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SHOW PREVIEW
— SEE PAGE 18



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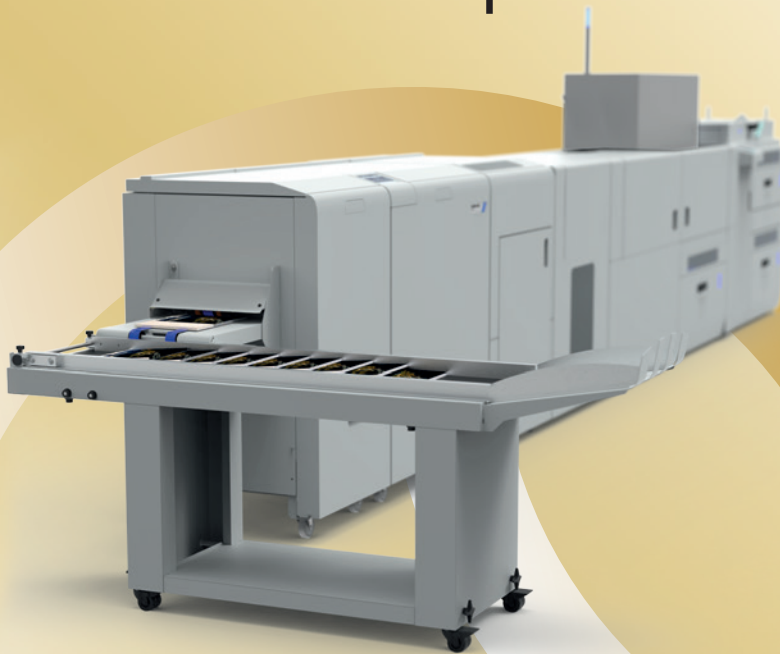
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QPP is an independent publication and not affiliated with any manufacturers or suppliers. QPP celebrates publishing the professional print trade's favourite magazine, formerly known as Copy Shop News (CSN), since May 1998.

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

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

Avid readers include Digital Printers, Commercial Printers, Copy Shops, On-Street Instant Printers, In-House Print Room Managers, FM and Conventional printers specialising in On-Demand, Short Run, Variable Printing, CRDs (Corporate Reprographic Departments), PSPs (Print Service Providers), Graphic Arts Businesses, Sign Suppliers and CAD Bureaus.

Welcome

May Day – your help requested



Approaching our mid-summer break we are once again planning some hot off the press activity.

Following next month's June edition, we will as usual spend time between the July/August and September publications trying out new kit and print processes. Presentation is what we all sell so product testing display materials and book binding options will be top of our list.

What do you want researched?

Direct To Film is the hottest trend so we are already looking into the new Azon Pronto A3+ desktop DTF from Atlantic Tech Services.

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

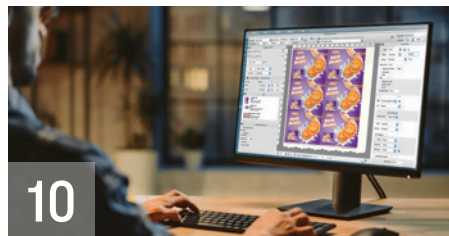
Look out for some Puntastic jokes on page 34.

Peter, Pronto, Foulkes



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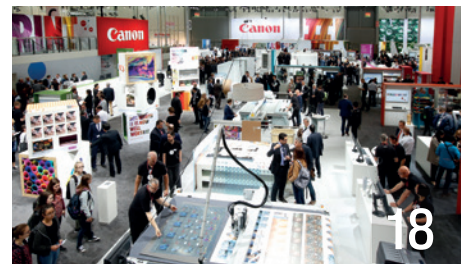
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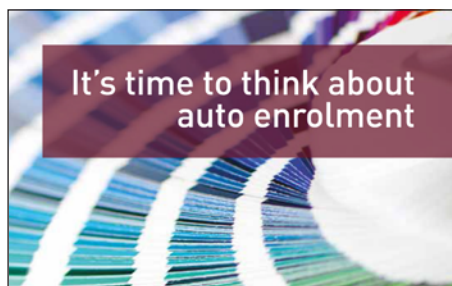
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Your jokes in print.



The law on workplace pensions has changed and every employer in the UK must put certain staff into a pension scheme and contribute towards it.

This is called 'automatic enrolment'.

It's important that you understand what you need to do — and when you need to do it. This will depend on your circumstances and those of your employees. To work out what you need to do and when you need to do it contact our auto enrolment scheme advisers on:

0800 132100 or email alan.hudson@meridan.co.uk

Help is on hand from the Printing Industry Pension Scheme which has been running since 1986.

Meridan Financial LLP is the appointed advisers for the Printing Industry Pension Scheme (PIPS) and are authorised and regulated by the Financial Conduct Authority (FCA). Not all Auto Enrolment services are regulated by the FCA.



Print & Display elevates high-end printing



The East Midlands company has made a significant investment in its printing services with the addition of the award winning Kudu flatbed printer, emphasising its commitment to quality, innovation, and sustainability.

Founded in 2003 in Nottingham, Print & Display (P&D) has evolved into a leader in 3D point of sale displays, counting some of the UK's largest supermarkets and brands as clients. With a speciality in cosmetics, the company has diversified its portfolio over the years to reach a broader clientele and increase its print offerings.

The business made the decision to invest in a swissQprint Kudu after undertaking a rigorous

due diligence process that began in 2020. P&D consulted other swissQprint customers for feedback before ultimately committing to the EDP (European Digital Press) award winning flatbed printer, which was installed in the first week of March this year.

ENHANCED COSMETIC OFFERING

The Kudu has significantly improved P&D's production speeds, operating eight times faster than its old machine. Boasting the swissQprint roll to roll option it also processes roll stock. Furthermore, the six colour configuration delivers the exceptional quality demanded by the cosmetics sector. The Kudu's

1350 dpi resolution and ability to print delicate facial and skin tones are proving perfect for high end fragrance units and point of sale displays.

Additionally, the white ink is particularly beneficial for printing on mirror board. Together with the effect varnish, it enables 3D and textured embossing finishes, including swissQprint's unique droptix effects to be printed.

DRIVING SUSTAINABILITY

Key to P&D's decision to invest in the Kudu was its alignment with the company's sustainability goals. The certified low energy consumption of only 2.2 kilowatt-hours, equal to an average kettle, and Greenguard Gold-certified inks will help achieve lower carbon print solutions for customers.

Ian Maxfield, Regional Sales Manager at swissQprint, said: "swissQprint is dedicated to combining technological excellence with sustainability and performance, and the Kudu is a prime example of that. Its energy

efficient operation and eco-conscious features will contribute to P&D's sustainability initiatives while elevating their printing services provided to clients. We're delighted to help them achieve their green goals."

AN EYE TO THE FUTURE

The Kudu complements the existing fleet of printers. Given its flexibility to handle work overflow and high end printing tasks it plays a vital role in the company's growth. With swissQprint machines having a service life of over a decade and with a new 36 month warranty, the business can be assured it has high quality printing for years to come.

