

Introducing the **New** ColorCut FB9500 Pro^T Digital Die Cutter



Large capacity digital die cutter with auto sheet feeder and tangential wheel, for deeper, smoother creasing

The **FB9500 Pro^T** is a fully automated digital die cutter with tangential creasing wheel, delivering lightning speed performance, unparalleled media control and highly sophisticated, user-friendly production functionality.

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Sheet pre-placement - whilst cutting and creasing, the FB9500 Pro^T will place the next sheet ready for production. This reduces the feed time and boosts productivity making the FB9500 Pro^T one of the fastest systems available

For more information please scan the QR code or ☎ 01908 608888



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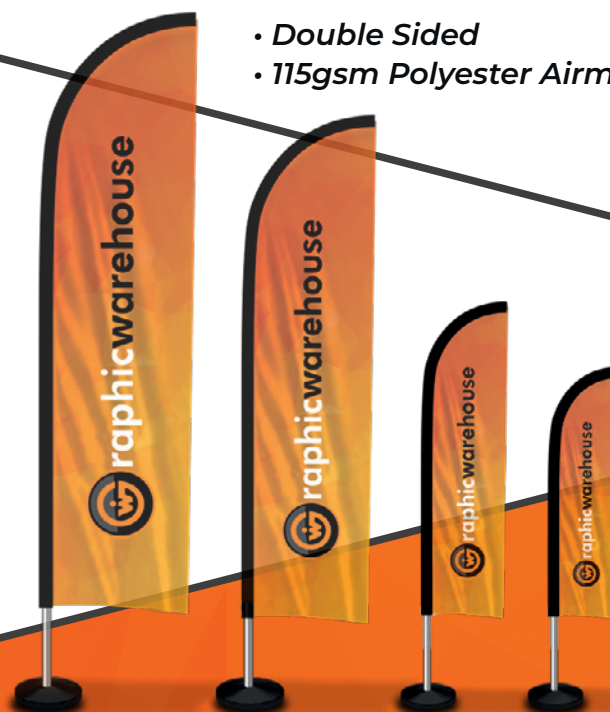


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CONTACT

Quick Print Pro (QPP)
Colourfast Group Ltd
16 Tichborne Street,
Brighton. BN1 1UR
Tel: 01273 674321
Email: editor@quickprintpro.co.uk
Web: www.quickprintpro.co.uk



EXECUTIVE PUBLISHER
Maureen Foulkes

EDITOR
Peter Foulkes

CONTRIBUTORS
**Lara Groome, Becky Foulkes,
Martin Christie, Dean Cook**

DIGITAL IMAGING & PHOTOGRAPHY
Martin Christie

MAGAZINE PRODUCTION
Dean Cook
www.magazineproduction.com

DISTRIBUTION
Subscriptions printed at Colourfast plus PYO (Print Your Own)
file distribution and eZine available on Yumpu.

Quick Print Pro (QPP) – ISSN: 2050-5140

Quick Print Pro (QPP) is published monthly by Colourfast Group Ltd,
16 Tichborne Street, Brighton. BN1 1UR. A company registered in
England Number: 2517164.

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or publisher.

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Businesses, Sign Suppliers and CAD Bureaus.

Welcome

Print Boom Forecast



Prominent print days in June include, World Environment Day, Bike Week, Child Safety Week, World Oceans Day, as well as diary marked celebrations for knitting, making music and the first day of summer. Now I might be sticking my neck out here, but yes World Giraffe Day.

Followed on by National Writing Day, World Refill Day, Sausage Roll Day, and National Mascot Day.

Somewhere amidst all that, of course, there is time to print lots of Father's Day cards.

Fast Print Forward >>> to July

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Print Team (Dorset) futureproofs business with Mimaki



Print Team's Chris and Damian Smith with their Mimaki CJV330-160 printer/cutter.

Based on the island of Portland, along the famous Jurassic Coast, Print Team (Dorset) has built a strong reputation for quality large format printing since its formation in 1991. A true family run enterprise, the business is led by company secretary and founder Chris Smith, alongside two of his sons, joint Managing Directors Martyn and Damian. With Chris's wife Teresa responsible for print finishing and a dedicated litho printer on the team, the company has long been a trusted supplier of signage, vinyl graphics, and specialist printed products to both local and national customers.

Print Team's product range is as diverse as its client base, with its customers benefiting from a wide variety of digitally printed products – from engineering grade labels and estate agent boards to eyeleted banners and bespoke signage for tourist attractions in nearby Weymouth. Situated within the National Sailing Centre development, the company has even supplied cut vinyl boat numbers and lettering to members of Team GB's sailing squad.

In early 2025, Print Team's production capabilities took a significant step forward when the company invested in a Mimaki CJV330-160

printer/cutter from authorised reseller printMAX. Urgently requiring a replacement for their previous printer/cutter that had reached the end of its life, and having heard positive reviews about Mimaki technology, the team saw the investment as an opportunity to futureproof the business.

Chris and his team were impressed with the level of support from both printMAX and UK & Ireland distributor, Hybrid Services, ensuring a rapid installation that minimised disruption. "We couldn't afford downtime, and the effort they went to in getting the printer to us quickly made all the difference," Chris noted.

PERFORMANCE THAT DELIVERS

Very quickly integrated into the business, the Mimaki CJV330-160 has brought a host of advantages that Print Team is already benefiting from. One standout improvement is the machine's cutting precision, enhanced by intermediate registration marks generated by the Mimaki RasterLink RIP software. According to Chris, this feature has ensured far greater accuracy in print and cut jobs while maximising media usage.

Martyn quickly got to grips with the RasterLink

RIP, finding it more intuitive than the system he'd used previously. "In a matter of hours, I was completely comfortable with it," he said. The enhanced cutting functionality and superior colour matching capabilities have also been major plus points.

Furthermore, the addition of orange ink has proven invaluable, particularly for corporate branding projects. "Estate agent boards, for example, now feature vibrant, colour accurate prints that stand out far more than those produced on direct-to-board printers. Thanks to the Mimaki's eight colour SS21 ink set, the colours really pop," Martyn observed.

A SMARTER WORKFLOW

Beyond print quality, the CJV330-160 has helped streamline operations. The multi-media roll feed system allows the team to switch between materials effortlessly, saving both space and time. Chris is also particularly fond of the Mimaki's improved media sheet-off function, describing it as "...accurate and consistent – every time it does it, it's a winner."

For a company that produces such a wide variety of printed output, efficiency is key. Print Team's ongoing plans include further automation and the launch of a new website to enhance customer engagement and order processing.

WINNING INVESTMENT

Whilst Chris and the team has been extremely satisfied with their decision to invest in Mimaki technology, there was an extra surprise in store. After placing the order in December 2024, Chris was entered into a prize draw and won a holiday through Hybrid Services. "We've been very pleased with the new Mimaki and it was a very nice surprise to win the break in Spain," he said.

With their new printer enhancing productivity, colour accuracy, and overall efficiency, Print Team is well positioned for the future. The investment in the Mimaki CJV330-160 isn't just about replacing an old machine – it's about helping take the business to the next level.

www.hybridservices.co.uk

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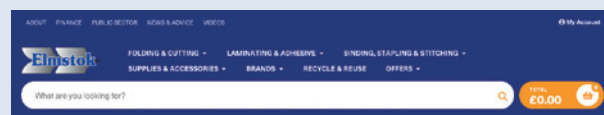
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ESP elevates inline digital production

Full service litho and digital print specialist ESP has invested in a Tecna BookReady B3 dynamic cut and stack solution to improve efficiencies, reduce costs and explore new market opportunities.

The Swindon operation chose the Tecna BookReady to run inline with its Canon varioPRINT iX3000. Nearline production support is being provided by a Horizon StitchLiner saddle stitching system, a Horizon BQ-470 perfect binder and a Horizon BQ-500 perfect binder inline to a Horizon HT300 trimmer. Further upgrades are planned.

Dave Woloszczynski, Head of Digital Production & Operations, comments: "ESP is always looking at ways to automate the production process, to be more productive, and improve the customer experience. We handle a high volume of short run PUR, hardcover and print on demand binding jobs. Before the Tecna BookReady was installed, to make it more efficient for binding, we had to trim the books from SRA3 sheets, then sort the book blocks by



jogging each individual book. But this relies on human intervention, which obviously has a considerable cost attached to it.

"We had been looking for an automated process for the last five years without any luck, until we saw the BookReady at drupa last year. Our printing process is completely automated. For example, batching the books by size and spine thickness has eliminated the need for guillotining and sorting. Now we just have to wheel the pallet of jogged book blocks straight to the

Horizon binders. This makes the finishing process more efficient and gets books out quicker for our customers."

The Tecna BookReady is a completely automated system for short run and book on demand production. It slits, cuts and stacks up to B3 size sheets printed in 2up and 4up imposition into final size separated book blocks such as A4+ and A5+ ready for near-line book binding. Applications can be changed on the fly without any manual intervention at full printing

speed and all jobs are automatically setup on-demand and with no manual intervention.

Adds Woloszczynski: "The install was seamless and was completed, along with training, within three days. Since then we have been running non-stop. It is operating like a dream.

He continues: "It has made a huge impact on efficiency and cost savings. The whole production process is much quicker, so much so we can now take more work on. It will enable us to have more capacity so that we can expand into other markets and consider new opportunities, especially in publishing. We usually have an expected return on investment of equipment of around three years. The Bookready will definitely achieve that and in a faster timescale."

Image shows Dave Woloszczynski, ESP Head of Digital Production & Operations, with the Tecna BookReady B3 dynamic cut and stack solution
www.ifsl.uk.com

ALPHA COLOUR PRINTERS BOOST PRODUCTIVITY

Alpha Colour Printers, one of Gloucestershire's leading printers, stays ahead of the competition with their continuous investment in state of the art technology. Their recent investment in the Versafire LV and Prinect systems reflects their commitment to the quality and efficiency of their service delivery.

"We have always had a fantastic working relationship with HEIDELBERG, and that partnership has been instrumental in the success of Alpha Colour Printers. Most of our other printing machinery is also HEIDELBERG, and over the years, we've come to trust their commitment to innovation, reliability, and the exceptional quality they deliver.

