box solution without the big build normally associated with cutters this size.



Its high powered vacuum ensures materials stay in place during cutting, whether you're working with vehicle graphics, reflective vinyl,

or other specialised materials. The cutter is equipped with various tool options for different materials, offering maximum flexibility for diverse projects.

X LINE ECO SOLVENT ROLL PRINTER

The new X Line Eco Solvent Roll Printer is built for print professionals



who need speed, precision, and reliability. With four Epson i3200 print heads, it delivers sharp, high quality prints with vibrant CMYK colours, ideal for everything from banners to vehicle wraps. A print width of 3200mm allows you to handle large jobs easily, while printing speeds of up to 85m² per hour keep productivity high.

The eco-solvent inks ensure long lasting, durable results, and the built-in drying system with fans means prints are ready to go immediately. Plus, with easy to use Photoprint RIP software, managing jobs is simple, so you can focus on delivering high quality work to your customers.

Available now through Liyu England, and trusted resellers – Atech and Perfect Colours. To book a demo, visit www.liyu-england.com

For more information, contact sales@liyu-england.com or call 0800 368 9289



Ever tried negotiating with a clock?

At Solopress, we built our business around fast turnarounds. Our deadlines and our customers' deadlines have always been one and the same, so getting print out of the door as promised has always been our priority. The result? An unrivalled **99.6% despatch rate**.



Epson Unveils Monna Lisa ML-16000JQ

Epson is introducing announces a new direct to fabric digital textile printer designed for jacquard fabrics. The Monna Lisa ML-16000JQ delivers direct to fabric double sided printing on jacquard fabrics, meeting the needs of fashion designers looking to enhance their creativity by seamlessly integrating vibrant colours with intricate woven patterns.

The Monna Lisa ML-16000JQ stands out with its advanced and far more efficient double sided printing feature. This allows it to automatically recognise pre-printed fabrics and produce prints on both sides with differing colours. This unique capability enhances customisation, engendering greater creative freedom for designers and allowing for new possibilities in textile design.

The ML-16000JQ deploys a high precision recognition system that captures the exact position and shape of fabric patterns, optimising colour assignment with greater accuracy. This integrated software adapts to various fabric types, ensuring superior precision and reducing waste typically associated with traditional printing methods.

Incorporating 16 state of the art Epson PrecisionCore printheads, the ML-16000JQ offers eight colours across four ink families from Epson GENESTA - Acid, Reactive, Dispersed, and Pigment. These versatile inks deliver unparalleled quality across a spectrum of fabric, from natural fibres to cutting-edge plant-based textiles like coconut and banana.

A more sustainable approach to digital textile printing with Monna Lisa

With the Monna Lisa ML-16000JQ, Epson



continues to lead the way towards integrating creativity and sustainability in the textile industry, redefining the future of fabric printing.

Digital textile printing with the Monna Lisa ML-16000JQ provides a more sustainable approach compared with traditional analogue printing as follows:

Reduced resource consumption: Digital printing technologies use less electricity and water compared to traditional printing methods. This reduction in resource usage is crucial for minimising environmental impact, especially in water-scarce regions.

On-demand printing: The Monna Lisa ML-16000JQ allows for on-demand printing, which means that fabrics can be produced as needed rather than in large batches. This approach helps to minimise waste, as it reduces the surplus stock that often results from overproduction in traditional printing processes.

Less chemical waste: Digital printing uses advanced ink formulations, such as Epson's GENESTA inks, which are designed to meet stringent environmental standards. Many of these

inks are ECO PASSPORT certified and compliant with regulations such as GOTS and bluesign, which ensures that they are less harmful to the environment.

Quick turnaround and flexibility: With fast setup times and adjustable designs, the Monna Lisa ML-16000JQ promotes efficiency and flexibility in production. Designers can produce only what is necessary, incorporating trend changes without the need for extensive retooling or material waste.

Double sided printing: The printer's capability to recognize pre-printed fabrics and accurately reproduce designs on both sides with different colours not only enhances creativity but also reduces the number of fabrics needed to achieve complex designs, thereby cutting down on material wastage.

Product lifecycle management: Digital printing allows for modifications and updates to designs even during production runs. This adaptability means that companies can be more responsive to trends and customer demands without over-production.

www.epson.co.uk

swissQprint – the future of large format printing

Visitors to Fespa 2025 in Berlin will discover the new swissQprint flatbed range. A completely redesigned mechanical foundation, 23% higher output and 10 colour channels for extended versatility are the prime features. Also in the spotlight: the Karibu roll to roll printer and a wide ranging application gallery.

Supported by its worldwide distribution network, swissQprint will be showing visitors to Fespa in hall 27, stand C60, how they can reposition their business and operate with high profitability.

The Swiss manufacturer will be presenting their full range in Berlin from 6 to 9 May 2025. Two printers represent the new generation of machines with which swissQprint heralded a new era



in flatbed printing this January: The successful Nyala model, now in the 5th generation and 23% faster than its predecessor, as well as the high end Kudu flatbed printer, now with a maximum output of 341 m²/h.

Best experienced live:

“These printers’ combination of productivity and precision is best seen to be believed. The same is true of their multifunctionality and

versatility. In addition to various add on options, they offer ten freely configurable colour channels,” says Adriano Gut, Key Account Manager at swissQprint.

The dedicated roll to roll printer on the stand, Karibu, is set to surprise with its unique features aimed at high efficiency along with exceptional capabilities such as varnish embellishment and haptic prints that would normally be

expected only from flatbed printing.

Visitors will discover a colourful variety of inspiring flatbed and roll to roll printing applications – neon printing included – at printing demonstrations as well as in themed application worlds. They will also learn about the reliability and longevity that contribute to swissQprint systems’ high ROI.

www.swissqprint.com

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Model shown, Mimaki CJV200-160. Prices exclude VAT, delivery, install and training. Ink pack required.
Offers subject to availability and may be withdrawn at any time. See website for all offer T&Cs. E&OE.

01270 501900
hybridservices.co.uk

Mimaki launch Tx330-1800 and Tx330-1800B



Hybrid Services, Mimaki's distributor for the UK and Ireland, has announced the introduction of two new direct to textile printers: the Mimaki Tx330-1800 and Tx330-1800B. The Tx330 Series offers extensive textile printing capabilities, able to print on a variety of materials with minimal wastewater. In contrast to conventional textile printing processes that require pre and post processing equipment, the Tx330 Series streamlines production into a more space efficient solution - ideal for users with limited space. FESPA, to be held in Berlin (6th-9th May 2025) will mark the EMEA debut of the Tx330-1800 and the unveiling of further details concerning both printers.

The Tx330 Series drives the transformation of the textile industry towards waterless, high quality solutions, as well as for apparel manufacturers, who look for a printer which offers both quality and sustainability. The printers are equipped with dual ink set capability to seamlessly switch between textile pigment inks and dye sublimation inks, further diversifying application possibilities. Unlike conventional dye inks, these solutions simplify the process with a straightforward printing and heat fixation

procedure. This eliminates the need for extensive facilities for water supply, drainage and wastewater treatment, as well as the dyeing expertise needed to operate, making digital textile printing more accessible.