Garry Hatfield, Director at P&D, said: "The introduction of the Kudu is a milestone for us. It's not just an upgrade in our printing capabilities; it's a testament to our commitment to quality, innovation, and sustainability. With the Kudu, we are now equipped to offer our clients printing solutions that are both high quality and eco-friendly." www.swissqprint.co.uk

Singlewell Stationery Installs Canon's Imagepress V1000

Singlewell Stationery, a print and stationery supplier based in Kent, has invested in Canon's imagePRESS V1000 to replace its older digital printers. The imagePRESS V1000's reliable technology platform harnesses innovation and automation so that Singlewell Stationery can produce a wide range of applications at speed, without compromising on quality.

For over 50 years, Singlewell Stationery has offered a range of print and signage services across a variety of applications – from calendars and business cards to leaflets, posters and banners. This media versatility has enabled the business to reach small and medium sized businesses (SMBs) across numerous sectors. During a period when the business was using outdated digital printers, Singlewell Stationery experienced an influx of requests for shorter runs and faster turnaround times. To keep up with this volume of work and evolving customer demands, the imagePRESS V1000 was a clear investment choice.

The imagePRESS V1000 takes automation to the next level, with fast, auto-duplex printing, an embedded cooling unit, built-in colour



management technology and PRISMAsync hardware controller that streamline workflows and reduce labour time and costs. This enhanced operational performance and extensive media handling capabilities have given Singlewell Stationery the edge to stay ahead in a competitive market and expand revenue streams.

This level of automation requires exceptional customer service and after sales care, which played a big part in the business' decision to invest in Canon. Having a team of experienced engineers on hand has ensured a seamless

installation process and set a strong foundation for the relationship going forward.

Simon Jones, Managing Director, Singlewell Stationery, comments: "Today, customers expect shorter turnaround times and higher quality products than ever before, and we're grateful to have Canon by our side as a reliable business partner. Quality and productivity were the drivers for the change. The team has also listened to our needs and provided exceptional after sales services, which have been invaluable during the transition process. We're excited to continue working with Canon and developing our relationship in the years to come."

Wayne Kershaw, National Sales Manager, Production Print at Canon UK & Ireland, adds: "We're thrilled to be partnering with Singlewell Stationery and supporting their company to reach the next phase of productivity and growth. With the help of the imagePRESS V1000 and our exceptional customer service, the business will be able to meet and exceed the expectations of new and existing customers."

www.singlewell.co.uk • www.canon.co.uk

Impress triples productivity with Horizon HT-80

Impress Print Services has freed up a bottleneck and tripled productivity following investment in a Horizon HT-80 automated three knife trimmer from Intelligent Finishing Systems (IFS).

The Walton-on-Thames general commercial printer had been running a Horizon HT-30 nearline single knife book trimmer with Horizon BQ-470 four clamp perfect binder.

Michael Kille, Managing Director, explains: "We wanted to be more productive and to streamline operations. In the bindery this was our most problematic area. A lot of our work is urgent and has very short deadlines. We also wanted the flexibility to produce longer runs in-house. Before we were sending those jobs out and we might have had to wait a couple



Martin Reeve, Area Sales Manager, IFS (left) with Michael Kille, Managing Director, Impress Print Services.

of days for them to be completed. Turnaround times are much shorter now and it wasn't always ideal to wait."

The company chose to invest in the Horizon HT-80 and run it in-line with their Horizon BQ-470 four clamp perfect binder. Says Michael: "Now work comes off the

folder and goes straight onto the Horizon book binding and book trimming line. It is faster and more streamlined. We can also do everything now in-house. We can be confident that we can turn jobs around much quicker with this Horizon investment."

He continues: "Productivity has

jumped up hugely. It has tripled. We are much more effective. The new trimmer will continue to help us improve operations and generally be more efficient."

Impress's HT-80 automated three knife trimmer runs in-line with its Horizon BQ-470 for fast, efficient book production. All jobs can be set up automatically by inputting the untrimmed size and finished size into the intuitive colour touch screen for quick and accurate job changeovers. Books of the same size, but different thickness, can also be trimmed at the same time, for true book of one production.

Michael concludes: "Not having to manage outsourcing means we can be confident on promising work. We can say yes to more things and we can go after work we wouldn't have targeted before."

www.ifsl.uk.com

IPIA 'Catalyst for growth and collaboration'



The IPIA has launched its inaugural physical event of the year with a clear mission: to invigorate the print economy and re-energise attendees. Set for June 19th, the Annual Networking Lunch promises to foster connections and drive momentum within the industry.

Matthew Ruff, Chair of the IPIA Events Subcommittee, shares his enthusiasm for the upcoming event: "Our Annual Networking Lunch isn't just another industry event; it's a catalyst for growth and collaboration in the print sector. We've meticulously crafted an experience that fosters meaningful connections, sparks innovative ideas, and drives expansion."

The IPIA develops a series of events throughout the year to bring together a cross section of printers, print buyers, suppliers, designers, marketing agencies and technology developers – providing attendees the opportunity to learn from peers, grow their business network and generate new customers.

"The networking lunch is a must attend event, as it's a great opportunity to catch up with industry colleagues and meet new ones too. The venue is superb, with a relaxed atmosphere that facilitates engaging conversations with like minded people," says regular attendee Lance Hill, Managing Director of Eight Days a Week Print Solutions.

A VALUABLE INVESTMENT

The Annual Networking Lunch includes a welcoming glass of bubbly or two, a sumptuous three course lunch accompanied by a selection of wine, beer or soft drinks, as well as access to a networking introduction service.

The venue is the beautiful sky restaurant Orelle in Birmingham, located just a brief stroll from both Birmingham New Street and Birmingham Snow Hill stations. This venue offers breathtaking views from Birmingham's tallest building and guests will be able to immerse themselves in the vibrant city centre atmosphere – while enjoying exquisite French cuisine.

Charles Rogers, IPIA Chair, comments: "At the heart of the IPIA Annual Networking Lunch is a commitment to hospitality and ROI. We recognise taking a day out of business means the event must be a valuable investment of time, this is why we ensure we know who is of interest to you when signing up to the lunch. From tailored introductions to engaging

conversations, we're dedicated to making your experience both enjoyable and rewarding.

"If you've never attended an IPIA networking event before, I encourage you to take the leap. Join us at the Annual Networking Lunch and discover first hand the incredible opportunities that await within this vibrant community."

The event kicks off with casual networking and welcome drinks at 12:00, followed by lunch from 13:00. To encourage diverse interactions, guests will switch tables between courses.

There will be a pause in proceedings at 14:30 – as Charles gives an address on market trends, followed by a special presentation from Micropress Printers' Joint Managing Director Rob Cross; he will explain how the company has adapted to critical industry trends, significantly strengthened its sustainability and grown.

The Networking Lunch wraps up at 16:00, and for those keen to extend their networking opportunities, Henman and Cooper, conveniently located across from the venue, offers a perfect post event socialising spot.

If you want to meet new people and grow your network, or simply catch up with some friendly faces in a great atmosphere, come and enjoy some of the finest networking available in our industry.

Tickets are available. Members tickets are £95+VAT and non-members tickets are £120+VAT.

Book online at: www.ipia.org.uk/nl24

Makeover at Bristol Royal Hospital for Children

Located near Roland DG's UK head office lies Bristol's leading paediatric hospital, Bristol Royal Hospital for Children, and the only paediatric major trauma centre in South West England.