"This investment strengthens our ongoing relationship with HEIDELBERG, who have consistently supported our business as we grow and expand our capabilities," says Managing



Director, Amy Muldrew.

Prinect, the powerful workflow front end system, keeps the entire workflow running efficiently, while the Versafire LV has delivered a notable increase in both productivity and efficiency.

The Versafire LV can produce up to 3,180 A3 sheets per hour and supports a wide array of substrates, including materials up to 470gsm. It complements Alpha's existing litho presses, allowing the company to provide a more dynamic, hybrid print service, processing high volume orders with quick turnaround times. The system's integration with Prinect enables

them to optimise workflows, reduce setup times, and streamline job management.

"Our team is thrilled with the new Versafire LV," says Muldrew, "especially the ability to print with neon inks digitally, something we've never been able to offer before. Prinect has also made a huge impact on how we work, providing a streamlined and efficient workflow for our team and allowing us to manage jobs easily and track production progress in real time.

"Prinect integration has resulted in less manual input and fewer errors, enabling our staff to focus

on high quality print production for our customers. Overall, the team is excited about the opportunities provided by the new equipment."

HEIDELBERG UK and Alpha Colour Printers are excited to deepen their historically strong relationship with this investment, continuing to push boundaries through this and future investments.

Established in 1979, Alpha Colour Printers owns a 24,000 square foot factory and serves a broad client base that includes advertising agencies, local authorities and educational institutions.

www.heidelberg.com

Help build first sector wide picture of people in print

Printing Charity
Welfare. Education. Heritage.

The Printing Charity has embarked on an ambitious, far reaching research project which aims to build a picture of how things are for people working in print, paper, packaging, graphics, publishing and the allied trades, both professionally and personally.

Working with a specialist research agency in the charity sector, the charity is seeking survey responses from as many people as possible working in the industry to provide the most robust platform for its future service developments and industry support and is calling on everyone in the industry to help by sharing the survey as widely as possible and encouraging employees and contacts to complete it.

Neil Lovell, Printing Charity CEO, explains: "Our focus is clear: to ensure that the support we give to people in print and the allied trades is relevant and has impact. As we approach our 200th year in 2027, this survey will tell us about what matters to people working in the industry, across



all job roles, industry sectors, and business sizes. We are asking people in print to support us by sharing the survey with their employees and with their broader networks.

"By gathering this depth of data, we will be able to ensure that the services and support we plan going forward are fit for the future, responding to the true needs that people in print have. What we learn will help our industry too, giving insight on how best to support businesses and their employees' needs."

To complete the survey and share with your staff and others in your network please visit www.theprintingcharity.org.uk/news/the-true-picture-of-people-in-print

The survey is run by Aha (ahaagency.uk), strategy, insight and creative experts in the fundraising and charity sectors. All survey answers are anonymous and will remain confidential. Data gathered is covered by the Market Research Society code of conduct and will be used only for internal purposes, and never shared. Survey respondents will be eligible to enter into a prize draw to win one of four £50 Amazon vouchers. The survey closes on Friday 4th July 2025.

About The Printing Charity: Office for National Statistics data from March 2024 shows there are 20,000 businesses employing 239,000 people across the print industry and allied trades. The Printing Charity has provided practical, emotional and financial support to people who work in print, paper, packaging, graphics and publishing since 1827, and is proud of its heritage.

The organisation's charitable aims include promoting independence, protecting dignity and furthering education.

Today the charity fulfils these aims and meets the needs of those it helps through a free 24/7 helpline, financial assistance, welfare support and signposting to specialist services, two Almshouses providing sheltered accommodation for people retired from the sector, and initiatives supporting sector specific training, with a focus on young people starting out in print through the annual Rising Star Awards.

www.theprintingcharity.org.uk

Konica Minolta powers Eight Group

Konica Minolta has supplied Eight Group with an AccurioJet KM-1e digital B2 inkjet press, the first of its kind to be installed at a UK print business. Taking advantage of the press' exceptional print quality and colour accuracy, sustainability credentials and compact footprint, the Nottingham based print specialist is pioneering its use as part of its £1.2m investment in enhancing its production facilities, whilst enjoying savings of around £125,000 in outsourced large format costs.

The AccurioJet range features offset class quality, true substrate flexibility, and faster turnaround without the cost and complexity usually associated with the B2 format. Eight Group is also using the AccurioPro Flux Premium and AccurioPro Dashboard software, which provide a unified workflow and dashboard with advanced management information and insights into unitisation, capacity and maximising productivity. Along with the AccurioJet press, Eight Group has also invested in a Konica Minolta AccurioPress C12000e production printer, both of which join an AccurioPress C14000 which has served the company for two years. Utilising these presses, Eight Group now has greater production flexibility and increased capacity,



which is enabling them to explore new areas of business beyond its core direct mail offering to offer personalised packaging, retail printing, and broader commercial print options to new and existing customers and markets.

Following the installation of the AccurioJet press, Lance Hill, CEO of Eight Group commented, "This is a considerable enhancement for our business and a UK first for Konica Minolta. This AccurioJet digital press enables us to produce exceptional quality, short run, large format work in-house, that we previously outsourced to litho subcontractors. We have greater control of production whilst keeping more revenue in-house, better utilisation of our equipment, and enhanced speed to market,

along with top quality results across a wide range of substrates. We now have an entire digital print line powered by Konica Minolta."

Jon Hiscock, Head of Production & Industrial Print at Konica Minolta Business Solutions (UK) Ltd, commented: "This is one of those key moments for the UK B2 print sector as it embraces the digital B2+ inkjet technology. We're proud to partner with Eight Group on this important step forward. Their investment reflects true partnership with a clear understanding of evolving customer needs and future market dynamics. By co-creating a tailored, scalable solution with Eight Group we're not just delivering exceptional print quality and efficiency – we're helping them to future proof their business. It's this shared vision, built on trust and a deep understanding of challenges and aspirations, that drives true innovation."

• **Eight Group is presenting its 'Press Play' Open Day events at Eight Group HQ in Nottingham on 24th June (Media Day) and 25th June (Customer Day). For more details and to register for the event visit: www.eightgroup.co.uk/about-us/press-play**
www.eightgroup.co.uk
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Epson unveils the SC-S8100

Epson announces the launch of the SC-S8100 with six colours (CMYK Lc, Lm) the newest member of its next generation lineup of 64 inch large format eco solvent signage printers. Joining the recently introduced SC-S7100 and SC-S9100, the SC-S8100 is the successor to the highly successful S60600 series, designed to meet the evolving demands of signage professionals by delivering high quality prints with higher productivity and improved reliability compared to its predecessor.

The SC-S8100 features an expanded six colour ink configuration utilising the advanced Ultra Chrome GS3 ink set, which includes CMYK, Light Cyan (Lc) and Light Magenta (Lm). The SC-S8100 achieves superior print quality with reduced banding levels. With a new, larger Precision core MicroTFP printhead, productivity can be increased by up to 30% depending on material type, when compared with the SC-S60600, ensuring rapid completion of high volume printing tasks without compromising quality.

With a compact height of 1,021mm, a reduction of 317 mm over its predecessor, the

SC-S8100's transparent cover and low profile design allow users to easily monitor fleet status from any angle.

KEY FEATURES OF THE SC-S8100

Enhanced Productivity: The new PrecisionCore Micro TFP printhead increases the total number of nozzles from 7,200 to 9,600, and is faster in all main print modes, resulting in improved throughput and delivers reduced banding with the use of multi-layer halftone technology.

User-Friendly Design: The new design concept includes a 4.3-inch touch panel for easy operation, with the ability to manage ink levels and printer status effortlessly. The hot swap function allows for ink replacement during printing, minimising downtime and enhancing productivity.

Reliable Operation: The SC-S8100 is equipped with Nozzle Verification Technology (NVT), which automatically detects nozzle conditions and adjusts print quality if any clogs are detected. Additionally, a media cleaner prevents dust and lint from affecting print quality.



Epson Cloud Solution PORT: The SC-S8100 is compatible with the Epson Cloud Solution PORT, providing users with real time insights into printer performance, equipment utilisation, and service notifications, optimising workflow efficiency.

The SC-S8100 supports a choice of ink capacities, allowing customers to select either 800ml or 1500ml ink packs based on their usage needs for individual colours.

"The SC-S8100 completes our range of three new 64 inch large format eco solvent signage printers alongside the recently launched SC-S7100 and SC-S9100," said Chris Davies, Commercial & Industrial division, Epson Europe. "This six colour high speed signage printer demonstrates our commitment to innovation and reliability, delivering higher productivity and superior print quality for signage professionals."

www.epson.co.uk

Agfa unleashes the power of the onset Panthera FB3216

With the speed and power of its namesake, the Onset Panthera FB3216 flatbed press prowls through high volume print jobs with fierce precision, adapting seamlessly to the demands of both graphics and packaging applications.

Lightning Fast, High Quality Output

The Panthera FB3216 is built to sweep through print jobs at breathtaking speeds, reaching up to 1,514 m²/h (16,297 ft²/h) or 296 beds per hour. Its heavy duty construction ensures non-stop operation, while the advanced print carriage delivers flawless, banding free prints. Like a panther's leap, each print is executed with smooth, fluid motion, eliminating bi-directional artifacts and boosting image quality through multiple bed movements.

ADVANCED LED CURING

The Panthera's advanced LED curing system is its secret weapon. With a unique, staged curing approach – two LED units at the front, one at the rear – each layer is dried with predatory precision, ensuring strong adhesion, a wider colour gamut, and dazzling high gloss finishes. Existing Onset printers can be upgraded with this functionality, ensuring its benefits are accessible to everyone.

LED curing brings additional gains for energy efficiency. Instantaneous activation and deactivation means LED lamps consume no energy during returning passes, load/unload cycles, or while waiting for the next job. By using up to 60% less power than previous Onset printers with bulb curing during printing – and



up to 80% less in standby mode – the Panthera significantly lowers operational costs while reducing your carbon footprint.

SMART AUTOMATION FOR EVERY WORKFLOW

The Panthera adapts to your workflow with a range of automation options, including manual, % automation (laytable + unload robot), autoloader + unload robot, dual robots (loading and unloading), and dual-flex (laytable + dual robots). The model shown at FESPA 2025 comes equipped with an autoloader and unload robot.