The Tx330-1800 allows for seamless printing on both fabric and paper in one machine, ideal when producing textile signage and interior fabrics. Meanwhile, the Tx330-1800B uses a space saving belt conveyor to stably print on stretchy, thick, and thin fabrics commonly used for apparel, ideal for producing short run and varied apparel in small spaces, such as offices, schools, and retail stores.

Arjen Evertse, General Manager Sales EMEA at Mimaki Europe, comments, "Looking at today's textile market, we anticipate that the demand for textile products produced on-demand and locally will continue to grow. So, with that in mind, we released two products which are easy to use, versatile and sustainable, for those printers looking to incorporate textile printing capabilities within a small space, without compromising on capabilities and quality.

"The ink versatility aspect of these printers tackles the important concern of industrial water

pollution, of which traditional textile dyeing alone contributes around 20% to. Utilising textile pigment and dye sublimation processes, Mimaki's latest printing solutions remove the need for the large amounts of water typically required in post-processing, creating a much more resource efficient process with almost no water used at all – while also significantly reducing energy consumption."

The Tx330-1800 Series utilises Mimaki's "330 Engine", providing the same sharp details, smooth colouring and accurate colour printing as other entries in the 330 Series due to smooth gradation expression and high-density printing capabilities.

To accompany the Tx330 series, Mimaki is also introducing TxLink5 textile RIP software. This latest version of the TxLink software is designed to further improve the workflow in environments with multiple printers, which allows for users to manage their printing processes more efficiently.

The Tx330-1800 and Tx330-1800B will both be available for the textile and apparel market in June 2025.

www.hybridservices.co.uk

Drytac's Global launch of Polar Frost Air

Drytac, the manufacturer of self-adhesive materials for the large format print and signage markets, has announced the global launch of Polar Frost Air, a new translucent matte polymeric PVC film with an embossed pearl finish that becomes the latest addition to the Polar product range.

Suitable for use in both indoor and outdoor applications, Polar Frost Air features a subtle embossed finish that replicates the elegant look of etched glass but at a more affordable price point.

Coated with a clear permanent adhesive that is protected by a two sided PE coated release liner with bubble free technology, this makes installation both simple and clean for the user.

The film can be applied onto glass and other smooth, flat surfaces, making it ideal for projects such as privacy and decorative glass applications



in high end office spaces, interior décor and retail displays.

For added flexibility, the new material can be used printed or unprinted to enhance the look of any environment. Polar Frost Air is compatible with eco-solvent, latex/resin, and UV printers and is supplied with a five year durability across interior and exterior applications.

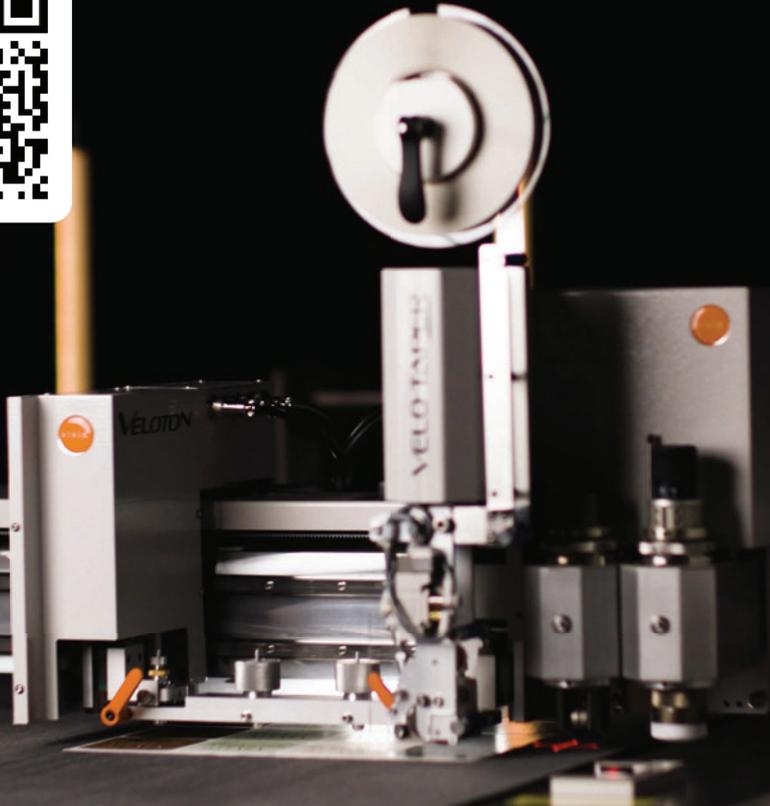
"Drytac is known for delivering high quality

materials that meet the needs of a wide range of projects," says Dennis Leblanc, Senior Product and Business Development Manager at Drytac. "Polar Frost Air fits seamlessly into our lineup, offering an easy to apply solution without the mess of wet installation. It creates a stunning frost effect, perfect for high end graphics and decorative applications."

www.drytac.com

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The era for creators

Martin Christie had not attended the Photography Show since before the lockdown. It had previously been an annual pilgrimage to the NEC, particularly during earlier iterations and when you couldn't get information at your fingertips without leaving home. Many events have faced challenges in regaining their former attendance, especially as an increasing number of individuals conduct their research and make final purchases from their desks rather than in person at such gatherings.

The exhibition itself is a little different from many in that it combines trade and public over the four days, assuring a busy atmosphere and means exhibitors have a wider range of enquiries. Some marketing people may have to field questions they don't have a public relations answer to.

Happy to report the show seemed to please everyone, with a good range of products and plenty of visitors. In the past, there have been times when it looked like it had lost its way a bit, much like the photography market itself in changing times. It looks like it is very much back on track with interest in everything from shooting to editing, print production, and even a working film lab on site.

The buzzword, however, and there is always one — is creator. This very much follows the Adobe theme of the creative democracy which I have mentioned before, and proposes the concept that modern tools, including AI, will enable even the novice to achieve artistic heights regardless of experience or skill. While I may be sceptical about the details, there is no doubt this is the popular hype of the moment.

Of course, most of this creativity will be directed at social media rather than print, but when it does impact us, I have no doubt that more traditional wisdom will still be at a premium.

It was reassuring to see that so many people still recognise the importance of real-life contact in reviewing

products and services, and perhaps quite a few more now appreciate it. We all have learned when trying to quote on those awkward enquiries that if only the customer would come in and explain what they actually wanted it would save a lot of time and confusion. It's especially galling when, after lots of back and forth, you get a simple dismissive response that they've found a better price without a chance of discussing a fair comparison. There's no substitute for hands-on experience, which is better than judging things at a distance.

There was certainly plenty of tactile interaction for camera fans available at the expo, with all major brands making their latest models available along with lenses and other accessories. I always try to avoid a recommendation for the best bike kit to buy as it's a very personal preference, probably like a violin or a golf club. You need to pick it up and feel if it's right for you, not just read the specification or the price.

Of course, there were a number of stalls exclusively devoted to phone cameras and their associated paraphernalia, but at least now, with a more realistic approach, they were just one option for capturing images and not the exclusive future. Certainly, I, for one, was content to snap images from Excel on my Nokia more conveniently and certainly more discreetly than with my bulky Nikon DSLR.