As part of the partnership with The Grand Appeal – the Bristol Children's Hospital Charity – Roland DG has printed and applied vivid printed artwork for use within three treatment rooms and the waiting area of the Neurophysiology Department, which sees thousands of young patients through the door each year for a range of Neurophysiology investigations and treatments. Children and their families can often attend the department for several hours at a time and under what can often be stressful circumstances, but patients will now enter a bright, welcoming and age appropriate space.

It is widely understood that individuals spend 80-90% of their time indoors where pollutant levels are often much higher than those found outside, and this time is heightened for those spending time in hospital. Roland DG believes these statistics simply cannot be ignored, particularly in places where health and recovery is of paramount importance.

The TrueVIS AP-640 is the company's first ever water based resin/latex printer which is suitable for indoor applications in sensitive environments such as hospitals and schools. The TrueVIS resin inks are GREENGUARD Gold certified, meaning they meet strict standards of low chemical emissions.

The artwork, created by Grand Appeal Designer Emily Twomey, channels a beautiful underwater theme, with vibrant colours and phrases that aim to tackle worry, offering escapism for patients.

Anna Shepherd, Deputy Director for The Grand Appeal, Bristol Royal Hospital for Children's official charity said: "At The Grand Appeal, we are dedicated to saving the lives of sick children and supporting their families through difficult times. When Roland DG approached us with the offer to makeover spaces in our hospital, we couldn't have said 'yes' faster! Bringing colour and light into the lives of unwell children will make such a difference in what can be dark times. We are thrilled with the results and have already seen a positive impact amongst patients."

Colour has the power to contribute positively to creating an environment in which individuals can feel comfortable and at ease, and this is particularly important with children and young patients.

The highly concentrated colour pigmentation of the TrueVIS AP-640 printer allows heavier saturation than conventional resin inks for optimum impact on many applications including paper, fabric, canvas, wallpaper, non-PVC



materials and other media. Additionally, the True Rich Colour preset takes full advantage of the high colour saturation of new TrueVIS Ink to maximise vibrancy.

Stephen Davis, Marketing Director EMEA and Managing Director for UK & Ireland said: "We, at Roland, are immensely proud to be able to work with Bristol Royal Hospital for Children, not only as our neighbour but as a valued contributor to the local community in Bristol. We understand the importance of colour for children – particularly in aiding those who are unwell or recovering – and we wanted to help make a difference in any way we could. We're always looking for new opportunities to implement our technology to create real impact, so to be able to give to such a worthwhile cause has been incredibly rewarding."

The TrueVIS AP-640 redefines resin printing and uses advanced machine features to optimise colour reproduction to a wide range of applications. Roland DG is also providing makeovers to leading paediatric hospitals across Europe this year, helping to brighten spaces and showcase the power of colour.

www.rolanddg.eu

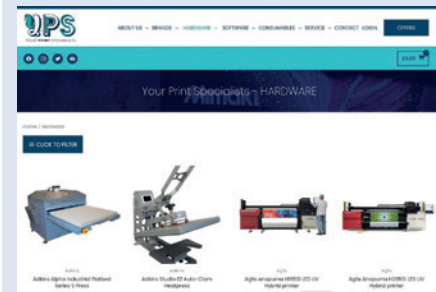
ABOUT THE GRAND APPEAL

The Grand Appeal is the dedicated Bristol Children's Hospital Charity. It runs three family accommodation facilities and over 10 specialist support staff in partnership with the children's hospital and its Neonatal Intensive Care Unit at St Michael's Hospital, Bristol.

It is thanks to The Grand Appeal the hospital is a pioneer in so many fields today. Through its unique, trailblazing partnership with Aardman Animations, The Grand Appeal has diversified its funding streams to bring in the most advanced medical equipment, including the UK's first ever Cardiac Hybrid Theatre in a paediatric setting, an intraoperative 3T MRI Scanner – one of only three in children's hospitals across Europe – and a ground breaking neuro-robot, which helps neurosurgeons perform major operations with pin-point precision.

www.grandappeal.org.uk

QPP PREFERRED SUPPLIER OF THE MONTH – YPS, YOUR PRINT SPECIALISTS



Your Print Specialists support the print industry with hardware, software, consumables and service. With 40 years of experience in the LFP service provider industry YPS can safely advise you on the very latest developments in print technology. YPS has built its reputation as a fast, reliable and service led partner within the quick print, digital and litho wide format printing industry.

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MÜLLER MARTINI

New Arizona 2300 Series

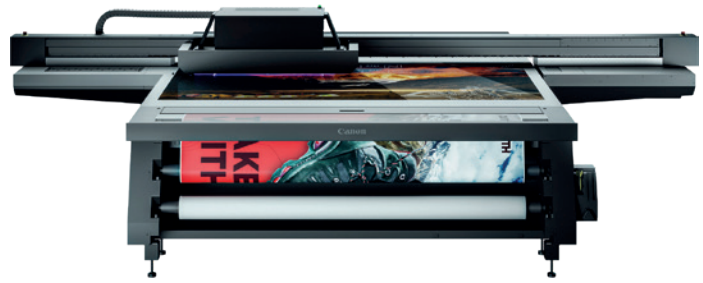
The Arizona 2300 series with FLXflow technology, brings new productivity features to the flatbed printer series. Building on the existing technology, the new FLXflow offers not only the original 'Hold' functionality, which helps to hold media on the zoneless flatbed table, but also the new optional 'Float' and 'Instant Switch' functionalities to improve media handling. Further features, such as additional quality modes, image layout controls and improved workflow integration, together with an interface that connects automation systems for continuous loading and unloading media, deliver increased workflow efficiency and productivity.

Also being launched is the latest PRISMAelevate XL release 2.1, which doubles the printing height of supported Arizona flatbed printers to 4mm.

Catering to the mid to high volume market for large format graphics, the Arizona 2300 FLXflow supports a wide variety of substrates and applications. This enables customers, both in-house or commercial print service providers (PSPs), to continuously adapt to evolving consumer trends, such as the growing demand for personalised and made to order applications, while ensuring that customisation remains economically viable, even for samples and one off orders.

Offering unique, patented functionality that not only enables users to hold but also to float the media, FLXflow comes with three functionalities – Hold, Float and Instant Switch – allowing users to move heavier and irregular sized media faster and more easily around the table. The Hold functionality, a feature of the original FLOW technology, works by keeping the media in place with a patented airflow technique. Using automatic measurement and adjustment of airflow levels to firmly and accurately hold various types of media in place, the functionality results in flexible positioning with far less masking and taping, enabling operators to complete jobs more quickly.

The new Float functionality is an optional feature that pushes air from the table upwards to create a cushion, enabling the easy positioning of heavy or challenging substrates, such as glass or large Dibond and plywood sheets, and reducing the risk of media damage or waste. It also results in the smoother registration of all types of media, with a 'floating without drifting' functionality enabling several pieces of media to be precisely positioned at the same time. The Instant Switch feature allows the operator to easily change from Hold to Float by using the foot pedals for simple operability of the printer, making it easy to remove media from the table and reducing the risk of damage.