VERSATILITY ACROSS MATERIALS

Whether tackling striking retail graphics, fast

turnaround POS materials, or corrugated POP displays and packaging, the Panthera adapts effortlessly to any task. Its robust platform handles media from delicate 200 g/m² coated paper up to 46 mm thick board, and sizes up to 3.22 x 1.6 m (126.8 x 63").

Dieter Jancart, Segment Manager High-End Printing Systems at Agfa said: "With the Onset Panthera FB3216, we've engineered a press that combines raw power and intelligent automation with unmatched speed, versatility, and precision. This unique press delivers flawless prints across graphics and packaging while adapting seamlessly to any workflow, setting a new standard for flatbed printing."

www.agfa.com



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New Tecnauc7 guillotine cutter

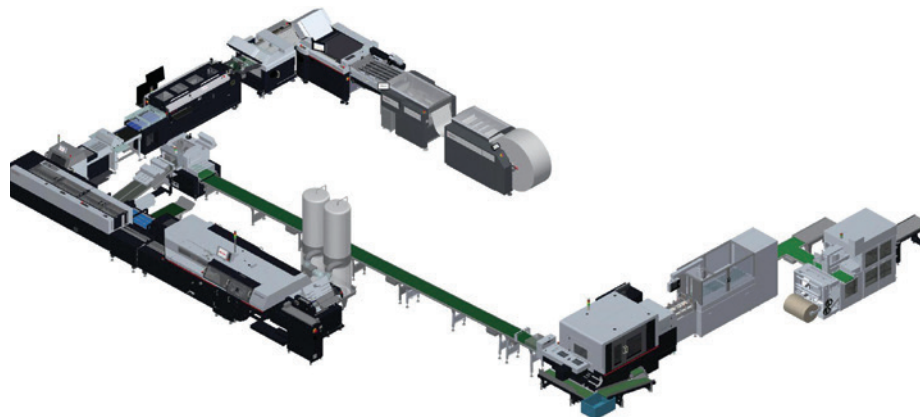
Tecnauc's new guillotine Cutter c7 seamlessly integrates inline with the popular Horizon StitchLiner Mark V, Horizon folding machines, and other Horizon binding solutions, to empower print providers to expand their offerings and operate more efficiently.

The new Cutter c7 will be shown for this first time at China Print 2025 running inline with a Horizon binding solution on Horizon's stand. It will highlight seamless integration and real world production capabilities for dynamic and fast changing applications.

Jason Seaber, IFS Technical Sales Director, comments: "This is another great example of the versatility of Horizon solutions and their ability to seamlessly integrate with third party suppliers such as Tecnauc. This enables busy production environments to introduce time and cost efficiencies without compromising on quality."

Built on the long established TC 7000 TS, the Cutter c7 has been engineered to meet the evolving demands of colour inkjet finishing with versatility and precision. Designed to process a wider range of paper types and weights at higher speeds, it supports paper weights up to 400gsm, opening the door to high value applications such as premium postcards, brochures, photo books, greeting cards, and more. It's also capable of processing lightweight stock as low as 60gsm, offering unprecedented flexibility in one device.

The efficient and easy to use Cutter c7 can:



- Start and stop instantly, unlike rotary systems, allowing synchronisation with downstream processes for seamless integration into a wide range of finishing lines, such as saddle stitchers, folders or book sewing machines. This reduces waste and enhances finishing flexibility.
- Accommodate web widths up to 23 inches, making it fully compatible with printed output from today's leading inkjet presses.
- Deliver cleaner, sharper cuts every time thanks to its precision guillotine cutting technology. It ensures crisp edges even on heavy stock and eliminating the "white edge" flaws common with traditional rotary cutters handling those heavy and thicker papers.
- Automatically separate blank sheets with its intelligent white paper management system.
- Significantly reduce the need for operator intervention and extending run time with its larger waste bin.
- Streamline setup and application changes with a user friendly touchscreen interface, minimising downtime and training requirements.

Designed with simplicity and performance in mind, the Cutter c7 delivers a lower initial price tag and reduced maintenance requirements compared to rotary cutters. As such, it offers a faster return on investment for print operations of any size.

The Tecnauc7 guillotine Cutter in-line with all Horizon finishing and binding machinery is exclusively available now from Intelligent Finishing Systems (IFS) in the UK and Ireland.
www.ifs.uk.com

Kyocera expands TASKalfa range

Kyocera has launched the MZ7001 SRA3 Series of six colour and three monochrome MFPs, representing a complete refresh of their core TASKalfa portfolio. The new range is designed to support hybrid working, emphasising ease of use from any location, alongside top-tier security and advanced scanning capabilities as customers increase their digital workflows.

The devices feature rapid print speeds of up to 70 pages per minute and are fully adapted for printing and scanning to and from the cloud, offering cloud storage compatibility to enable documents to be accessed from anywhere. Combined with advanced security features, flexible finishing options and integrated AI capabilities, the new series offers a future-ready device to suit every hybrid office environment.

The TASKalfa MZ7001 SRA3 Series includes six colour MFPs, ranging from 25ppm to 70ppm. Alongside three high-speed SRA3 monochrome MFPs, from 50ppm to 70ppm:

Cloud applications that come pre-installed on all devices include the award winning Kyocera Cloud Print and Scan (KCPS), Kyocera Cloud Capture (KCC) and Kyocera Cloud Information Manager (KCIM). These apps streamline workflows



enabling seamless capture, storage and printing of documents via the cloud. When activated, these solutions help ease users' transition to the cloud and make the very most of its benefits.

The MZ7001 SRA3 Series is packed with top-tier security capabilities including a Data Security kit – which enables both data encryption and data sanitation – a Trusted Platform Module, which protects sensitive information such as image data and certificates, plus Allowlisting, SEIM and S/MIME encryption to improve email security from the device. This builds on the success of the predecessor TASKalfa 3554ci Series known for its industry leading K-Level security. AI-powered features include Confidential Document Guard, which detects stamps,

watermarks or sensitive text on documents, and informs the user that reproduction is not allowed. The series is compliant with the FIPS140-3 standard for both storage and network communication.

As with all Kyocera devices, the MZ7001 SRA3 series is designed with sustainability at its core. The entire range is delivered carbon neutral as standard: all emissions are offset through the company's partnership with myclimate, covering all elements of production, packaging, transport and Kyocera genuine consumables for the lifetime of the product. Kyocera closes this loop with its toner and device recycling programmes.

Like all Kyocera devices, the MZ7001 SRA3 Series is built to be energy efficient in operation and use long life consumables to reduce the carbon footprint. A new sustainability display is available on the touchscreen control panel providing a real time graphical view of CO₂ and energy usage during operation. This ensures transparency and raises awareness of environmental impact of device usage, helping businesses to plan, regulate and reduce their overall CO₂ emissions.

www.kyocerads-group.co.uk

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New Liyu Platinum Q3XL-Pro Powers Graphic Warehouse

For nearly 20 years, Graphic Warehouse has been all about adapting, evolving, and staying ahead of the game. Trading as Matic Media Services Ltd., the company started as a traditional signage and display graphics manufacturer. But as contracted business with local authorities slowed down around 2016, Managing Director Richard McCombe and his brothers, Adrian and Robert, knew they needed a new approach.

"We wanted to move away from big, unpredictable projects and focus on a model that was scalable and sustainable," says Richard. "So, we built a web to print platform and shifted to a trade only model, serving sign makers, marketing agencies, graphic designers, and commercial printers."

It wasn't an overnight transition, but over the years, Graphic Warehouse established itself as a reliable, high quality trade print provider. However, as demand grew, new challenges arose.

OUTGROWING THEIR SPACE AND THEIR EQUIPMENT

A couple of years ago, Richard and his team hit a bottleneck. Their existing print setup was running at full capacity, and while adding more shifts helped, it wasn't a long term fix. The real problem? They simply didn't have enough space for new equipment.

"We knew we needed to grow, but we were stuck. Then in July 2024, an opportunity came up to buy a bigger building right across the road. Perfect. However, moving everything over was a nightmare! Printers, finishing equipment, the whole works. Definitely not something we'd want to do again anytime soon."

But the move was worth it. With more space came the ability to invest in better technology,



streamline workflows, and create a much improved working environment for the team.

WHY THE LIYU PLATINUM Q3XL-PRO?

Graphic Warehouse had a mix of printers, including Colorado, Mimaki, and an Arizona. The Arizona had been a workhorse, but it was slowing them down. They needed something faster.

"We'd always liked Arizonas, they're easy to use and maintain, but we'd outgrown ours. We needed an upgrade."

Having worked with Liyu for years, Richard was already familiar with their machines and support. After thorough research, the Q3 stood out as a breakthrough solution that perfectly aligned with their needs.

"We saw it as a bit of a market disruptor. It was fast, simple to operate, and best of all, it could grow with us. The print heads can be upgraded easily, meaning we weren't just buying for today, but for the future."

A SMOOTH INSTALLATION

After the challenges of moving to a new building, Richard was dreading the installation of a brand new printer. But to his surprise, it couldn't have been easier.

"We were bracing ourselves for a nightmare, but the Q3 arrived on a lorry, got forklifted into place,

levelled, and was up and running in just a few hours. That's unheard of."

Training was minimal since the team was already experienced with roll-to-roll and flatbed printing.

THE REAL IMPACT: FASTER JOBS, HAPPIER CUSTOMERS

Since installing the Liyu Platinum Q3XL-pro, the difference has been massive.

"It just fits into our setup like it was always meant to be there. Since we got it, we've only had to call Liyu twice - once was just a courtesy check-in. That speaks volumes."

Turnaround times have improved significantly, and the smoother workflow means they can handle customer demand faster and more efficiently than ever.

For Richard, one of the biggest selling points of Liyu wasn't just the machine, it was the way they handle support.

"We're hands-on. We don't want to wait around for an engineer to come in unless it's absolutely necessary. Liyu understands that. If we hit a snag, they talk us through it remotely, and we're back up and running in no time. That's exactly the kind of support we need."