Apart from products on show, you could fill your day with talks and demonstrations

of software on a number of platforms, and the Adobe stage, in particular, had a packed daily programme of topics featuring techniques in Photoshop, Lightroom and Premier Pro, which I was pleased to see dealt with more practical solutions than AI generated ones. While you couldn't ignore artificially created alternatives, it was good to be reminded that other options were available. More on that to follow.

COPYRIGHT CLARITY AND THE PRINT REALITY

I often find at Exhibitions — which is one of the good

reasons for visiting them — a little gem of knowledge in one of the smaller stands less in the limelight than the major players, and in this case, it was actually unmanned and almost unnoticed from none other than HM Government. It contained a stack of free handbooks entitled *A Photographer's Guide to Copyright* and is an excellent, simplified guide to the basics of law we often have to justify at the print-on-demand counter. As in many creative industries, copyright is a concept that often seems to have been completely bypassed by technology and



public access to media.

You can get more detailed information directly from the Intellectual Property Office at any time — www.gov.uk/ipo.

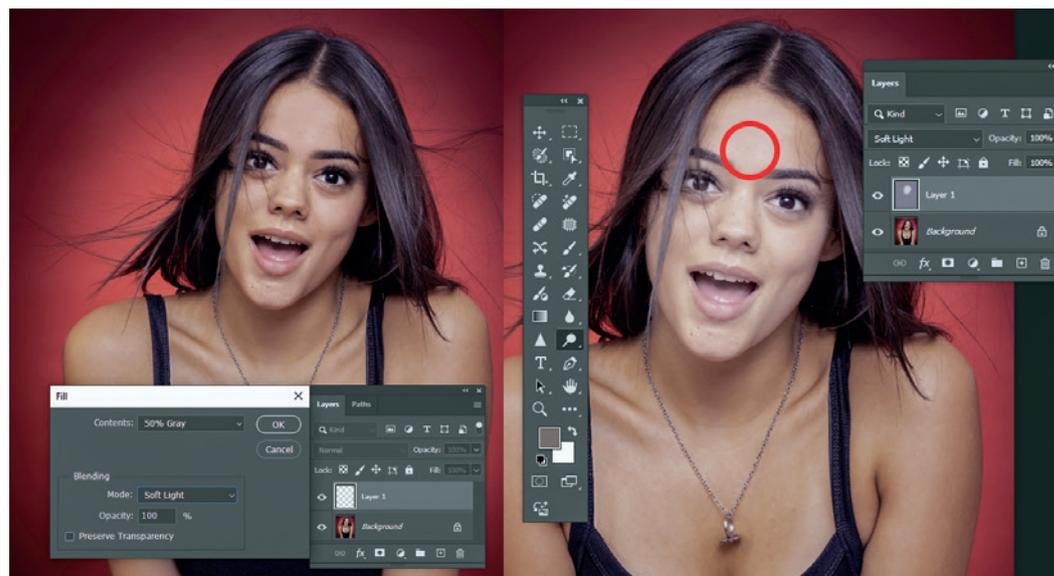
Good to see printing still had a place in the overall scene, and though few of the big players would expect a photographer to buy a large format printer, they could at least demonstrate the possibilities of using a professional print service equipped with one. Inevitably, the very impressive print samples are made from high-quality sources rather than the rather inferior feeds we generally have to deal with. It's great to have twelve-colour capabilities and be able to match ninety percent of Pantone swatches, but when most of your custom come from poorly-lit or badly-prepared files, it's not a prime concern.

Significantly, AI image manipulation does not currently extend to making adjustments for print, so this is still very much a manual judgment based on screen appearance. Intelligent selection of colour and items, including people, can help considerably, but there is still plenty of scope for more old-school refinement.

HUMAN TOUCH VS. AI PRECISION: REFINING IMAGES FOR PRINT

Last month, I featured how to use levels or preferably curves together with layers in Photoshop in order to create non-destructive copies of an original going forward to print. You can have any number of adjustment layers to fine-tune an image depending on how long you want to work on it and how complicated you want your workspace to be. If you are only using a single monitor it can soon get very cramped for space.

Those adjustment layers may also be made of selective masks, whether isolating people or backgrounds, for example (Select > Select and



Mask) if you save them as a separate layer. The selection options are getting more sophisticated with the use of AI but it's good to get to know the basics of selection in order to anticipate how they will react, and why they will sometimes fail. Often, it's not quite knowing what to select because the computer is not viewing an image; it's simply comparing pixels rather than producing a pleasing appearance overall.

That is in the eye of the beholder, after all, not the algorithm.

Back in the days of the darkroom, when a light source shone on photoreactive paper, we developed very creative ways of either holding back or pushing parts of the image to vary the intensity of exposure. We might just use our hands, bits of card with cutout holes and shapes. I even had a selection of cocktail stirrers for fine details. This manual dexterity was called Dodge and Burn, titles which will be familiar to Photoshop users if not their actual origin.

It's not only a nod to traditional skills that Adobe has chosen to retain these names, but because they work in digital terms in a very similar manner, but in this case able to affect the highlights, midtones and shadows depending on their presence in the image. Now you can, just like Levels

and Curves, use a duplicate adjustment layer to apply these tools, but a much more advanced technique that professionals have been using for years is to apply a fill layer of 50% grey.

This is, of course, midway between the extremes of pure white and pure black, so it is a much more sympathetic option in terms of colour balance than just trying to push the exposure one way or the other, and therefore also non-destructive.

Don't be alarmed if you appear to have painted over your original image with a grey veneer; simply change the blend mode of that layer to Soft Light, and it will magically reappear. Now, working exclusively on that grey layer, you can use a dodge or burn brush — set at maybe 10% opacity — to light or darken any parts of the image you wish. Generally, you will be working with the midtones as that is your 50% grey platform, but you can work on highlights and shadows if needed.

The beauty of working with a gentle hand tool, rather than letting AI decide which parts need adjustment, is that you can blend in colour and exposure much more subtly and gradually than would otherwise be the case so you can hardly notice it's been edited at all.

This technique is just as good on landscapes as it is on

facial features with images that are rarely properly exposed, and most importantly allows a little human perspective on what looks realistic rather than artificial. You can, of course, find much more information online, as all I can do is point you in the right direction in this limited space, and a lot of it is better seen visually on the screen than in words and pictures.

There are a lot more interesting editing tools coming from Adobe in the next few months as I have been dipping into Photoshop's Beta version where features are trialled before general release. And they will be really useful in the print room once they come on mainstream.

I'm pleased to say they continue what is almost a hybrid theme in combining both human and AI relationships, which is what I have always suggested. If you take all of the skill out of an operation, it can become almost too perfect and a little dull and unimaginative. After all, we humans still need a bit of creative thrill and achievement now and again to keep our interest in the workplace.

But, however advanced the technology, our limitations in print-on-demand will always be the quality of the input from our customers, and we can only hope that the era of the creators will be successful. ■

Baroness May is The Printing Charity's 2025 President



The Printing Charity has announced that Theresa May has accepted the charity's invitation to become its 2025 President. She will be the keynote speaker at the charity's 196th Annual Luncheon, which will

be held in the City of London on Thursday 13th November 2025.