ELEVATED AND TEXTURED PRINTING FOR ENDLESS CREATIVITY

The latest release 2.1 of PRISMAelevate XL doubles the printing height to 4mm to help users create stand out, tactile artwork for elevated print applications that enhance and expand their product offering. It enables users to explore new applications, such as high value, textured, permanent signage, product decoration, awards, décor materials and package prototyping, as well as applications for the visually impaired. Prints are durable without the need for additional finishing steps, such as lamination, coating or spray varnishing, which results in less waste and higher production efficiency.

MAXIMISE UPTIME

Arizona 2300 FLXflow users can also take advantage of the new Advanced Image Layout Controls, which allow last minute adjustments at the printer, giving additional flexibility when positioning substrates on the table and reducing waste of expensive materials. Productivity is further enhanced by service support tools such as PRISMAservice, which provides predictive maintenance and facilitates authorised remote assistance by qualified service technicians to maximise uptime.

IN-FIELD UPGRADABILITY

Customers of the current Arizona 2300 with FLOW technology can upgrade their printer to the latest version with FLXflow functionalities, including the optional Float and Instant Switch features. Upgrades also include new features like the Advanced Image Layout Controls. Or they can add PRISMA XL Suite workflow software to provide a preview function, which allows users to see what the final product will look like before it's printed, while allowing them to make any necessary adjustments. Saving time, this makes it possible to preview complex, multi-layered, textured jobs and to provide cost estimates before printing.

www.canon.co.uk

NEW THE MAGIC TOUCH WTT (WHITE TONER TRANSFER)

The MagicTouch has introduced the perfect entry level low maintenance desktop, powderless, DTF transfer solution for single and full colour transfers for garment and textile decoration. All made possible using CMYK + White toner transfers printed with selected LED/Laser digital desktop printers.

The new two part "WTT" (White Toner Transfer) consists of a transparent film and a white paper booster enabling full colour transfers to be produced with vibrancy, speed and durability as never seen before. No cutting or



weeding required. Simply print the logo/design on to the matt side of the transparent film and then press together with the white paper booster. The white will only transfer to where toner is on the



transparent sheet.

Developed for garment decorators who focus on logo sized and smaller images up to A3. Available in sets of 50 sheets of film + paper in both A4 and A3 format.

The MagicTouch toner based process offers proven entry level solutions for garment decoration regardless of colour or fabric composition. Perfect for the

ad-hoc user and supported with a three year onsite warranty.

The WTT film/paper settings have been added to the latest version of the upgraded SpaceControl software. Existing users can simply update and download for free by contacting technical@themagictouch.co.uk

The latest version of SpaceControl software also has many new and improved features including "Rasterization" to ensure block and solid design images have a softer feel.

For further details or samples contact sales@themagictouch.co.uk
www.themagictouch.co.uk

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PrintFactory RIP for swissQprint LFPs

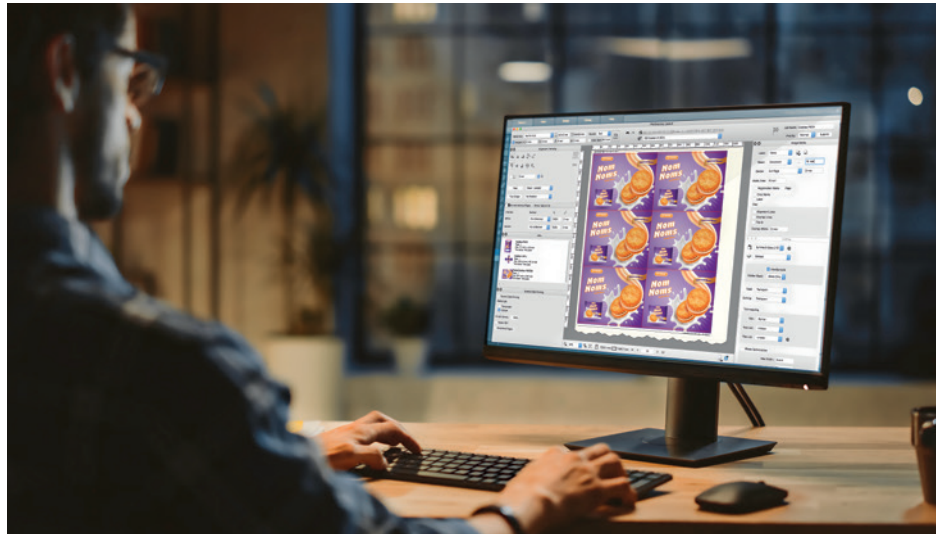
swissQprint users now have the option of using the PrintFactory RIP solution. It supports all current swissQprint flatbed and roll to roll printers.

“PrintFactory enables us to expand our RIP portfolio, offering our customers even more freedom to optimise their infrastructure and workflow,” said Carmen Eicher, Chief Sales and Marketing Officer at swissQprint.

COMPREHENSIVE RIP SOLUTION

The PrintFactory RIP software covers everything needed for an efficient print and cut workflow in large format production: it supports white, varnish, primer and special colours, including spot colour management. The software also provides a cutting driver, helpful calibration, layout and editor modules as well as workflow and pre-flight tools. The RIP solution empowers swissQprint users to make intelligent, automatic adjustments or precise manual tweaks to jobs, enhancing production without disruptions.

The PrintFactory RIP software is compatible



with the current swissQprint range. This includes the Kudu, Nyala, Impala and Oryx flatbed printers, as well as Karibu, swissQprint’s dedicated roll to roll printer.

“We are thrilled to announce our partnership with swissQprint, guaranteeing the seamless

integration of our software ecosystem with their state of the art technology, and we look forward to introducing the PrintFactory workflow software to a wider global audience”, added Erik Strik, CEO of PrintFactory.

www.swissqprint.com

Prism is the answer

Prisms are remarkable things. They reveal each individual constituent spectral colour of the invisible rainbows that combine to make visible light, taking something most of us take for granted and turning it into a technicolour light show.

It might seem hard to recreate even a glimmer of that magic in packaging. But that was the challenge faced at Filtrona Tapes when developing their holographic tape solution.

It needed to be able to elevate a pack to something more than the sum of its parts, and be able to conceal things the brand owner may want to stay hidden. It had to be eye-catching like the colours of the rainbow. And it had to find magic in something that many take for granted.

When they succeeded in that challenge, there was really only one thing they could call our tape solution – Prism.

ALL THAT GLITTERS

It’s important to understand why Filtrona decided to create Prism — part of their Supastrip range of tear tapes. The root of the idea stemmed from listening to what converters, brands, and consumers want from packaging. And trends show there is an increased demand for holographic and metallised content around the world.

That makes metallised and holographic materials a natural fit for luxury and masstige



packaging, particularly in markets that demand high impact visual designs such as cosmetics and perfume.

This can be woven into product designs in a variety of creative ways, with the only limit being the imagination of the designer. It can guide the consumers’ eye around certain parts of the pack, helping to assist with the unboxing or just providing a more memorable experience.

FIGHTING FAKES

However, holographic materials bring much more to the table than simple aesthetic benefits, as important as they are. There’s plenty of substance behind the style, too. That’s because holographic materials offer many security benefits that can be used to protect a brand’s image and deter counterfeiters.