THE FUTURE LOOKS BRIGHT FOR GRAPHIC WAREHOUSE

With a bigger facility, better workflow, and the speed of the Liyu Platinum Q3XL-Pro, Graphic Warehouse is in a great position to grow.

"Now we have the capacity to scale. We're faster, more efficient, and better equipped to meet customer demand. And at the end of the day, that's what really matters."

For Richard and his team, investing in the Liyu Platinum Q3XL-Pro wasn't just about upgrading a printer, it was about future proofing the business. And with the right technology and support in place, Graphic Warehouse is ready for whatever comes next.

www.liyu-england.com

Scuderia Ferrari and HP Fuse Technology

Marking its first year of title partnership with Scuderia Ferrari, HP debuted a special edition livery for Miami Grand Prix.

Working together, the Ferrari and HP teams created a car wrap that is up to 14% lighter, up to 17% thinner, and significantly more heat resistant than its predecessor.

HP is not just co-engineering an exciting new livery, but its latest generation technology is reshaping the Ferrari working environment to power the future of work on-track and in Maranello.

• **HP Large Format solutions**

directly used to produce high impact branding for Scuderia Ferrari:

including race car liveries, pit wall environments, and hospitality spaces—demonstrating the capability of large format applications to deliver precision, durability, and vibrancy under extreme performance conditions.

- **Personalised vehicle wraps and customisation at scale:** Highlighting the scalability and flexibility of large format print.
- **Fan experience activation powered by large format print:**



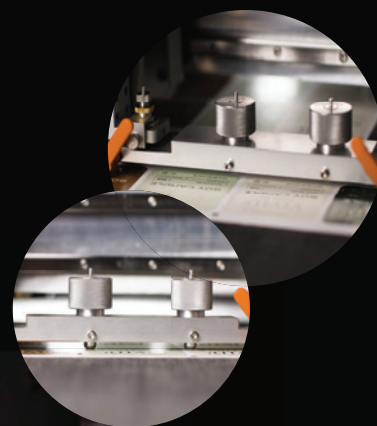
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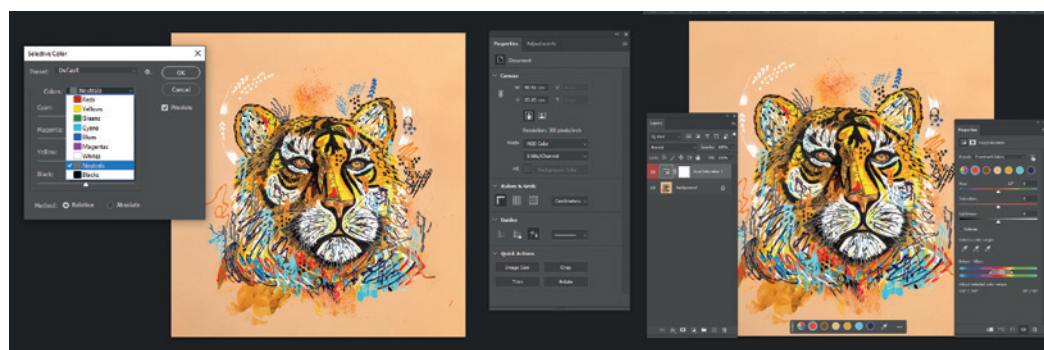
The good, the bad, and the ugly

A lot of new stuff arrived from Adobe at the end of April with their Max conference in London - too soon for our deadline last month for **Martin Christie** to do more than a brief look at some of the features. Now, with a little time and practice, he can dig a little deeper.

I am pleased to report that now AI is no longer a novelty; the hype about how it's going to revolutionise everything has died down, and we can inspect the more practical applications and how we can benefit from them in our own workspace. We don't make artificial creations; we have to produce very real ones on paper rather than fantasies in the cloud. I'm just going to concentrate on a couple here as space allows, provide links for others, and provide more in-depth examples below.

I will also underline that while it's great to have these aids, it's important to understand how they work and how to apply them so that you can use them quickly to make major or minor adjustments to image files going to print.

I see so many online tutorials where landscape photographers will go to extraordinary lengths to get the sunset on the mountains just that right shade of bronze, but very few quick fixes for those who don't have the time or the patience to produce perfection. Ours is a compromise world of what can be done with the input and what the customer expects to pay for the service. The problem, as always, is the gap between expectations of an image viewed on a bright, backlit phone or monitor and the hard copy on flat paper. Being able to meet that challenge is one of the main advantages those of us with a public counter and direct interface with a client have with online competition. You will have learned this if you have survived in print on demand so far and are still reading this that service is as



important as price when you are looking at a product that is permanent rather than instant and disposable.

Colour correction used to be a black art in the early digital days, but software advantages are making it much easier and more user-friendly. In simple terms, it's making sure that what appears on the screen is as close to what comes out of the printer as possible. Photoshop has always had Selective Colour as an option, but that's quite a subjective tool as you have to decide which colour and which amount of saturation within it to adjust. The safest is usually to work with the midtones and move the other colours around the greyscale.

Other selection options have been developed recently to fine-tune the colour separation, but the AI-assisted tool takes it to a new level. It picks the six most prominent colours in an image and gives you their values in a very objective way because it is not looking at the colour, but the algorithms beneath it. It doesn't have to decide whether an image looks a bit too red or too blue because it doesn't see it — only the numbers below.

Choosing to adjust colour from the Contextual Toolbar gives you a small pallet with the chosen six, plus the option

of an eyedropper to pick an alternative. Click on any, and you get a fairly basic slider tool, but I've discovered that a much better option is to use the Properties information box, where you have an additional display with a greater degree of control. In addition to the visual colour bars, there are increments of degree that correspond to those on the conventional colour wheel. This represents how much a colour shifts from one hue into the next, as well as how one colour balances out its immediate opposite.

You don't have to understand it completely, but Adobe is now helping you grasp how it works and why, when you take one colour out, another creeps in. This basic concept in colour print was true from the early days of hard copy. With digital technology, it just gets a little more complicated, but the benefit is that there is a lot more scope for manipulation. Before the technology, you could only make overall colour changes, as you could with film. Now, you can make changes to individual groups of related pixels.

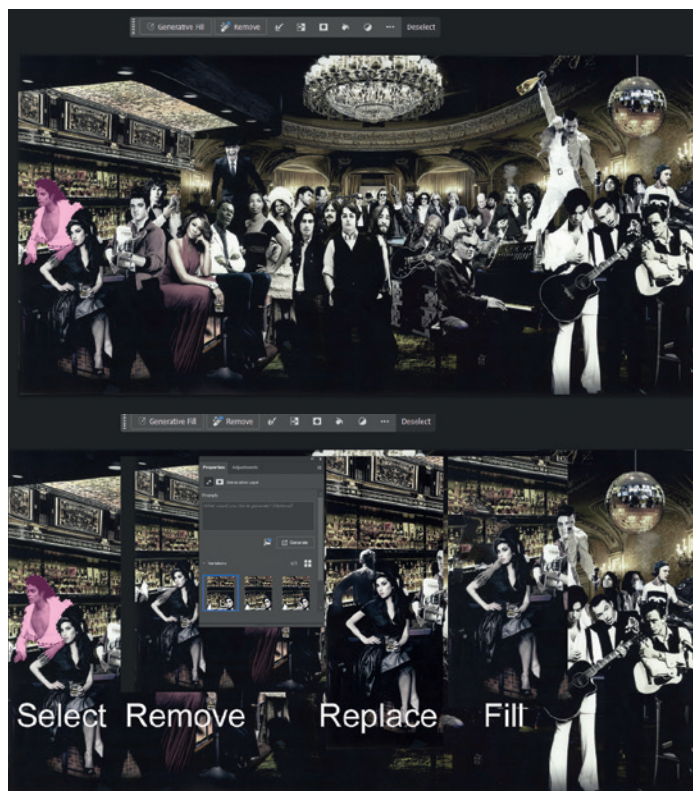
Apart from colour, one of the most common tasks is adding or removing items, whether adding bleed or taking out distracting or unwelcome

features. We have had Content-Aware and clever fill options for a while, but now we have almost too many choices, with many generative tools to recreate or replace parts of an image. And this is where it can all go horribly wrong if you let AI do all the thinking for you. Always remember it doesn't really care, and when left to its own devices, is nothing more than a sophisticated knee-jerk reaction to a stimulus. You need to give it as much help as possible, either in actual typed prompts explaining exactly what you want — sometimes in minute detail — or by giving it a larger or smaller area of selection from which to source inspiration. This was true of content-aware if you are familiar with how it worked, and it is more so now with the various generating choices.

WHEN AI MEETS POP ART AND PROBLEM-SOLVING

We do get some interesting images to print, being in the creative heart of Brighton, so a digital collage of assorted pop items was quite normal, except that the client didn't want Michael Jackson to be featured in the lineup. Being an exceptionally busy image, this was a very good test of AI's newfound ability to isolate people and faces from any other inanimate objects.





But another time, it could be removing an ex-partner in a family group or just a lamp post sprouting out of someone's head.

Previously, you would have dabbled with the healing brush or clone tool, which would have been messy, and the Content-Aware selection had a complete meltdown trying to rearrange the pixels and merge them with the shelves and bottles in the background. Several attempts at asking for another face, head or even complete body proved quite hilarious and even wildly off the mark, but that is just the way AI works. After a lot of trial and error, it came up with a person option that looked passable as an anonymous Country & Western singer or, alternatively, the back of a working barman. In the end I discovered the Remove tool worked just as well, so it can be a bit of a random operation. I expect with more experience I will be better at second guessing what the computer will produce. But even with all the choices, it's still quicker and neater than old-fashioned copy and paste.