Now a Member of the House of Lords, Baroness May served as Prime Minister of the United Kingdom between 2016 and 2019, only

the second woman to hold the office. Prior to that, she held a total of 14 ministerial or shadow ministerial posts, including roles as the Conservative Party's first female Chairman, and one of the longest-serving Conservative Home Secretaries. She was the Member of Parliament for Maidenhead for 27 years, standing down in 2024. A dedicated champion for encouraging more female Conservative candidates and MPs, she is a cofounder of campaign group Women2Win.

Baroness May began her career at the Bank of England, also holding posts at the Association for Payment Clearing Services (APACS) as both Head

of the European Affairs Unit and Senior Adviser on International Affairs.

Baroness May said: "Print plays a vitally important part in ensuring that as many people as possible can have access to information they need to know. While the ways in which we receive information has proliferated over the years, I know through a long career in politics – and the many thousands of campaign leaflets I have delivered – the vital role that print plays, and will continue to play, in terms of getting a message across. I am therefore delighted to be the Printing Charity's 2025 President."

www.theprintingcharity.org.uk

HYBRID SERVICES STAFF REACH 20 YEAR MILESTONE

Three long serving staff at UK and Ireland Mimaki distributor Hybrid Services have recently reached the milestone of 20 years' continuous service with the company.

Showroom manager, Richard Williams reached the two decade mark in December 2024. Joining the company in 2004 with an already established career in the print industry, he added valuable experience at a time when wide format inkjet printer development was happening at a rapid pace. "I have seen the print industry progress enormously," Richard recalls. "Continuous improvements in the technology have made hardware faster, more reliable and with higher quality output. It's always been a privilege to see our customers' businesses benefiting from Mimaki's printing and cutting systems."

Joining Hybrid at the beginning of 2005, Louise Williams (no relation to Richard) started as the company's receptionist and is now responsible for purchasing, stock management and machine logistics. Reflecting on how Hybrid's processes and warehousing have evolved over the last 20 years, Louise recalls, "Our current warehousing and systems make a



Richard Williams and Louise Williams

real difference to how we operate with Mimaki and our reseller partners on a day to day basis. It's been a pleasure to work so closely, and for so long with so many great people at Hybrid and our partners."

Only a few months after Louise, the third colleague to join the company in quick succession was service engineer Ian Mason, who continues to support customers and reseller partners with his technical expertise. "We've worked hard to ensure our customers get the very best from their investment in Mimaki technology, and the corresponding commitment



Ian Mason

Hybrid continues to make with its support team confirms that," states Ian. "I'm now part of a team of 18 engineers on the road, with eight further tech support and customer service colleagues

back in the office. It makes a huge difference."

All three started at Hybrid during the company's first decade of operation and join colleagues Ginny Mitchell and Duncan Jefferies who hit the 20 year service milestone in 2021 and 2022 respectively. Managing Director John Roberts celebrates so many of the current team working for the company for such a length of time. "We have a wonderful mix of people at Hybrid, with a team that shares a common goal, represented by staff who have been with us for many years.

"Richard, Louise and Ian have all given tremendous service to Hybrid, our partners and our customers, and I'd like to thank them for their efforts over the last twenty years."

www.hybridservices.co.uk

DRYTAC'S DENNIS LEBLANC IS PROMOTED

Drytac, the manufacturer of self-adhesive materials for the large format print and signage markets, has announced the promotion of Dennis Leblanc to the role of Senior Product and Business Development Manager.

With over three decades of experience in the industry, Dennis will now oversee the global footprint of current Drytac materials and will provide valued input for the development of new solutions. He will work closely with both the UK and Canadian manufacturing plants and R&D facilities to ensure that Drytac's products meet customers' needs across the world.



Dennis takes on his new position having served as Senior Business Development Manager for North America at Drytac for the past 18 months. Here, he helped extend the reach of Drytac across the region, working with a wide range of

customers in both the US and Canada.

Prior to this, he spent seven years as Drytac's Territory Manager in Canada, serving Eastern Canada and the Greater Toronto Area, again playing a key role in driving regional growth for the business.

"We are delighted to promote Dennis, a long serving member of the Drytac team, to this new, global role," Hayden Kelley, CEO of Drytac said. "Given his success in supporting growth in North America, I'm looking forward to seeing the impact he has on other markets around the world."

www.drytac.com

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FESPA Global Print Expo



Michael Ryan, Head of Global Print Expo, FESPA, offers us an insight into its forthcoming show hosted at Messe Berlin, 6-9 May.

FESPA Global Print Expo 2025 will offer endless possibilities for print and signage professionals from around the world and will be the ultimate meeting point for Visionaries in 2025. Whether you're looking for the latest products, want to network and share ideas with like minded peers or you want to see how you can capitalise on opportunities for business growth, FESPA Global Print Expo 2025 and its co-located events is the ideal place for you!

Preparations for the return of FESPA Global Print Expo 2025, European Sign Expo and Personalisation Experience are well underway. We're thrilled to be back in Berlin for this year's event with our new strapline 'Where Visionaries Meet', which shines a spotlight on our forward-thinking FESPA community.

From the 6-9 May 2025, at Messe Berlin, Germany, the co-located events will be a pivotal meeting point for forward thinking Visionaries in the print sector to connect and share their thoughts on the future of the industry; explore current trends; and see an array of new technologies, solutions, media and consumables across specialty print and signage.

'WHERE VISIONARIES MEET'

Our strapline for this year's exhibition is 'Where Visionaries Meet', which places emphasis on you, FESPA's global community — visitors, exhibitors, award winners, Association Heads and more — and positions our 2025 events as the ultimate connection point for Visionaries to meet. Through our strapline, we want to illustrate the wider importance of exhibitions and the opportunities they deliver as a collaborative and connective environment.

In an ever evolving industry like ours, it is vital that we are consistently looking forward. How can we guarantee a sustainable future? How is AI impacting the sector? The possibilities for our community are endless and we look forward to highlighting them at our 2025 events.

A STRONG EXHIBITOR LINE-UP

Central to the exhibition is our exhibitors, which we have already over 550 confirmed, across digital, screen and textile printing, these include: AGFA, Anhui Dingxing Textile Technology Co. Ltd, Brother, Canon, Durst, Ecker Textiles, Fujifilm, GraphicTAC Film, Kongsberg Precision Cutting Systems, Mutoh, PrintFactory, Roland and swissQprint.

FESPA events are always a key launch platform for many of our exhibitors and over the years, we have witnessed some of the most pivotal launches in the print and signage industries.

At this stage, we are pleased to confirm that we already have over 50 confirmed launches across all of the events. So, if you're a printer in search of the latest technologies, a signmaker wanting to explore new software, or looking into the value of personalisation, we're confident that the event will offer value to you.