Adding More Locks To Your Safe
Supastrip Prism is a holographic tear tape,



designed to combine the aesthetic and security benefits of holograms with the functionality of an easy opening system. It’s available in four formats – the unprinted Prism, the printed Prism Plus, the selectively metallised Prism Ultra, and the maximum security Prism Unique, which features unique holographic designs.

Just like a beam of light, there is a lot about tear tapes that many people simply take for granted without realising. Sometimes, it takes a Prism to reveal everything that it truly offers.

More Prism Print Facts, visit: www.quickprintpro.co.uk/Prism-Is-The-Answer.5969649.cms
www.filtrona.com/tapes

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[†]Trustpilot score is correct at time of printing.

New Canon Colorstream 8110 and flagship 8200

Following the success to date of its ColorStream 8000 series of high speed, web fed inkjet presses, Canon expands the series with two new models, the ColorStream 8200 and 8110. The ColorStream 8200 is now the most productive model in the series, with a maximum speed of up to 200 metres per minute. At 110 metres per minute, the ColorStream 8110 is ideal for print service providers (PSPs) wanting to invest in a new ColorStream press while maintaining existing finishing equipment.

Since its launch in 2011, the ColorStream range has proved to be an attractive investment for high volume print production environments, with more than 1800 towers having been installed worldwide. Building on that customer demand, the new Canon ColorStream 8200 is the most productive and automated ColorStream press to date, minimising the need for manual intervention and offering excellent uptime and efficiency. Operating at maximum speed, the ColorStream 8200 delivers 2,692 A4 pages per minute. That level of productivity makes it perfect for business



communication, transactional and book printers and PSPs needing to handle production peaks with ease while producing a mix of output, including transactional statements, publications, books, direct mail and product inserts.

Offering a print quality equal to the existing ColorStream 8000 models, the new ColorStream 8200 and 8110 models feature native 1200 dpi printheads and highly pigmented water based polymer inks, for a wide colour gamut on uncoated, recycled, inkjet coated and inkjet treated paper without pre-treatment. The use of durable, long life components in the ColorStream 8200 and 8110, together with automation features, such as auto splice handling and tight communication with in-line finishing devices, reflects Canon's

focus on supporting customers to achieve peak productivity, while at the same time reducing the environmental impact of its products and operations.

To maximise the efficiency of the ColorStream 8000 series, customers can combine it with PRISMAproduction, an integrated and scalable, high performance workflow and production management platform that automates and integrates data input and conversion, pre-press and print output. Enhancing files for high performance production printing, PRISMAproduction enables AFP and PDF pre-flighting and make-ready, data enrichment and page composition in one flexible print workflow via a single platform. The batching functionality in PRISMAproduction

also allows customers to optimise their order processing and production sequence in line with the on-going trend in the reduction of run lengths, resulting in efficient output handling on the ColorStream 8000 series.

Hans Schmidbauer, Director, Marketing & Innovation, Commercial Print, Canon EMEA, comments: "Customers of the ColorStream 8000 series have been delighted with the robust build and print quality of these presses, praising their level of automation, exceptional uptime and consequential OEE performance. With the introduction of the new flagship ColorStream 8200, we're now helping to boost their productivity even further without compromising reliability or quality. And as business communication services providers and publishers are keen to produce books and documents on more easily recycled, uncoated papers, we're confident they will find the new ColorStream particularly appealing."

www.canon.co.uk/business/products/production-printers/digital-presses/colorstream-8000-series

Epson launches 64-inch SC-P20500 LFP

Epson has launched a successor to its SureColor SC-P20000 large format production printer, building on its growing presence in the high quality photo and fine-art aqueous printer markets. The SureColor SC-P20500 not only delivers even greater productivity and quality for photo labs, copy shops and corporates, but also offers a combination of efficiency and image quality to producers of high quality fine art photography, posters and indoor signage. The new printer will on show at drupe Düsseldorf from 28 May-7 June 2024.

The new 64-inch SC-P20500 includes a number of enhancements such as a 12-colour inkset with orange, green and violet and a switchable black enhanced overcoat mode that provides improved contrast, better tonality and bronzing reduction on glossy media.

Despite the addition of extra colours, the Epson SC-P20500 offers the same eight pass print speed (19.2m²/h) as the SC-P20000, faster data processing and a 1.6 litre ink pack which approximately halves the number of ink changes compared to its predecessor. The new SC-P20500, featuring the same printhead (Epson's PrecisionCore MicroTFP) as the SC-P9500, delivers a highly efficient operation with rapid turnaround times without compromising image quality.

The SC-P20500 offers improved reliability with a range of features such as Nozzle Verification Technology, which automatically detects and adjusts the nozzle to prevent clogging, and printhead and media dust covers, that reduce unnecessary reprinting costs due to wasted printouts.



Extremely easy to use, with features such as spindle less loading and intuitive operation via a 4.3 inch touchscreen, the SC-P20500 is perfectly designed for easy self maintenance.

"With a strong market position in the high quality photo and fine art sectors," comments Phil McMullin, Head of Sales for Commercial & Industrial, Epson UK, "Epson is now well placed to continue its powerful presence in the high quality, professional photo, fine art, poster and indoor signage markets. The launch of the SC-P20500 is a significant step forward, building on the strengths of the SC-P20000, and offers the market a highly cost effective printer that delivers outstanding quality, reliability and productivity."

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What could possibly go wrong?

Once upon a time, it was only necessary to put the word digital in front of a product to make it sound modern and cutting-edge. It was as if the very title ensured a quality and performance previously unattainable and just as often unquestioned. **Martin Christie** writes...

Still watching an old pair of hands to tell the time? Get real. Get a digital watch to be part of the new world. It may have started with a few gadgets until everything was digital, and the description became meaningless.

But of course, the blanket description hid as many tragedies as triumphs as we all know now with the benefit of hindsight. Now, the buzz phrase is AI, and so many people seem to think that with the guiding hand of another intelligence, everything will be perfect. Most of them, of course, don't work with computers on a regular basis.

Those of us who do will already know, and agree with the general theme of this column, that a human hand on the mouse is needed in order to avoid the sort of mistakes that electronic logic is rightly famous for. It was always important, and will be increasingly so as the relentless introduction of AI reaches all points of contact with the real world.

Ironically, as one of the big giants in the field, Meta, announced a massive investment in AI, its shares on the US Stock Market took a big slump, so not everyone is quite so excited about some of the possibilities the future may hold. Much like investments, the health of IT companies can equally go down as well as up.

To be fair to Adobe, underneath the hype of recent promotions, their adoption of AI is very much measured, and as cautious as you can be in a fast moving, competitive business world, while still retaining creative integrity. Some big updates have come in April, too soon to absorb before penning this month's column, but the direction is very clear, and despite what some claim, it is much more likely to put imaginative design into human control than you might expect. But that's a longer tale.

In the last couple of issues, I've been explaining the benefits of using Adobe Bridge — an often ignored resource compared to the instant resource of the ubiquitous Windows Explorer, which everyone turns to automatically. Bridge needs a bit of patience to learn and to

organise, but the rewards are well worth it. It's interesting that Windows 11 now includes a much-improved version of the preview pane, which makes identifying individual files that much easier when searching through packed folders of anonymous icons.