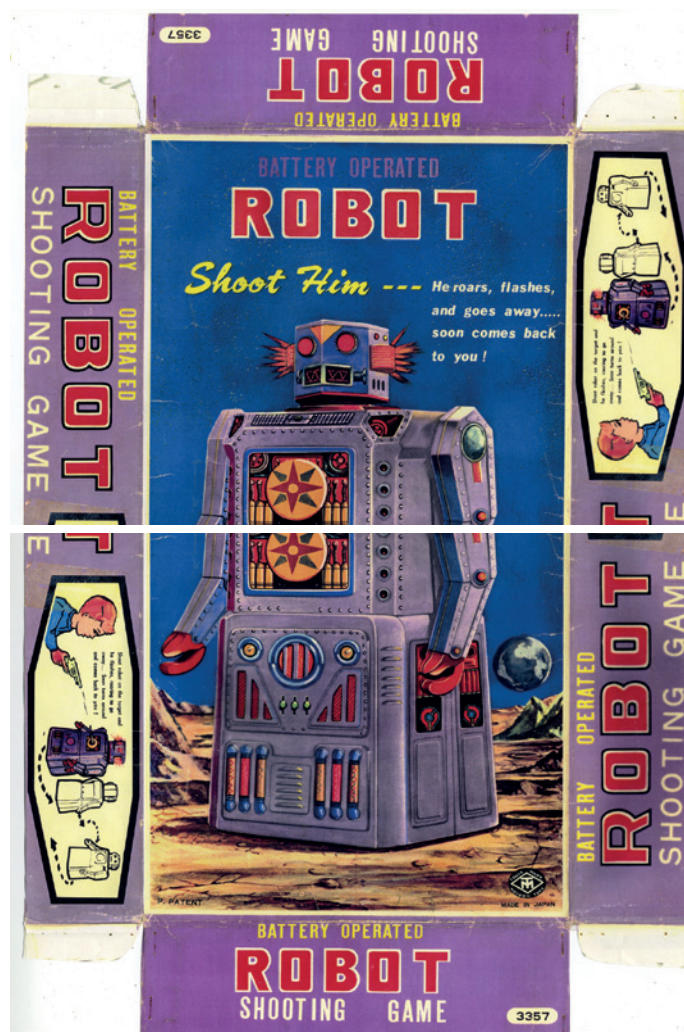
An example of how things

can go wrong unexpectedly was one of those jobs that looked simple for a software task that proved anything but.

A PHOTOMERGE MYSTERY

A customer brought in an old toy box cover to be scanned and printed, and oversized for the scanner needed to be done in two parts and stitched together. Back in the day with Photoshop, I would do this manually with layers, lining up the two halves with a combination of changing the opacity of the top layer or just using the Difference blend mode to line up the matching pixels. This could be frustrating if things do not mate perfectly, and when Photomerge was introduced into PS, it was a lifesaver to the extent I would rely on it being faultless. Even quite intricate line drawings that were a bit wonky on file would get ironed out to seamless symmetry. So the box cover seemed like the work of moments for the computer to sort out, but the lesson is that intelligent software works perfectly — until it doesn't.

If it decides that two plus two equals three, then that's



just the way of it. It would not automatically join the two pieces to form one perfect one — only place them one on top of the other as if they were identical. We can see they are not, but PS (and Lightroom) couldn't. Perhaps because there were too many similarities between one half and another, as they were part mirror image, there was just too much to compute.

Probably if I had done four scans instead of two it might have spotted the difference — it just needed more information at source, but rather than that it was just quicker to reverse switches to manual and stitch it old school by hand.

There will be more adventures in pixels next month. In the meantime, if you want more Photoshop updates, including new text and shape options, I can recommend the excellent Julianne Kost. Use the left QR



code to watch on YouTube.

And when it calls to Colour Wheels and much more, I go to F64 Academy for no-nonsense sense. Again, use the right QR code to watch on YouTube. ■



DTM Print Introduces Robert Boyce



This strategic appointment aims to further solidify DTM Print's market position in the UK and drive growth through enhanced sales efforts and customer engagement.

Robert Boyce brings with him over 14 years of extensive experience in the printing industry, with a strong background in sales and business development. His expertise will further strengthen DTM Print's commitment to delivering innovative printing

solutions and exceptional customer service across the UK market.

Boyce will work closely with Guy Boxall, Senior Sales Manager, who has been leading the UK office since June 2021. Together, they will focus on expanding DTM Print's presence and supporting the growth of its diverse portfolio of digital printing technologies.

"I can't wait to join DTM Print and work alongside Guy and the rest of the team," says Boyce. "I look forward to building on the company's success and helping our UK customers achieve their business goals through cutting edge

printing technology and dedicated service."

In his new role, Robert will be responsible supporting existing customers and exploring new business opportunities. His appointment underscores DTM Print's commitment to strengthening its local sales teams and enhancing customer support.

Boxall adds: "We are excited to welcome Robert onboard. His experience and enthusiasm will be invaluable as we continue to expand our presence in the UK and deliver tailored solutions to our clients."

www.dtm-print.eu

STAHL'S NAMES THOMAS HEUER DIRECTOR OF SALES



STAHL'S has announced the appointment of Thomas Heuer as Director of Sales for the EMEA region (Europe, Middle East, and Africa).

With more than 25 years of experience in textile printing, garment decoration, and international sales, Heuer joins STAHL'S at a key time of global growth. In his new role, he will lead sales efforts across the EMEA region and work closely with Martin Borley, Executive Managing Director for STAHL'S UK & Europe, and Stephanie

Schnur, Managing Director of STAHL'S Europe, to drive regional growth and strengthen customer relationships.

"We are delighted to welcome Thomas Heuer to STAHL'S as our new Director of Sales for EMEA," said Martin Borley. "Thomas brings an impressive blend of experience, leadership, and industry knowledge that will be crucial in driving our growth across the region. His strategic approach and customer focused mindset align perfectly with our vision to expand and innovate within the garment decoration industry."

"Thomas's track record in building high performing sales teams and driving innovation makes him the ideal choice to lead our sales

strategy in EMEA," said Carleen Gray, CEO of STAHL'S. "His leadership will help us bring more of our advanced decorating technologies to customers around the world."

Heuer will support STAHL'S continued global expansion, including the growth of solutions like UltraColor® Pro hybrid transfers, UltraColor MAX™ DTF transfers, 3D Silicone Heat Transfers, and Hotronix® heat presses.

"I'm honoured to join STAHL'S during such an exciting time," said Thomas Heuer. "STAHL'S stands for innovation, quality, and customer first solutions. I look forward to helping grow our impact and support decorators across the region."

www.stahls.com

PLOCKMATIC GROUP ANNOUNCE ED HUDSON



Ed Hudson has been appointed General Manager for the Plockmatic Group's UK Sales and Service operation. Ed's industry experience began with Xerox in the mid '90s followed by a 17 year spell with Océ and Canon. From humble beginnings, roles evolved and included

National Sales and Marketing Management. In 2014, Ed moved on to a career outside of print, initially in Environmental Consultancy, and then in the power quality business, where he worked with a wide variety of customers around the world. In late 2024, Ed joined IBIS Integrated Binding Systems, based in High Wycombe, as Sales Director.

In this newly created role of Plockmatic Group's UK General Manager, Ed Hudson will

be responsible for sales, service and support for both inline and offline post-press products in the UK. "Our UK client base is currently facing increasing challenges with higher employment costs, supply chain uncertainty and, in some cases, the fallout from US tariffs. We look to further understand our clients' requirements and offer the best technical and most cost effective solution in every case, helping them to find the right solution for their business, whether that's an inline or offline product. Equipment includes the extended range of equipment from the Plockmatic Group including Morgana, Intec, Uchida, Summa/Valiani, GBC, Mohr, EBA, Citoborma, Hohner, Rhino-o-Tuff, Cany, and many more.

Industry veteran Ray Hillhouse has decided to take early retirement from a 40 year print career. Ray joined small offset machine manufacturer ABDick in 1985 as a service engineer. He soon switched to a sales position and then onto a marketing role in that company's head office in Brentford.



Ray moved to Morgana in 2010 to take over the management of the UK sales team. Following Plockmatic's acquisition of Morgana he has again progressed via a variety of positions to Director level, as the business acquired

Watkiss Automation in 2018 and then Intec Printing Solutions in 2022. Ray's decision to bow out follows a hectic period of international travel, including frequent trips to the US where he was establishing and upgrading suitable sales and distribution channels across the country. Ray's former roles within Plockmatic Group have been distributed to others in the management team, plus the addition of Ed Hudson to manage the UK.

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Print Reaches New Heights

The ultimate in 'High Art' at Blenheim Palace

Large format printing expert Moss has brought history to life in breathtaking fashion, completing one of its most ambitious and technically demanding projects to date, with the upside down installation of a stunning replica of the iconic ceiling fresco in the Great Hall at Blenheim Palace.



The Great Hall ceiling painting by Sir James Thornhill describes the 1st Duke of Marlborough kneeling to Britannia, proffering a plan of his victory at Blenheim and is a centrepiece of one of Britain's most iconic stately homes. The masterpiece had already suffered from hairline cracks due to structural movement and recent rainwater damage and mould have necessitated its urgent restoration.

To ensure visitors continued to enjoy the artwork while the essential conservation takes place, Moss was commissioned by Blenheim Palace to print and install a striking replica. However, access to the ceiling was only possible via a massive suspended internal scaffold, delicately supported by window apertures. The replica hangs underneath the suspended scaffold platform giving visitors a rare, up close view of the painting's intricate details.

With no scissor lifts allowed inside the UNESCO World Heritage site, the Moss team faced a unique challenge: how to recreate and install a 210 sqm replica banner of the painting on the underside of the scaffold for visitor viewing from

mid-air. To add to the complexity of the work, the construction could only be done at night, so not to disrupt visitors during the day.

"This was one of the most technically challenging large format printing projects we've delivered to date," said Mike Hamling, Group Account Director at Moss. "From colour matching the original fresco to printing and coordinating the construction of such a large artwork at height within a heritage site, it was a real team effort across design, print, logistics and build."

The artwork was printed on flame retardant PVC mesh using Moss's Durst 512R to ensure the replica's colour accuracy and durability. Moss produced the piece in multiple large format printing sections, which were stitched together to create the replica masterpiece.

A four man team worked over four consecutive nights in May to build the scaffold frame. Then, in a single night, a six man crew hung the banner, abseiling and working upside down from the suspended platform to complete the installation.

Careful planning and precision execution were central to the project and

continue Moss' longstanding relationship with Blenheim Palace, which includes recent work wrapping the Flagstaff Tower, providing wayfinding and printing for iconic exhibitions and displays.

Once the restoration is complete, the printed ceiling will be returned to Moss and recycled through the company's established materials take back scheme, minimising waste.