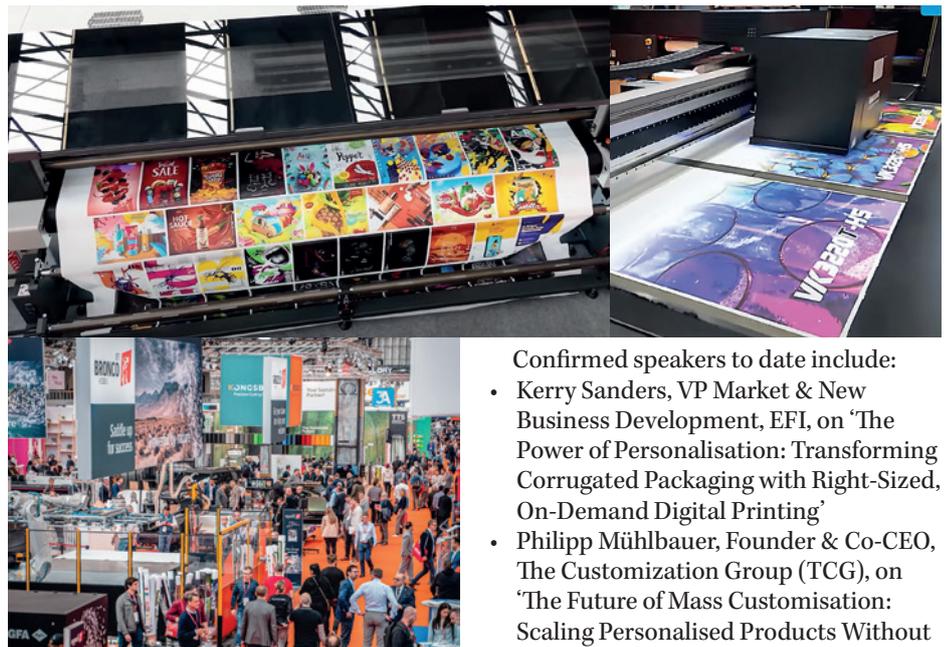


CO-LOCATED EVENTS

Visitors to **European Sign Expo** will have the opportunity to connect with like minded business professionals from across the signage industry. Located across two halls (Hall 3.2 and Hall 4.2), the co-located event will showcase cutting edge products and solutions across channel lettering, digital signage, dimensional signage, engraving and etching, LED and sign solutions. In addition, European Sign Expo will unite print sector Visionaries from around the globe to discuss which transformative developments will shape the future of signage.

The 2025 event will introduce its new Pavillion area, focused on innovative and emerging members of the signage industry. Adopting the format of a lively high street, this space will be illuminated by the vibrant products showcased by participating exhibitors. The pavilion will feature cutting edge technologies across digital signage, LED and software. Confirmed participants include Verbox, Polarstar and Fast Digital Publicate.

This year's **Personalisation Experience** will provide visitors with valuable insight into the value of integrating customisation into their business offering. Visitors will be able to network with a host of experts, explore the latest customisation enabling solutions and products, and discuss how personalisation could help shape the future of their business and the wider print industry.



A COMPREHENSIVE FEATURE PROGRAMME

Alongside the co-located events, visitors will have the opportunity to attend the **World Wrap Masters** and the **FESPA Awards 2025**, and the all-new **SmartHub** feature.

Comprising of an exhibition space and a series of expert-led conference sessions, the **SmartHub** feature will explore trends, including sustainability, automation, AI and more, for garment decoration, apparel production and interior décor. Visitors to the feature can also attend a series of production tours.

Confirmed speakers to date include:

- Kerry Sanders, VP Market & New Business Development, EFI, on 'The Power of Personalisation: Transforming Corrugated Packaging with Right-Sized, On-Demand Digital Printing'
- Philipp Mühlbauer, Founder & Co-CEO, The Customization Group (TCG), on 'The Future of Mass Customisation: Scaling Personalised Products Without Losing Efficiency'
- Jeroen van Druenen, Director, Jubels b.v., on 'The Importance of Personalisation in Direct Mail: The Power of Print'
- Joanne O'Rourke, Fine Art & Textile Designer, MA Fine Art, on 'Customisation, Personalisation & Scalability in Textile Design'

We're inviting the readers of **Quick Print Pro** to join us in Berlin this May. **By using code FESM531 when registering before 8 April 2025, you will be able to purchase a ticket at the early bird rate of €50.** ■ www.fespaglobalprintexpo.com

Winning business through innovation

How Tri Signs Ltd used the Veloblade Nexus and Easymount Hybrid to gain new business

Tri Signs Ltd was founded in January 2022 by Peter, Dan, and Lisa, after they were made redundant from their previous jobs at a sign company. Determined to take control of their future, they decided to start their own sign making business. They quickly secured a small workshop, purchased a printer, laminator, and a van and from that moment on, the business has experienced rapid growth.

Three years later, Tri Signs Ltd has expanded significantly. The company now operates from larger, more modern premises, has invested in additional equipment, and is running two large format printers alongside their latest purchase, the Veloblade Nexus, Flatbed Digital Cutter.

Tri Signs Ltd primarily serves the housing market, producing and installing development signage such as stack signs, hoardings, marketing suites, and health and safety signage across most of the UK, from their base in Hampshire.

As the company grew, outsourcing complex cutting jobs became a major bottleneck. Increasing demands for folded trays, monoliths, and cut letters meant that relying on third party suppliers added extra costs and increased lead times. To maintain competitive pricing and meet delivery expectations, the team recognised that investing in a cutter was essential.

After researching several options, the



Veloblade Nexus

team knew the Veloblade Nexus was the best fit for their needs. The cost was very competitive, with low running costs, and had all the functions they required.

Tri Signs Ltd attended two demonstrations, one at a client's premises and another at Vivid's head office, which gave them confidence in the system's capabilities. They decided to proceed with the purchase, confident that it would help streamline their operations and unlock new business opportunities.

Since installing the Veloblade Nexus, Tri Signs Ltd has been using it extensively for various cutting tasks, including:

- **Cutting and folding ACM (Aluminium Composite Material) for tray signs**
- **Cutting acrylic for detailed signage**
- **Cutting correx for health and safety signage**

The system's efficiency has been transformative. For example, cutting Correx sheets is now so fast that by the time one sheet is boxed, the next is already finished, significantly reducing production time.

From installation, the support from Vivid's customer service team has been excellent.

Whether providing remote assistance or sending engineers on-site, the response has been prompt and effective.

As well as their investment in the Veloblade Nexus, Tri Signs Ltd also purchased the Easymount Hybrid, a

multi-patented laminator and application table. Tri Signs Ltd faced significant space constraints while expanding within the signage industry due to the large size of their equipment. They already owned an Easymount roll laminator with a load table on one side and a dismantable table on the other, which occupied valuable floor space. During a visit to the Vivid showroom to explore the VeloBlade Nexus, they discovered the Easymount Hybrid. Recognising its potential to reduce their laminating footprint by nearly half, Tri Signs saw it as an ideal solution. The decision to invest in the Easymount Hybrid was primarily driven by the need to optimise space. However, the upgrade also delivered an unexpected benefit, it significantly increased the speed and efficiency of laminating and graphic application.

Investing in the Veloblade Nexus and Easymount Hybrid has been a game changer for Tri Signs Ltd. The system has not only increased production efficiency and reduced costs but also expanded the company's service offerings and gained new clients. Just four months after installation, the team cannot imagine running the business without it.