The advantage of Bridge is that it talks directly to other Adobe applications so that information, edits and other adjustments are seamlessly shared and displayed without having to save and refresh, and you can rename, rearrange, and colour code; in fact, pretty well everything you need to do to organise your digital sock drawer. The more you use it, the easier it gets, and you can quickly find things, and things you need to know, at your fingertips.

The other feature Bridge enables is a portal into the magical world of Camera RAW. Initially, this was a filter that allowed the editing of certain high-resolution photography images, hence the name. More recently it can be used to manipulate any picture file. It appears as a standalone app outside of Photoshop, and can be opened directly from Bridge as well as from the Filter action in the main app itself. Once edited, the file can be saved into PS. Multiple files can actually be edited and the settings applied to all or none, including Adobe's Image Enhancement tool for upscaling pixels.

Apart from those tricks, RAW enables a much more intimate analysis of an image, whether colour, texture or shape, for example, as well as a selection of very accurate masking tools.

All of these are also available in Adobe Lightroom, which, as a photographer, I personally prefer to use, but as most operators are more familiar with PS, I am concentrating on that. The reason we need to know and use these tools is simply the quality, or lack of it, of the majority of customer input over the counter or emailed in. You can take the attitude that what they give is what they get, but that won't win you any regular customers unless you can do at least a little something to balance what will print against unrealistic expectations from

phone screens.

You don't need to be an old grey head like me or be a boffin and confuse the customer with science; Adobe is here to help. You have the tools; you are paying for them, so you might as well learn to use them properly. And because of AI, it is getting a lot easier because the machine will not only anticipate predictable actions but also provide options so you can prompt it in the right direction.

A very simple example is the matter of colour correction. Most phone and instant camera images provided would benefit from some adjustment to compensate for the light conditions in which they were taken. Years ago, most people would not dream of taking their camera out after dark or taking a shot without using a flash. Now they just point and squirt and let the software — mostly programmed on a sunny day in Seoul or wherever — work out the rest. But it probably doesn't have much of an idea of what a wet winter evening in Worthing looks like. Photoshop, as always, had colour correction options, but in its early forms, that was tedious and manual or automated and more often wrong. This is why AI that restricts you to just pressing a button is so random.

Much better is the smart bomb approach to nudge it on course with a few manual switches.

The Curve tool has always had preset options and has always been the preferred choice for separating highlights and shadows at a basic level. Increasingly, it has had intelligent scrutiny of the image creeping in in increments.

Choose any image with a decent amount of difference between light and dark, open the curve tool, or create an adjustment layer. Instead of Auto, if you select the options, you will see a choice of algorithms that will compensate in various degrees for the features in the tonal range.

If you work your way down the tick boxes, you can easily see how they affect the overall image and pick a preference based on how it will print. You can save that as your default setting, or you can

further fine-tune the options if you need to. It's a good example of man and machine working together, but it's just the beginning.

ADOBE AI UPDATES

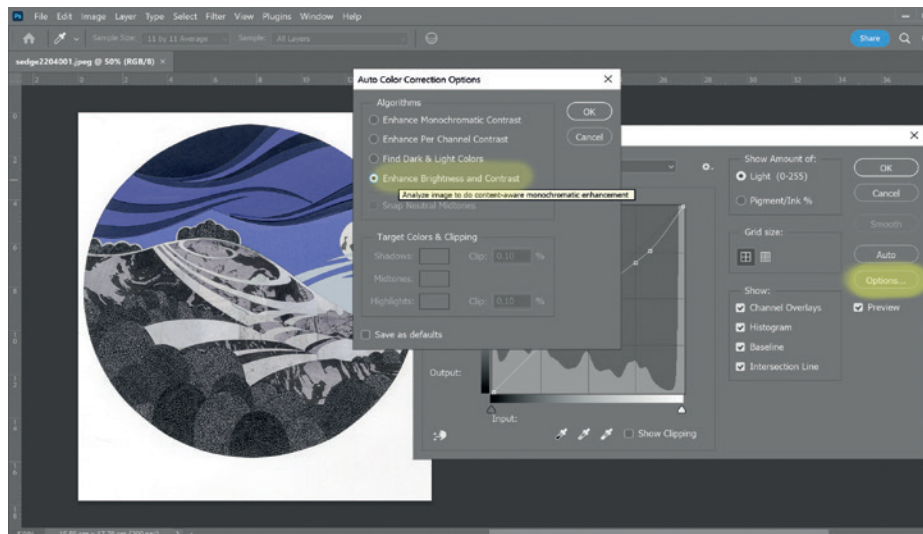
In April, Adobe released a massive update to its AI functions in Photoshop, both regular and Beta versions. I don't normally mention the Beta option, which is for trailing features yet to come and can run alongside the normal program. But it can get confusing as to which version you are using, and sometimes there are bugs yet to be sorted. Some of the bugs may not be of Adobe's making, as they are conflicts with operating systems and other computer parts that have yet to be ironed out.

People tend to assume that IT is all about lots of clever people who cooperate with each other rather than the reality of jealously guarded secrets and a desperate attempt to trump each other with the latest gimmick.

Adobe has been very much pushed into speeding up its AI steamroller by developments from other companies which were in danger of stealing the headlines, as well as the sales. But that has not been at the cost of quality, as unlike other applications, it can draw on a vast resource of stock images and examples that it can share legitimately rather than pirate poor versions from other sources. Much of AI is, by its online nature, low resolution and not suitable for print at anything other than small size. Adobe is very much pushing the boundaries of higher resolution that were previously possible, as well as many options available to select from.

That's why I suggest dabbling with the Beta. There is so much included in this package; it's worth getting familiar with them before they become an integral part of the mainstream. You can download it from the Creative Cloud App, and it has a blue-on-white patch rather than blue-on-black to identify it.

Adobe's AI program is called Firefly, and this is now Firefly 3, though number two seems to have slipped under the table somewhere. At the heart of it is the ability to select, manipulate and create images beyond the realms of previous picture management and at a level of quality that can be used for print, not just for sharing fantasy online. That's why it's essential for the modern print shop to get abreast of the latest techniques; otherwise, customers will be staring at their phones and asking why you can't reproduce something they have just done with the



press of a button.

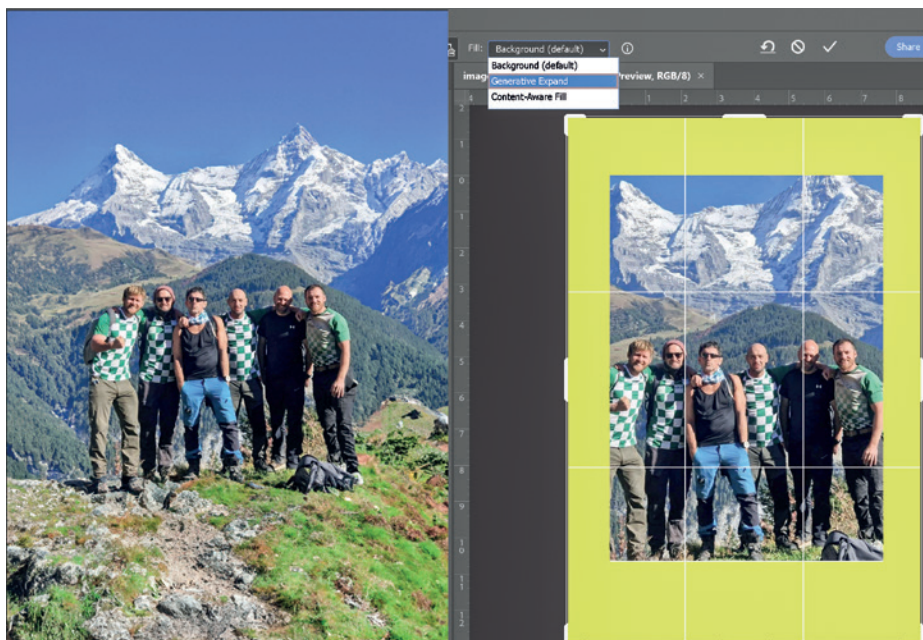
While the more fantastic creations of AI may grab attention, the more basic bread-and-butter functions will be of much more use. Image editing has always been a matter of selecting one pixel from another — a colour, a shape or whatever. That was always a problem until the resolution of original files got bigger and computer software got smarter. Once you can separate one item from another, everything else gets a lot easier. Or at least that's the theory. Whether you want just to change the background to a different colour, or eliminate it and replace it with a completely different one, the challenge is the same.