"At Moss, we're committed to sustainable practices, even for bespoke, large format printing projects like this one," said Hamling. "It's a privilege to once again work with a site like Blenheim Palace, and I'm proud that we are helping preserve the visitor experience during such an important restoration."

Carmen Alvarez, Collections and Conservation Manager at Blenheim Palace said; "Once again we are delighted with the work the team at Moss has delivered for this essential restoration project. The complexity of the install made this a real challenge, yet the impact of their work is clear will ensure visitors to the Great Hall continue to see this iconic masterpiece

Images show the installation at Blenheim Palace of the artwork in the Great Hall. ■

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IPIA sets out to foster growth and collaboration

As part of its ongoing efforts to drive growth for the UK print industry and foster collaboration in its supply chain, the Independent Print Industries Association (IPIA) has unveiled its Annual Networking Lunch, which is set to take place on Wednesday 19th June.

IPIA Council Member and CEO of Eight Group, Lance Hill, shares his experience of the event: “There is a reason the IPIA Networking Lunch sells out so quickly every year — it’s because it’s brilliant. Like all the other events the IPIA organises, this one is another well oiled machine — where you get a great opportunity to network with peers, potential clients, supply partners and more in a very relaxed atmosphere. You are guaranteed to meet new, like minded people in a fantastic venue.”

To maximise networking potential, guests rotate tables between courses and can take advantage of the IPIA’s tailored introduction service. Hosted at the Marco Pierre White restaurant on the top floor of The Cube Hotel in Birmingham, guests can look forward to meeting a wide array of print professionals, while enjoying amazing hospitality and stunning skyline views.

Tickets include a welcome glass of bubbly or two, a sumptuous three course meal, and a selected range of wines, beers, and soft drinks.

HARNESS OPPORTUNITIES

The event kicks off with informal networking and welcome drinks from 12:00, with lunch served from 13:00. At 14:30, IPIA Chair Alasdair Browne, will take to the stage to share the transformative projects the Association is championing to sustain and accelerate industry growth. Drawing on his experience as Managing Director of Abbot Print, he will also provide insight into key market trends and where attendees can find new opportunities for business growth.

Alasdair comments: “The IPIA Annual Networking Lunch is built on a foundation of genuine hospitality and meaningful return on your time. We understand that stepping away from the day to day demands of business must be worthwhile — so we make it personal. When you register, we take the time to



learn who you want to meet and ensure the right connections happen. From curated introductions to lively, productive conversations, we’re committed to making every moment count. If you haven’t joined us before, now’s the time. Come along and experience the energy, opportunities, and community spirit that make IPIA events so special.”

The Annual Networking Lunch wraps up at 16:00, but for those keen to keep the conversations flowing, the nearby Gas Street Social bar — just a minute’s walk from the venue — offers the perfect

post event hangout.

Whether you are looking to grow your network, meet potential collaborators, or reconnect with friendly faces in a relaxed setting, the Annual Networking Lunch offers some of the finest networking available in our industry.

“At the IPIA, we love nurturing meaningful connections and watching the magic happen. We know that some of the best creative conversations and working relationships begin in a relaxed environment. That’s why we’re bringing together a cross section of printers, print buyers, suppliers, designers, marketing agencies, and technology developers — all in one room,” comments IPIA General Manager, Brendan Perring.

Tickets are available online at: www.ipia.org.uk/nl25, members tickets are £95 + VAT and non-members tickets are £120 + VAT.



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Drytac announces availability of Polar Blockout UV

Drytac, the international manufacturer of self-adhesive materials for the large format print and signage markets, has announced the global availability of Polar Blockout UV opaque printable block out film.

Polar Blockout UV is a 2.0 mil (50µ) highly opaque layered white PET film with a gloss finish. It is coated with a white pressure sensitive, permanent aqueous acrylic adhesive which is protected by a siliconised PE coated release paper.

It is the ideal solution for users to create double sided window graphics without the need for ink layers or white ink. Launched in North America towards the end of 2023 with much success, Polar Blockout UV is now being offered to customers in markets around the world.

Customers can simply pair the material with a reverse printed clear print media such as Drytac's SpotOn Clear Gloss or – for a non-PVC solution – with Drytac's award winning ReTac Clear PET to produce eye catching window graphics applications.

The film's high opacity prevents graphics from showing through on the other side when being used as a cover up graphic, offering a highly effective solution to customers seeking to produce bold and impactful applications.



Compatible with UV printing technology, Polar Blockout UV is supplied with seven years' warranty across interior and exterior applications, when used with a matching laminate.

"Given the success of Polar Blockout UV in the US over the past 18 months, the next logical step was for us to open up the product to more customers around the world," said

Dennis Leblanc, Senior Product and Business Development Manager at Drytac. "We look forward to seeing what exciting applications our customers create with the product."

Polar Blockout UV is available with immediate effect globally. For details of your local supplier please visit www.drytac.com/where-to-buy **www.drytac.com**

SOYANG NEW ST-225 NERO BLACKBACK TEXTILE SOLUTION

Soyang Europe, the manufacturer and distributor of digitally printable wide format and superwide format media and surface coverings, has announced the launch of ST-225 Nero Blackback.

Part of Soyang's range of textile solutions, ST-225 is a 100% warp knitted polyester fabric with a black back. It offers complete opacity and eliminates light transmission, allowing for vivid and striking graphics at a highly competitive price. Delivering outstanding colour vibrancy and sharp image quality, it supports both UV ink and dye-sublimation printing methods, including direct and paper transfer.

Lightweight and soft to the touch, with excellent crease recovery, it ensures hassle free folding, storage and transportation. It is suitable for indoor applications including backdrops, pop-ups, exhibition and event graphics, display systems, and more.

ST-225 is certified to EN13501-1 standards, ensuring peace of mind for public and commercial applications. With widths available up to 3.2m and 5m and standard lengths of 50m and 100m it offers scalability for a range of project sizes.

In addition, Soyang carries the coveted Global Recycling Standard. Developed by Textile



Exchange, this voluntary product standard verifies products' recycled content and ensures responsible social, environmental, and chemical practices throughout the supply chain.

"At Soyang Europe, we are committed to constantly expanding our range with new and

innovative solutions for customers," said Oliver Mashiter, Sales Director of Soyang Europe. "ST-225 certainly fits in with this approach, offering users a quality, environmentally friendly, yet still affordable, printable textile."

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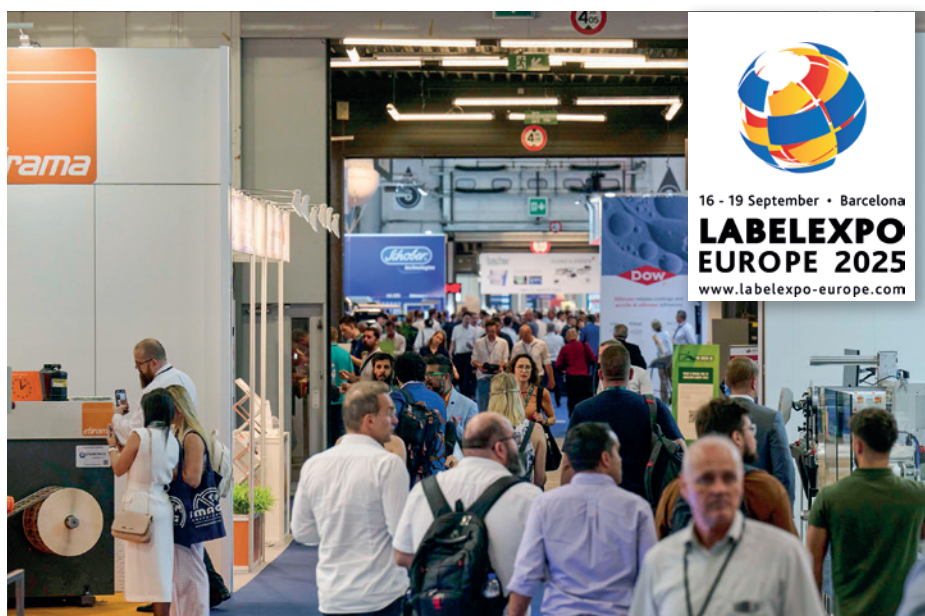
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Labelexpo Europe 2025: Registration opens ahead of Barcelona move

Informa Markets is set to deliver the biggest Labelexpo event to date with Labelexpo Europe 2025, taking place from 16-19 September 2025 at Fira Gran Vía in Barcelona. Registrations are open to attend the leading global event for the label and package printing industry.



hotel room booking rates available here.

Jade Grace, Managing Director, Labelexpo Global Series, commented: "We are delighted to welcome converters from across the world to the leading global exhibition dedicated to the label and package printing industries. We have worked closely with the City of Barcelona and Fira Gran Vía to make Labelexpo Europe 2025 a fantastic experience for both exhibitors and visitors and we look forward to welcoming the industry to the biggest and best Labelexpo Europe to date."