"The Veloblade was worth every penny. It's made us more efficient, improved our product quality, and gained us new business. We're excited about what the future holds with this system." Lisa Cloete, Tri Signs Ltd
www.vivid-online.com



Easymount Hybrid



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Introducing KODAK Production Satin Poster Paper

Brand Management Group (BMG), the brand licensee for KODAK Wide-Format Media, introduces KODAK Production Satin Poster Paper, 200gsm, a quality poster paper at an economical price! This coated, semi-matte paper has a silk finish for crisp, photographic images. It is ideal for numerous applications and is compatible across Latex and UV printing platforms.

“KODAK Production Satin Poster Paper, 200gsm, can save print providers money and expand their profitability on large quantity, everyday poster projects while still providing the exceptional quality that comes with the KODAK brand,” says Dan Halkyard, Senior Product Development Director for BMG.

KODAK continues to focus on developing printing products that reduce the environmental impact of printing with this FSC certified



(C115319) paper. KODAK Production Satin Poster Paper, 200gsm, is also available in

convenient 1372mm rolls.

<https://kodak-emea.globalbm.com/en>

Love Paper Week, A Big Success

The brand new Love Paper event gained attention from around the world bringing the print, paper and paper based packaging industries together to raise awareness of the advantages of paper among businesses and consumers.

The inaugural Love Paper Week was hailed as a resounding success after a large number of companies and organisations around the world got involved to spread the message that paper is a highly sustainable, effective and attractive medium.

Taking place in February, the event was a five day campaign of raising awareness of the environmental benefits of paper and paper based packaging. Using a combination of social media messages, graphics and videos, email footers, virtual backgrounds and Love Paper Week branding, it aimed to increase the knowledge of paper, as well as the paper, print and packaging industries, among consumers, clients and colleagues on a national and international scale.

“The aim of the initiative is to inform a wide range of people about why paper is such a sustainable, effective and attractive medium,” explained Josh Birch, Campaign Manager for Two Sides UK.

GLOBAL SUPPORT

The activity for Love Paper Week comprised a series of social media posts, each giving a different fact on paper that highlighted its important role in sustainability. The posts covered topics ranging from packaging and education to forest growth and the environmental impact of paper compared to online media.

Along with thousands of views of the social media posts, stories on the initiative were also published in publications such as PrintWeek and Packaging News, while a number of companies and industry organisations lent their support by highlighting the campaign on their websites, including the Professional Publishers Association, Denmaur, Fedrigoni and Reach Printing Services, who posted: “As part of Love Paper week, we asked the Reach Printing team: ‘Why do you love print?’. Michael Brown, Commercial Director, said ‘I love



paper because it’s a sustainable choice, whether it be your local newspaper printed with responsibly sourced newsprint or the paper packaging a delivery arrives in. Paper can be recycled and used again which is kinder to the environment.”

Further afield, messages of support also came from the Federation of European Producers of Envelopes and Light Packaging (FEPE) and LEIPA Group. Love Paper Week also ran internationally in North and South America, with each region having their own landing pages.

FEPE posted: “We are proud to support the Love Paper Campaign, promoting the attractiveness and sustainability of print, paper and paper packaging. This dedicated week is an opportunity for the industry to come together and champion paper and sustainability.”

AN ANNUAL EVENT

The first Love Paper Week is just the beginning of an annual event that will gradually increase in activity and engagement, informing and educating more and more people about paper and its sustainable advantages.

“We are delighted at the response to the first Love Paper Week,” said Birch. “The goal is to grow the event year on year to be a truly recognised week amongst the industry, businesses and consumers. We want to mobilise everyone in the world of paper, from direct mail and print publishers to sack paper and corrugated card, to celebrate Love Paper Week every year.”

www.lovepaper.org/lovepaperweek

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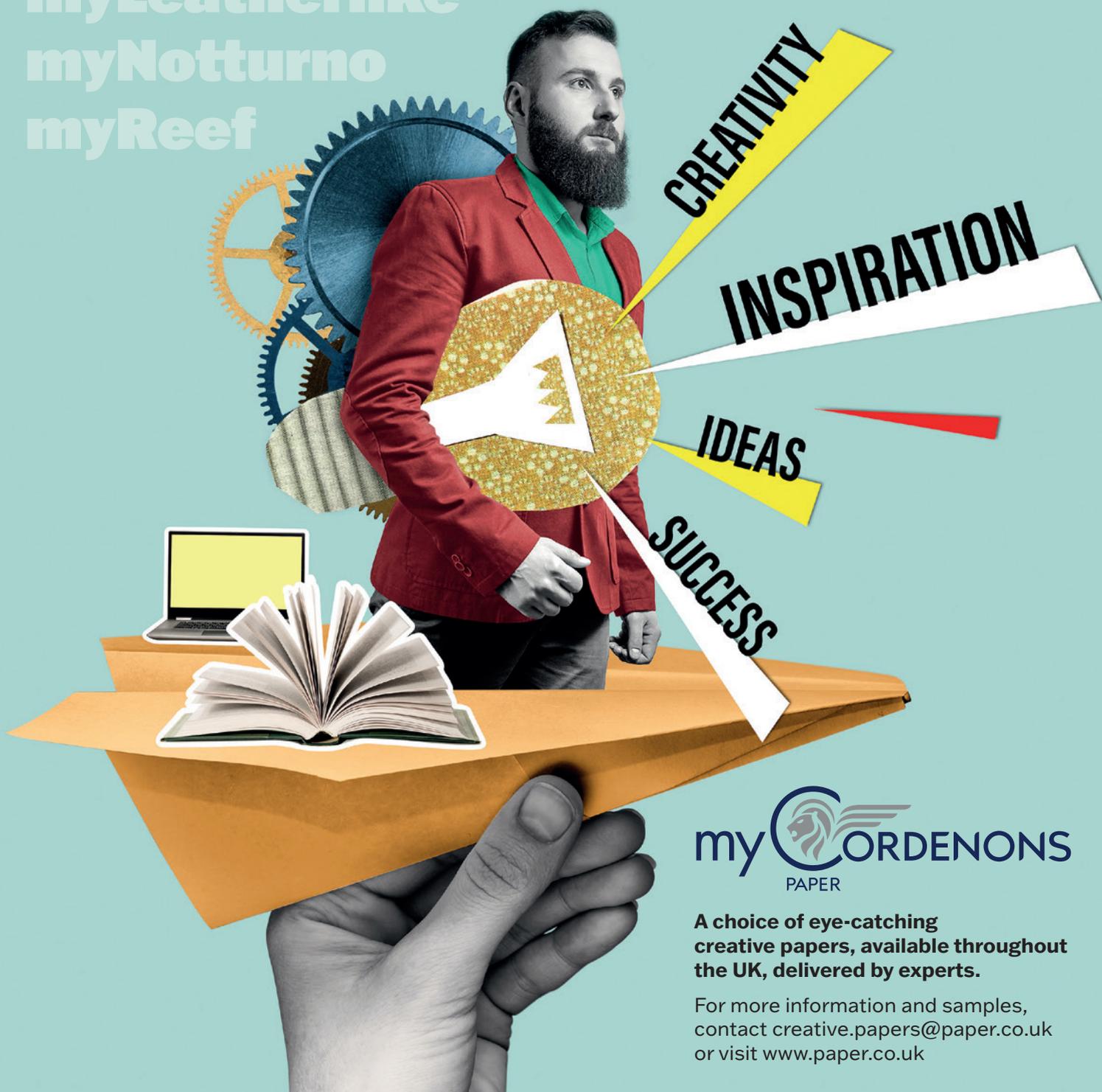
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IPIA establishes framework to propel industry growth

The Independent Print Industries Association (IPIA) has embarked on a new chapter of leadership and progress by implementing a series of key strategic reforms – while welcoming expert talent to its Council. The goal of its new structure is to strengthen the association’s delivery of membership support and print industry stimulus.