But there is more to it, as the changes have to be in context and look realistic. Features have to be in perspective, sunlight and shadows in the right direction for example, and people's faces have to be right. We all instinctively recognise a face because we read its

mood, which is the essence of a pleasing portrait. You don't put a smiley face in the middle of a tragic scene. Conversely, if a particular cactus isn't exactly the right shape in a panorama, you won't worry too much. Somewhere along the line there has to be a human intervention into the equation to determine the difference, and that's very much what Firefly is all about.

I'll have some more useful examples of the new stuff next month when I've had a chance to play with it, but this is just one from the existing program that is already pretty good. The original is a still from a phone 16 by 9 capture of a bunch of mates in the mountains. Using Generative fill, both the peaks and the people have been extended to fill a frame shape, using technology, a keen eye, and a little bit of manual dodging on stray glitches, like banana hands.

It may not be perfect, but without sending them back up to the snowy slopes for a reshoot, it will do the job.



Amy Skingsley, product manager at Antalis

Antalis Packaging has recently appointed Amy Skingsley as a Product Manager.

Amy is responsible for driving the product strategy for Antalis Packaging forward and overseeing the packaging portfolio for the UK market.

Amy has been in her role for 3three months and has already made significant strides in understanding the needs of Antalis' customers. She is committed to working with customers to demonstrate Antalis' packaging portfolio that offers the best products, machinery and services, with a particular emphasis on sustainability. Amy brings a wealth of

experience in product focused roles to her position at Antalis. Prior to joining the company, she spent many years in retail buying, most recently at The Works where she was responsible for managing the stationery and seasonal categories.

Amy's appointment is expected to benefit both the business and its customers significantly. Her expertise and experience in managing product portfolios will help Antalis Packaging continue to offer high quality packaging solutions to its customers while staying at the forefront of industry trends and developments.

www.antalis.co.uk



Roland DG supports charity YMCA Brunel Group

Roland DG has announced its recent donation of £6,000 to Somerset & Wiltshire based charity, YMCA Brunel Group. The donation is aimed at helping the independent charity provide youth work, supported housing, health and wellbeing, and family work across the South West of England.

The contribution stems from a heartfelt initiative led by the Roland DG UK team, based in Clevedon. In January, they organised a staff charity auction, showcasing a variety of items including electronics, furniture, and additional annual leave days. The auction raised £3,000, a sum matched by the company, culminating in the substantial £6,000 donation to YMCA Brunel Group.

Stephen Davis, EMEA Marketing Director and UK President at Roland DG discusses the company's dedication to making a positive difference in the community, remarking: "Being a part of this donation to YMCA Brunel Group has been nothing short of magical, with our whole team coming together to partake in the initiative. We're honoured to continue to support this charity in creating unforgettable moments for young people in our community. Looking forward, our team is excited to continue working with YMCA Brunel Group to make a positive difference in our locality.

Roland DG recognises the importance of collaboration and community engagement in driving positive change. This ethos is exemplified through Roland DG's continued partnership with YMCA Brunel Group, which has in the past facilitated the transformation of YMCA Bath's exercise studio into a magical space for a Narnia themed yoga retreat, using Roland DG printing technology.

Trish Fairbeard, Director of Strategy and Communications at YMCA Brunel Group, expressed gratitude for Roland DG's on-going support, stating, "We were overjoyed to



receive the donation from Stephen and his amazing team at Roland DG UK. Our mission at YMCA Brunel Group is to build strong communities where everybody can belong, contribute, and thrive – and that wouldn't be possible without generous donations such as this one. The continued support is greatly appreciated and will make a world of difference for all those in our supported housing schemes and community focused initiatives."

Funds generated from Yoga classes in the space played a crucial role in supporting YMCA Brunel Group's housing projects last Christmas. From providing essential winter clothing to

adorning spaces with festive decorations and hosting memorable Christmas dinners, the funds created a meaningful and memorable holiday season for those in need across the South West.

Looking forward, Roland DG UK aims to deepen its partnership with YMCA Brunel Group and explore new avenues for collaborative action. Through on-going efforts, Roland DG seeks to create a brighter future for youth in the Bristol area and beyond, fostering a sense of belonging and opportunity for all.

For further information on community-driven initiatives from Roland DG, please visit www.rolanddg.eu

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drupa in Düsseldorf

Over a period of eleven days, from 28 May until 7th June, 1,427 exhibitors from 50 countries will present innovative technologies, solutions and topics that affect the print industry now and in the future.



On a net area of approx. 140,000 m² with 18 show halls, 1,427 exhibitors from 50 countries will present the entire spectrum of current trends and visionary ideas within print technology. Production of packaging and printed packaging are two areas which have also significantly gained in importance. From renowned global players to aspiring newcomers and start-ups — the list of registered exhibitors is almost a who-is-who of the printing and packaging industry. Here is a small sample: Bobst, Canon, Comexi, Duplo, EFI, Epson, ESKO, Fujifilm, Heidelberg, Horizon, HP, Kodak, Koenig & Bauer, Kolbus, Komori, Konica Minolta, KURZ, Landa, Müller Martini, Ricoh, Screen, Windmüller & Hölscher, Xeikon. You can view the complete list of exhibitors online at www.drupa.de.

drupa 2024 FOCUS TOPICS

Limited fossil resources and carbon emissions have caused sustainability to become an essential part of long-term company strategies. Depending on the use of resources, the print and packaging industries are already using manufacturing procedures that save energy and resources today. drupa explains the important facts for sustainable production of print and packaging solutions and which trends are evolving within the sector in order to achieve the goal of a circular economy.