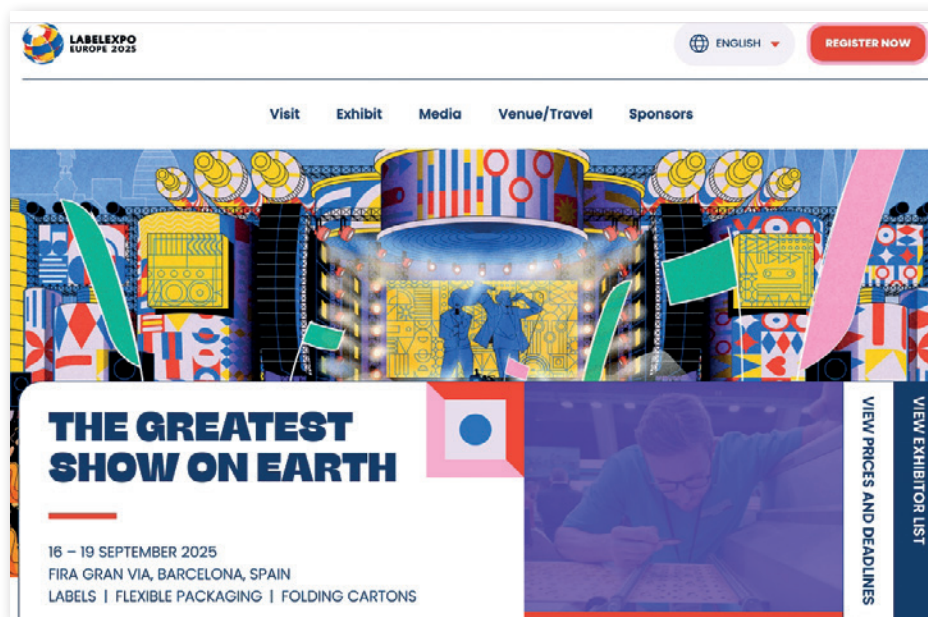
Labelexpo Europe 2025 debuts in Barcelona at the Fira Gran Vía between 16-19 September. An expo pass for the show costs €95, with an early bird discount to €75. ■

Evolving with the industry, Labelexpo Europe 2025 is incorporating folding cartons for the first time, a strategic move responding to the convergence of inline and digital technologies, with the show once more cementing its position as the global platform for showcasing innovation and industry trends. "This will be the biggest Labelexpo Europe show to date and encompasses the full range of package printing and converting technology for the labels, flexible packaging and folding cartons markets," said Andrew Galloway, Group Director EMEA, Labelexpo Global Series. "More than 600 industry suppliers have already booked into Labelexpo Europe 2025, with 15 percent exhibiting for the first time at the show."

The move to Barcelona has been welcomed by the global labels and package printing industry with the show's expansion already 12 percent larger than the 2023 edition. Among the benefits to visitors are outstanding transport

connections to the Fira Gran Vía venue from the city of Barcelona and the airport. International visitors can benefit from partner airlines deals and preferential

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www.labelexpo-europe.com/labelexpo-europe-2025-registration-opens-ahead-barcelona-move



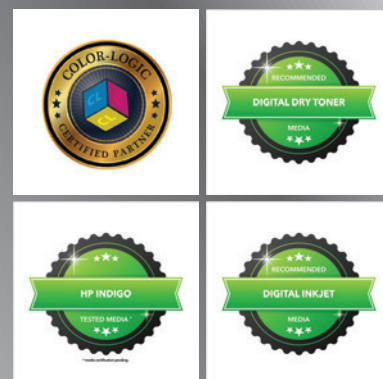


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Canon achieves EcoVadis platinum status

Canon has been awarded the prestigious Platinum rating for its sustainability efforts by global sustainability ratings organisation EcoVadis. This accolade places Canon in the top 1% of companies assessed globally.

This is the first time Canon has achieved the Platinum level, demonstrating its dedication to sustainability and its position as a leader in the industry. The elevation to Platinum status followed a recent reassessment of its scorecard. The company's overall EcoVadis score has increased to 85% from 81%, reflecting the company's ongoing commitment to environmental, social, and ethical performance.

Canon's strong performance in the EcoVadis key assessment areas, highlights its comprehensive approach to sustainability:

Environment: Canon received a score of 90/100

for its environmental policy and performance, reflecting its commitment to sustainable product design and energy efficiency, and the circular economy.

Labour & Human Rights: Canon received a score of 82/100 for its Labour & Human Rights performance, reflecting its commitment to fair labour practices, diversity and inclusion.

Ethics: Canon received a score of 84/100 for its ethics performance, reflecting its commitment to ethical business conduct, transparency, and anti-corruption measures.

Sustainable Procurement: Canon received a score of 82/100 for its sustainable procurement

performance, reflecting its commitment to responsible sourcing, supplier engagement, and conflict minerals due diligence.

"We are incredibly proud to receive the EcoVadis Platinum rating," said Peter Bragg, EMEA Sustainability & Government Affairs Director at Canon EMEA. "This recognition validates our long-term commitment to sustainable business practices and our continuous efforts to improve our environmental and social impact. Achieving Platinum status and joining the top 1% of rated organisations will continue to drive our future focus on sustainability."

www.canon.co.uk



Mimaki's New ELH and ELS next generation SVHC- and CMR-free inks

These new inks have been formulated to be completely free of SVHC*1 and, uniquely, CMR*2, therefore reducing the impact on human health and the environment. They will be demonstrated for the first time at Mimaki's FESPA stand (Hall 1.2 / Stand B20) alongside an exciting lineup of Mimaki's latest, cutting edge technology.

In line with Mimaki's unwavering commitment to bring innovations to market that support a more sustainable future, its new ELH and ELS UV inks meet an urgent need for SVHC- (Substances of Very High Concern) free measures throughout the industry. As pressure to restrict the use of inks and printed materials containing SVHC continues to increase, Mimaki has taken the trailblazing decision to develop a range of inks that are not only SVHC-free but also do not use CMR (Carcinogenic, Mutagenic, and Reproductive toxicants), which are known to have adverse effects on human health. Additionally, the odour emitted when using ELH and ELS inks is reduced by approximately 30%*3 compared to conventional UV inks, providing a more comfortable working environment.

Additionally, the new ELH inks maintain the same high scratch resistance as the conventional LH-100, while the ELS inks provide the same flexibility as the conventional LUS-120.

Arjen Evertse, Director Sales at Mimaki Europe, explains, "In recent years, demand for CMR-free products has been growing rapidly against the backdrop of increasing awareness for safety, the environment, and health. Being the first to develop inks that meet these concerns head-on demonstrates Mimaki's commitment



to developing products that are safe, highly functional and environmentally friendly. In addition, many of the brands our customers supply now promote CMR-free compliance as part of efforts to strengthen corporate

sustainability strategies and ESG investment. These new inks will therefore give our customers a strong competitive edge to further support brands with their own sustainability strategy and goals."

1 Substances of particular concern that may have a significant impact on human health or the environment, as defined by the European REACH regulation.

2 Acronyms for Carcinogenic, Mutagenic, and Reproductive toxicants.

3 Comparison with conventional products based on in-house evaluation results.

Image shows - The recently announced UJV300DTF-75 which features the new Mimaki ELH and ELS UV inks

www.mimakieurope.com/news/new-elh-and-els-inks/



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GH Display brings Dye Sublimation in-house

Peterborough-based custom exhibition stands specialist GH Display has invested in a new Mimaki TS330-3200DS grand format printer from Soyang Hardware to bring dye sublimation work in-house and maximise the profit on print jobs.

Established in 1976, GH Display both designs and builds custom exhibition stands, with its in-house design, print, manufacturing and installation teams working with customers across all manner of creative and innovative projects. Operating from a two acre site with over 30,000sq ft of workshop, print and event storage facilities, GH Display is a one stop shop for all things exhibition and events.

With such a far reaching customer base, and clients bringing with them a diverse range of demands, the company had been outsourcing its dye-sublimation graphics to another company to help with production. However, it recently took the



decision to invest in new machinery to bring this work in-house.

GH Display has previously dealt with Soyang Hardware, having purchased a Vivid Veloblade Nexus from the distributor, and opted to return to the company with its latest request. The team at Soyang Hardware recommended the Mimaki TS3300-3200DS as the ideal solution.

The grand format dye sublimation and direct to polyester printer is a super high productivity device, operating at speeds of up to 150sq m/hr at 600dpi. It can print on media up to 3.2m wide, allowing users to produce everything from soft signage, flags and home décor to display, backlit applications and blockout pieces.

"Bringing dye sublimation in-house

will allow us to control quality and lead times much better, offer more competitive pricing than ever before, as well as deliver quicker lead times for customers," said Jenny Hodson, Director at GH Display.

"We have partnered with Soyang on other projects and found the level of after sales service to be excellent. It was therefore perfect when they introduced us to the Mimaki printer, which fitted in functionality wise with the gap in our print capability."

The machine – which is the first Mimaki TS3300-3200DS installation in the UK – was delivered to the GH Display facility in Peterborough in April, with Jenny and the team now mapping out plans as how to best use the printer to strengthen the company's overall service offering.

"We will be better able to manage production as everything we produce will be done in-house by the GH Display team," Jenny said.

www.soyang.co.uk

DOCUMENT DESPATCH TO PRODUCE DIRECT MAIL ON-DEMAND

Ethos has equipped the Basingstoke based direct mail specialist Document Despatch with the latest AccurioPress C14000e digital production press. This advanced solution enhances product personalisation by leveraging variable data processing for mail merges and supports a wide range of paper weights, including envelopes. Replacing an existing black and white press and a litho press, the AccurioPress C14000e gives Document Despatch the flexibility to produce direct mail print on-demand.

Malcolm Baker, Sales Director at Document Despatch, commented, "We needed a versatile digital print solution capable of handling various substrates, including thick postcards with heavy graphics. Additionally, we sought a future proof system for database driven, personalised mail merges across multi campaigns, ensuring every letter or self mailer is unique and targeted."

He added, "The AccurioPress C14000e offers simple operation, superb finish, full colour calibration, and the ability to produce postcards at 10 times the speed of our previous solution". He added, "Within the first 10 days, we produced over 240,000 multi-merged statement packs for our customers."

Sustainability is a priority for Document Despatch and its environmentally conscious clients. The AccurioPress C14000e supports this requirement, incorporating Konica Minolta's



Malcolm Baker, Sales Director, and Barry Steele, Operations Manager Document Despatch

SimiTri® HD toner technology, which lowers fusing temperatures to reduce energy consumption and operating costs. Furthermore, by enabling Document Despatch to do more in-house the company is able to further reduce its carbon footprint.

Malcolm added, "By enabling us to fully embrace a 'just in time' working model with zero waste and no 'overs' or 'unders', the new Konica Minolta press delivers significantly reduced warehouse storage costs and the associated sustainability complications, as well as eliminating outsourcing delays, all of which improve customer satisfaction whilst reducing our own overheads and hidden costs."

Lewis Annis, Professional Print and MPS New Business Sales Manager at Ethos also commented, "I have known Document Despatch for many years and have gained a deep understanding of their Direct Mail environment and operational requirements. Their decision to invest in the AccurioPress C14000e was driven by its outstanding productivity, robustness, and ease of use compared to other solutions available in the market. This investment will not only support their current volume targets but also significantly improve turnaround times for their clients. Additionally, it provides them with the scalability needed to grow and enhance their production capabilities moving forward."