As part of the IPIA’s two-year rotational leadership structure, Charles Rogers (Portland Media) has moved to President, Alasdair Browne (Abbot Print) has stepped up to Chair, and Mark Stephenson (Fujifilm Europe) has become Vice Chair. These strategic appointments ensure continuity while introducing fresh perspectives to the IPIA’s vision and operations.

DRIVING PROGRESS



Alasdair shared his enthusiasm on taking up his new role: “I see the future of the IPIA as a dynamic, collaborative hub – where dedicated professionals in print work together with passion and purpose. As Chair, I am privileged to have an opportunity to influence the IPIA’s future development path – a direction that has been so well established by my dynamic predecessors. But best of all, I owe the IPIA for this opportunity to collaborate on a regular basis with other passionate print professionals.”

Mark emphasised his passion for positively contributing to the UK print industry through his position: “What a privilege to be involved with the IPIA and be provided the opportunity to

contribute towards its growth and influence. The association goes from strength to strength, supporting members and promoting the brilliance of print – all with great enthusiasm and a real sense of fun.

“I can only see the scope of the IPIA being broadened as momentum continues to build. Our New Narrative for Print initiative for example has the potential to not only stimulate new demand for print – but will raise awareness of how amazing our industry is to work in and attract a more varied demographic of young people to engage with it.”

Charles expressed his confidence in the new leadership team and the Association’s continued positive momentum: “These structural changes reflect our ongoing mission to evolve and strengthen the IPIA for long term success. With Alasdair and Mark in their new roles, and an ever growing network of dedicated professionals, we are well positioned to drive meaningful initiatives and support our members in new and impactful ways.”

EXPERT TALENT

The IPIA is also proud to announce the election of three new Council Members, reinforcing the association’s reputation as an energetic and progressive force

dedicated to fostering collaboration and growth within the print industry.

Sarah Lees, Head of Marketing and Communications at Compass Business Finance, explained what motivated her to stand for IPIA Council: “The IPIA’s commitment to innovation and excellence, along with its invaluable networking opportunities, has massively benefited me and the organisations I have worked for over the past 20 years. I would recommend membership of the IPIA to anyone working in print, both for their personal advantage and that of the industry.”

Having supported the IPIA through proactive engagement in its industry stimulus initiatives, Pete Horwood, Commercial Director at Imprint MIS, comments: “I am very proud to deploy my knowledge and experience, gained across a range of print sectors, to add real benefit to the IPIA and its members – assisting its amazing work in strengthening the print industry for the long term.”

A keen advocate for the IPIA over many years, Mike Hughes, Managing Director at Latcham, highlights: “The IPIA offers a fantastic suite of resources and a group of peers with whom Latcham can work to continue developing our sector. The IPIA team are also fantastic advocates for our industry, ensuring that our voice is heard at the highest level.”

A NEW FOCUS

The IPIA has also been re-structured to focus on the most critical areas of the industry, ensuring that the team are not just reacting to change – but actively shaping the future of the print industry. Its Council is now centred around four Strategic Imperative Committees, each led by a designated Chair and supported by working groups: Standards and Best Practice, Education and Professional Development, Market Development and Advocacy, and Networking and Collaboration.

Alasdair concludes: “With its new structure, the IPIA has built a robust, adaptable and effective engine that can power support for its members and the wider industry as it evolves.” ■

www.ipia.org.uk



IPIA Annual Networking Lunch



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Educational Tools: Informative breakdowns and definitions of how Pantone colour matching works, industry specific terminology and the different branding methods achievable in-house from Tancia Group.

24 Hour Express Section: View the range of products that they can offer on a 24 hour express delivery service from approval.

Brands: This edition highlights standout brands: Mood's colourful corporate gifts, Chili Concept's bold designs with recycled materials, Genie's sustainable packaging, and Pierre Cardin's timeless elegance.

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Touch joins Two Sides to promote sustainable packaging

The print and paper advocacy group Two Sides has announced its newest member - Touch, the FMCG design and packaging innovators. From insight to in the hand, Touch deliver brand and consumer centric structural design and innovation that's sustainable, commercially viable and technically feasible. Future proofing business growth and shaping things to come.

"We see packaging as more than just the wrapper – it's the process that puts the brand into consumers' hands. That's why our team considers every step of the value chain, from responsible sourcing to end of life disposal. With deep expertise across sustainability legislation, taxation, infrastructure, emerging technologies, and shifting consumer and retailer demands, we help brands navigate this complex landscape. By combining strategic insight with world class



creativity, we drive future proof growth and meaningful innovation. Our holistic approach to packaging aligns with the Two Sides campaign, and we're delighted to become a member," says James Pryor, Co-Founder of Touch.

For over 17 years Touch has advanced sustainable packaging design across all FMCG categories allowing them to become experts in their field. Working with the client to enable design to act as a force for good – delivering sustainable, responsible and consumer

centric brand growth: doing what's best for business and planet.

"We are happy to welcome Touch as a member of Two Sides. Their expertise in delivering sustainable, consumer centric structural design and innovation is perfectly aligned with our mission to communicate the positive environmental attributes of print, paper, and paper based packaging. It's always a pleasure to welcome new members and we look forward to working with Touch moving forward," says Josh Birch, Campaign Manager of Two Sides UK.

By joining Two Sides, Touch has access to a large library of co-brandable communications tools, consumer research, industry leading information, sustainability advice, and events.
www.twosides.info/why-join-two-sides
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With a strong focus on in-house branding, the company ensures precise quality control and



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Berger Textiles at FESPA Global Print Expo 2025

Berger Textiles, supplier of textiles for wide format digital printing, interior decor and apparel, will exhibit an array of products at FESPA Global Print Expo 2025 (Berlin, 6th-9th May 2025), including the European debut of its Ghost, Shade and Barrier soft signage products. Demonstrating its commitment to sustainability as expressed in its we.respect sustainability manifesto, Berger Textiles has also bolstered its EVO range of soft signage products made from recycled materials by making some of its current portfolio only available in the range.

Ghost is a 100% PES white back blackout fabric, specifically engineered for simple and effective backing of freestanding backlit displays such as backdrops, frames, and pop-ups. With the growing use of such systems, Ghost offers an affordable and convenient solution for installers.

Shade is an opaque, PVC-free banner solution with an acrylic coating for durability and easy cleaning. Shade also features a grey backing making it a versatile choice for creating smart roll-up systems and banners.