Rod Heaton, PP & IP Channel Manager, Indirect, Konica Minolta Business Solutions (UK) Ltd also commented, "In a world overwhelmed by digital overload, Document Despatch is proving that direct mail still packs a punch. They're harnessing the speed of digital print and the precision of variable data to create bold, high impact mailers that are impossible to ignore. Fully personalised and delivered right on time, Malcolm and his team are setting a new standard for standout customer communication."

For more details on Document Despatch visit:
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Bring memories to life: Xpres offers innovative printing solutions

In an age where countless cherished photos remain trapped on our phones and social media feeds, Xpres is championing a new way to celebrate and display memories. The company is highlighting ChromaLuxe as the ideal medium to transform digital images into stunning, tangible prints, perfect for personalising homes or enhancing office spaces.

"Don't let photos stay stuck on Instagram or on a phone forever!" says Xpres, emphasising the enduring appeal of physical prints. ChromaLuxe offers exceptional colour vibrancy and extraordinary detail, ensuring that every memory is captured with stunning clarity.

Beyond traditional framing, Xpres encourages creativity with photo arrangements. Their solution allows for damage-free displays on walls, thanks to innovative adhesive pads. This means customers can experiment with layouts



and designs without commitment or concern for their surfaces.

ChromaLuxe prints are available in a variety

of popular shapes, including square, rectangle, and hexagon, providing versatility to suit any aesthetic or design vision.

Xpres, a leading supplier in the sublimation and printing industry, offers a comprehensive range of products and services. Their offerings include:

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For businesses and individuals looking to explore these innovative printing possibilities, Xpres can be contacted directly at 01332 85 50 85 or via email at sales@xpres.co.uk. More information can also be found on their website, www.xpres.co.uk.

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Engineered with renowned "Made in Japan"



quality, the HydrAton 1642 is built to last, promising reliability and consistent performance in high-volume environments. Furthermore, Novachrome highlights the machine's commitment to responsible printing with an eco-friendly ink system that not only reduces waste

but also lowers operational costs.

Whether you're producing intricate point-of-sale graphics or robust vehicle wraps, the HydrAton 1642 is engineered to deliver without compromise.

For more detailed specifications and to see how the HydrAton 1642 can transform your printing capabilities, you can download the brochure directly from Mutoh Europe.

To enquire about the HydrAton 1642 or other printing solutions, contact Novachrome at 01407 720011 or email info@novachrome.co.uk. You can also explore their full range of products and services at www.novachrome.co.uk.



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NCR Sets.....NCR Pads Ltd
Newsletter Design.....The Magazine Production Company
Paper – digital synthetic.....Ashgrove Trading
Paper Drills & Punches.....Elmstok
Paper Rolls & Media Supplies (A1 and A0).....Resolution GB
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Pencils.....Pen Warehouse
Pens.....Pen Warehouse

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Software.....Digital Office Group
Speciality Papers.....GFSmith
Stickers and labels, rolls, sheets or singles.....Baker Labels
Sublimation Solutions.....The Magic Touch
Tearproof/Waterproof Paper.....Ashgrove Trading
Thermographic Equipment and Supplied.....Caslon
Tickets.....Raffle Tickets Direct
Trade Printing.....Route1 Print
Transfer Paper.....The Magic Touch
Unbranded Samples.....Route1 Print
Velobind/Surebind Machines.....FDS Solutions
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Vivid Easymount.....Your Print Specialist
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Wide Format Digital Media.....Ashgrove Trading
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Wide Format Printers.....Digital Office Group
Wide Format Scanners.....Digital Office Group
Xerox Digital Press.....Xeretec
Xerox Digital Printing Press Portfolio.....Xerox UK
Xerox LFP.....Xeretec



Something to share?

GLOBAL SARCASM

"Sarcasm will get you nowhere in life," my boss told me.

"Well it got me to the 'International Sarcasm' finals in Santiago, Chile in 2019," I informed him. "Really?" he asked.

"No," I said.

MY LOVING DOG MACE

There was once a handyman who had a dog named Mace. Mace was a great dog except he had one weird habit: he liked to eat grass – not just a little bit, but in quantities that would make a lawnmower blush. And nothing, it seemed, could cure him of it. One day, the handyman lost his wrench in the tall grass while he was working outside. He looked and looked, but it was nowhere to be found.

As it was getting dark, he gave up for the night and decided to look the next morning. When he awoke, he went outside and saw that his dog had eaten all the grass in the area, around where he had been working, and his wrench now lay in plain sight, glinting in the sun.

Going out to get his wrench, he called the dog over to him and said, "A grazing Mace, how sweet the hound, that saved a wrench for me."

HEALTH ISSUES IN SPAIN

While on vacation in Spain with my wife, I started to feel funny. I had some pain in my chest and felt short of breath. I chalked it up to the long day we had just had, but I continued to feel worse. As we got out of the taxi and walked into the hotel, I collapsed.

It became apparent to my wife and I that I was having a heart attack. I thought for sure I would die because the nearest hospital was half-an-hour away. Suddenly from the back room came a woman wielding defibrillators. She shouted to the other staff to help and they ripped off my shirt and restarted my heart right there in the hotel.

The ambulance arrived 20 minutes later, but

thanks to this amazing woman my life had been saved. I spent the night in the hospital but I got out around noon the next day. I went back to the hotel to thank this woman.

I said, "I'm amazed that a hotel this small has a full time doctor as skilled as yourself!"

She replied, "No one expects the Spanish Inn physician."

AWKWARD VISIT

My wife ran away with my best friend. A year later both were at my front door ringing the bell. They rang the bell for an hour. Reluctantly I answered the door.

They said they wanted to apologise for the way things happened. Boy, was I relieved, I thought he was trying to bring her back.

THE CEO OF IKEA

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

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."

WTF JUST HAPPENED

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?"

START CLAPPING

I was sitting in a Chinese restaurant last night and it suddenly went dark. The waiter came over and said: "You all need to start clapping!"

"What a weirdo," I thought.

Anyway we all started to clap and the lights came on!

I said: "How did that happen?"

He replied: "Old Chinese proverb, many hands make light work."

DOESN'T EVEN NEED GLASSES

John: "My granddad is 98 years old, and he doesn't even use glasses."

Jack: "Wow, that is incredible!"

John: "Yep, he drinks straight from the bottle."

SANDS OF TIME

A woman is walking along the beach with her children, appearing to be looking for something. At this moment, a lifeguard traipses up to them. "Excuse me, ma'am," he says. "I had noticed you seemed to be looking for something and wish to offer my help."

"Yes, my husband is missing," the woman replies with concern. "My kids buried him in the sand and now we can't find him."

"Do you remember where you were sitting recently?" the lifeguard asks. The woman looks up at him incredulously. "Don't be silly, would you have remembered where you were sitting a year ago?"

IRON MAN AND IRON WOMAN

What's the difference between Iron Man and Iron Woman? Iron Man is a superhero. Iron Woman is a command.

STATISTICS

The 50-50-90 rule: if you have a 50-50 chance of getting something right, then there's a 90% probability you'll get it wrong.

MY KIDS ON EBAY

Got home from work today to find my kids have been on eBay all day. If they are still there tomorrow I will lower the price.

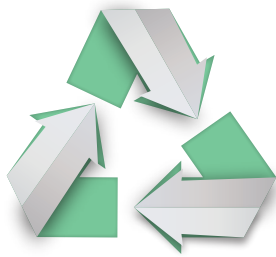
SUMMER SHORTS - Q & A

What's the difference between Outlaws and In-laws? Outlaws are wanted.

What do you call an extremely clingy alien? A personal space invader.

I had some words for my wife. She had some paragraphs for me!





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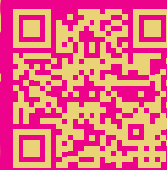
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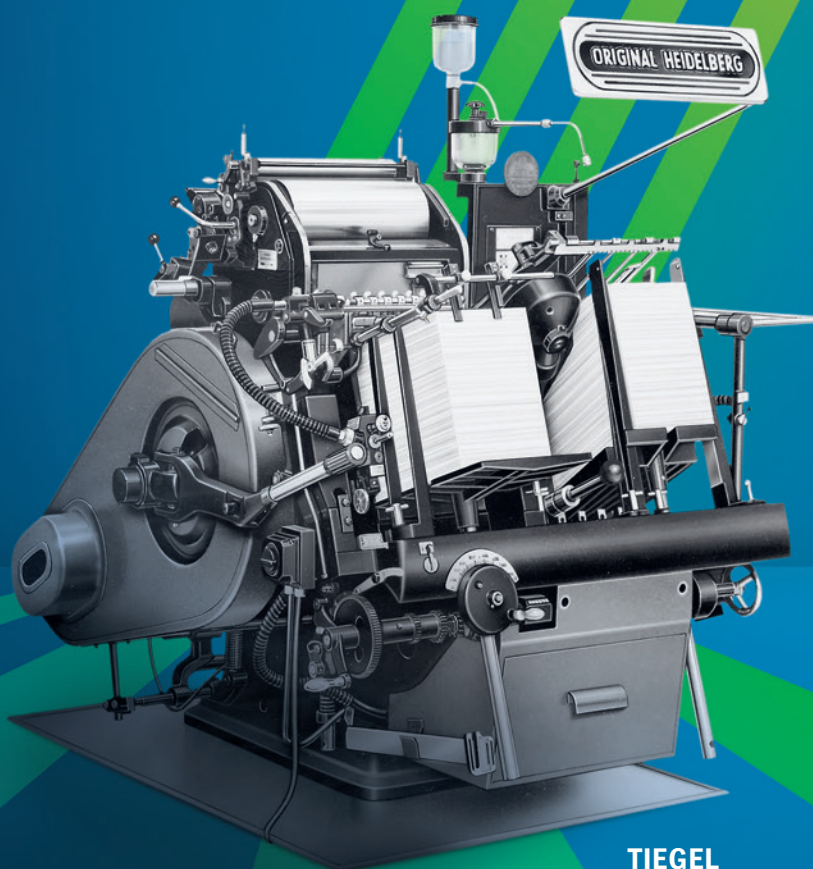
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