Barrier is a 100% polyester textile with a uniform distribution of holes for excellent ventilation, while providing a durable, environmentally-friendly alternative to traditional PVC mesh products. It is strong and tear-resistant yet soft and foldable, perfect for building and fence mesh projects.

The EVO range offers a complete set of textiles produced using GRS-certified* recycled yarn, without compromising on performance. Berger Textiles recently reaffirmed its commitment to sustainability with the announcement that its Aero, Expandable, and Revolution products are now only available in their EVO versions, delivering the same performance at the same price as their non-recycled equivalents. The full EVO range comprises the following products:

- **Lumina Evolution / Samba Evolution: for applications in backlit frames**
- **Mozaik Evolution: an outstanding black-back textile perfect for exhibitions**
- **Revolution Evolution / Display Evolution: display textiles for front-lit applications**
- **Matisse Evolution: for artistic print applications**
- **Aero Evolution / Wind Evolution: for high-**



performance flags

- **Expandable Evolution: for applications requiring stretch**
- **Fiber Evolution[1]: a non-woven banner material, suitable for promotional outdoor use**

The Global Recycled Standard (GRS) is a globally recognised voluntary product standard for tracking and verifying the content and chain of custody of recycled materials in a final product. The GRS includes a 50% minimum recycled content percentage and additional social and environmental requirements related to processing and chemical use.

Alessandro Lanfranconi, CEO of Berger Textiles, says: "At last year's FESPA Global Print Expo, we launched our EVO range. Since then, we have embarked on a number of projects that reaffirm our commitment to deliver more sustainable offerings to our customers around the world. This year's FESPA Global Print Expo in Berlin, gives us the ideal opportunity to reconnect with our customers and industry partners, to discuss how we can implement more sustainable solutions into their businesses, as well as extend those benefits

to their customers, in turn.

Our announcements at this year's show – including that some of our textiles will now only be available in their EVO versions, as well as the benefits of recently launched Ghost and Shade products, are a further testament to this commitment.

Ghost and Shade combine the highest levels of quality and versatility to meet our customers' growing soft signage requirements, whether that's usage flexibility, or in the case of Ghost, the ability to complement rather than replace existing materials for backlit displays, improving circularity and reducing waste."

In addition to its Soft Signage range, Berger Textiles will also showcase its functional architectural Home & Fashion ranges at the show, all presented through its unique simple and visual periodic table catalogue, which clusters products according to their intended applications.

*Full EVO range, aside from Fiber EVO which is made from recycled PET fibres instead of PET yarn.

www.berbertextiles.com

PROMOTIONAL SHOWCASE BELFAST

A brilliant day in Northern Ireland! Crowne Plaza Belfast was the setting for the first Promotional Showcase of the season. This was a Promotional Showcase+ event with guest exhibitors, the show was busy from start to close with most of the distributors from the region in attendance.

John Wilson from JWA (Promotional Products) Ltd was the winner of the £100 "anything

voucher" prize. Russ Coleman from PRESELI was presented with the best dressed stand award by Carrie Stokes representing award sponsor WCM&A Ltd. A BIG thank you to all who attended and exhibited.

Next up for Promotional Showcase: Adams Park Conference Centre, High Wycombe, 14 May, 10 am start or you can join for Starbucks and



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Something to share?

MY MEMORY IS JUST AS GOOD

Three elderly ladies sit in a diner, discussing their health. One lady says, "You know, I'm getting really forgetful. This morning, I was standing at the top of the stairs, and I couldn't remember whether I had just come up or was about to go down."

The second lady says, "You think that's bad? The other day, I was sitting on the edge of my bed, and I couldn't remember whether I was going to sleep or had just woken up!"

The third lady smiles smugly. "Well, my memory is just as good as it's always been, touch wood," she says as she raps on the table. Then with a startled look on her face, she asks, "Who's there?"

LOANING WEIGHT

I never actually lose weight anymore. Apparently, I just loan it out and it comes back with interest. And lately, I have been getting great rates of return!

EASTER PUNS

- Who else is egg-cited for Easter?
- The Easter Bunny cracks me up.
- I have so many egg puns, it's not even bunny.
- No eggs-cuses.
- Hoppy Easter!
- I'm egg-stremely ready for this egg hunt.
- Ears to a great Easter.
- Every bunny was kung fu fighting.
- I need to eggs-ercise off all this chocolate.
- Hope you have an egg-stra special Easter.
- Eggs-cuse me!
- What an egg-citing day.
- Chick out this beautiful Easter day!
- You're poaching all my best Easter yolks!
- I like to look on the sunny side.
- Wishing you the hoppiest Easter today.
- Have an egg-cellent Easter.
- Not decorating any eggs today? Yolk's on you.
- Don't worry, be hoppy.
- Some bunny loves you very much.
- I'm eggs-hausted from all this fun.
- The Easter Bunny must get a lot of eggs-ercise.

- Don't yolk with me.
- There's no bunny like you.
- Having a good hare day.
- Nobody's too hip to hop on Easter!
- This Easter Sunday, I might whisk it!
- I'm all ears today.
- I'm an Easter eggs-pert.
- I carrot wait for the Easter Bunny.
- I'd hop to the moon and back for you.
- Felt cute, might have an egg-cellent Easter later.
- I wanna dance with some-bunny, some-bunny who loves me.
- Hanging out with my chicks.
- That's all, yolks.

IT'S ALL ABOUT PI (3.14)

When I was in college, I was really into this girl named Greta, but I was shy back then and not at all assertive. The girl and two of her friends were going to a nerdy Easter party and decided to go as the first digits of pi (3.14).

They needed someone to be the decimal, and I volunteered thinking it would give me a chance to talk to Greta. I was really excited until I got there and realised that she was the 4, which meant there was someone between us all night. I was miserable, barely spoke to anyone, and went home alone.

Thing is that the whole reason I went to the party was that I really thought she was the one.

'OLD' IS WHEN...

...your partner says, "Let's go upstairs and make love," and you answer, "Honey, I can't do both!"

...your friends compliment you on your new alligator shoes and you're barefoot.

...a pretty lady catches your fancy and your pacemaker opens the garage door nearest your car.

...you don't care where your spouse goes, just as long as you don't have to go along.

...when it takes longer to rest than to get tired.

...when you are cautioned to slow down by the doctor instead of by the police.

..."getting a little action" means I don't need to take any fibre today.

..."getting lucky" means you find your car in the parking lot.

... an "all nighter" means not getting up to pee!

DIFFERENT KIND OF EASTER

Just before Easter, I remarked to my husband that with the children grown up and left home, this was the first year that we hadn't had an Easter egg hunt.

"That's all right, honey," he said. "We can just hide each other's vitamin pills."

SHIFT OF RESPONSIBILITY

The new Chairman, giving his acceptance speech at the annual meeting of a local society club indicated his concern...

"In most associations half the members do most of the work while the other half does nothing. Beginning today this will change. From this day forward this will be reversed!"

YOU CAN'T MAKE THIS UP

I was watching the London Marathon and saw one runner dressed as a chicken and another runner dressed as an egg...

I thought, "This could be interesting."

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The generals look at each other, somewhat stupefied. Finally one of them submits a second request to the computer: YES WHAT?

Instantly the computer responded: YES SIR.



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