SPECIAL FORUMS

In times of constant change, disruptive processes and the resulting new business models, the drupa special forums are important aids for decision making. They provide impetus and show best practices

which the industry cannot do without. Together with its partners, drupa relies on its impressive range of competence across the industry and the topics which concern the future of its target groups.

drupa CUBE

In more than 50 sessions, the conference offers inspiration and expertise. The programme features five great keynotes from renowned international industry specialists and presentations about topics like increasing your business success, circular economy and sustainability, the future of print and packaging as well as sessions and best practice examples regarding new business models and trends. Hall 6/Stand F03

drupa touchpoint sustainability

Touchpoint sustainability deals with the role of the printing and paper industries in sustainable transformation and offers an overview of current, mid and long term developments. Technologies from mechanical and systems engineering are especially important in this context, above all with regard to quality, process safety during production and sustainability. Digitalisation and AI play key parts in order to accelerate the transformation process in the print and paper industries and to realise scaling effects.

drupa TOUCHPOINT PACKAGING

Touchpoint packaging concentrates on visionary, intelligent packaging solutions and brings brand owners together with designers, print service providers and converters. The involvement of students and young talents in partner projects with exhibitors promises unique packaging solutions for folding boxes, labels, flexible packaging and corrugated cardboard.



drupa DNA

Big ideas, tiny budget — for many young companies, it's not easy to make the right contacts and establish their fascinating and innovative solutions on the market. For this target group, drupa has created a special platform: drupa next age (dna). Newcomers, young talents, start-ups and established companies can network on a level playing field, find matching partners for cooperation and exchange innovative business ideas.

drupa TOUCHPOINT TEXTILE

The drupa touchpoint textile presents the world's first digital textile microfactory. This is a fully connected, integrated process chain — from digital simulation to design, animation and virtual rendering to production. One thing is sure: The industry is constantly gaining new fields of application, and inkjet technology not only opens doors to sectors like clothing and fashion, but also to the interior design, architecture, automotive and many other vertical markets. Hall 4/Stand B30.

www.drupa.de

www.drupa.de/de/Media_News/drupa_blog

CANON PROSTREAM 2000 SERIES TO DEBUT AT DRUPA

Canon has announced the launch of the ProStream 2000, a new series of web fed inkjet presses for commercial print and business communications service providers looking for an especially attractive cost/performance ratio for applications on media up to 150gsm and on uncoated papers. Printing at up to 133m/min on standard offset coated, uncoated and inkjet optimised media from 28gsm up to 150gsm, the ProStream 2000 series offers a better cost/performance ratio and is 20% shorter than the ProStream 3000. It also consumes 10% less energy than the ProStream 1800.

Also announced is the new ProStream 3160, the 160m/min flagship model of the ProStream 3000 series. A new polymer pigment ink set, also included with the ProStream 2000 series, ensures high, consistent offset-like print quality at rated speed, while extending the media grammage/speed range. Both the ProStream 2000 series and the ProStream 3160 enable ultra-fast production, allowing print businesses to move even higher volumes of work from offset and legacy technologies.

The new ProStream 2000 series is the ideal inkjet investment choice for general and specialised commercial print service providers, who are predominantly producing high quality applications on lower weight media or on a wide range of media types and weights and want to migrate high volume work from offset to digital. Papers up to 300 gsm are supported at reduced speed. The ProStream 2000 series will equally appeal to book printers, who principally produce applications on uncoated media but are looking to diversify into coated media, as well as to business communications companies that want to expand beyond traditional print jobs, such as reports, invoices and statements, to premium direct mail, brochures and newsletters through a cost efficient and flexible means of production.

The new series comprises two models — the 80m per minute ProStream 2080 and the 133m per minute ProStream 2133 — and can print duplex up to 1,790 four colour A4 impressions per minute or 11,300 B2 sheets per hour, equating to 58 million A4 impressions per month, on web widths up to 558mm.

Hans Schmidbauer, Director, Marketing & Innovation, Commercial Print, Canon EMEA, comments, "Canon is constantly looking to deliver new technologies that offer our customers maximum value in terms of a return on their investment and enable them to adapt and succeed in changing market conditions. In the case of ProStream, the advances we've introduced in recent years have given print businesses exceptional quality, productivity and cost efficiency for high volumes of on-demand applications on multiple media types and weights. And with the introduction of the 160 metres per minute ProStream 3160, we're further improving the breakeven point, compared with offset, to offer customers even greater cost efficiency."

The ProStream 2000 series will make its global debut at drupa Düsseldorf, Germany, where it will be exhibited in a live production workflow with a broad range of print applications.

Both the new ProStream 2000 and 3160 series are available directly from Canon. www.canon.co.uk/business/products/production-printers/digital-presses/prostream-2000-series www.canon.co.uk/business/products/production-printers/digital-presses/prostream-3000-series

PERSONALISATION IS THE FOCUS FOR EPSON

Global technology firm Epson is demonstrating the full capabilities of its commercial and industrial digital inkjet range at drupa in Düsseldorf this year — from large industrial label presses, wide format direct to fabric, dye-sublimation and signage machines to award winning smaller, compact devices designed for high quality colour printing on a wide variety of materials and substrates.

Epson Global President, Yasanori Ogawa, will attend drupa and give a keynote speech on the first day entitled 'Up Close and Personal — Innovation in Digital Printing'.

Mr Ogawa will say how Epson has 'reinvented itself' moving away from old analogue towards a more sustainable digital inkjet future: "I will discuss the potential for digital in commercial and industrial printing, how this is more sustainable, less wasteful and meets a growing demand for personalised, more valued products."

Duncan Ferguson, Vice President of Epson Europe's Commercial and Industrial printing division, adds: "People are looking for beautifully designed, personalised items that brighten their lives and Epson aims to demonstrate how it has geared its manufacturing to meet this need. On stand we'll be showing how our newest digital printing technologies can help businesses produce high quality, colourful and uniquely designed printed products at the point of demand.

"At drupa we'll be showing a storefront of stunning products that illustrate how our printing technology encourages creativity and allows individuals the creative freedom to realise their dreams working with many colours on numerous materials and surfaces — from vivid, colourful custom designed t-shirts, photos, phone cases and coasters, to golf balls, surf boards, deck chairs, towels, car wrappings and beautifully designed wallpapers and home furnishings."



New Epson products on display include: SureColor SC-P20500 (pictured above); ColorWorks C8000; new direct to fabric Monna Lisa 13000; SureColor F10000; new hybrid DTG/DTFilm SureColor F1000, the A4 UV flatbed SureColor V1000, the A3 UV flatbed SureColor V2000 and



the micro-production DTG/DTFilm SureColor F2200; and the complete range of mini-lab (D1000, D500) and smaller dye sublimation printers (SureColor F500 and F100) designed for micro-producers and creative designers working on all kinds of materials and substrates.

www.epson.co.uk

MIMAKI SPOTLIGHT INNOVATION, SUSTAINABILITY AND INCLUSIVITY

Mimaki Europe, the manufacturer of inkjet printing and cutting technologies, has announced that the company will be exhibiting at drupa (Düsseldorf, Germany, 28th May-7th June 2024) alongside its global counterparts and the overarching brand, Mimaki Engineering Co. Ltd. In line with the drupa theme “We Create the Future”, Mimaki is using its stand to demonstrate its innovative approach to the printing market, under its own theme “We Are the Future of Print”. Renowned for bringing some of the most pioneering technologies to the international market, Mimaki offer visitors an insight into its engineering excellence and showcase technologies and solutions that support the future productivity and profitability of the sign graphic, industrial, and textile industries.

“WE ARE THE FUTURE OF PRINT”

The bold, engaging theme chosen by Mimaki — “We Are the Future of Print” — highlights the company’s pioneering role in shaping the course of the digital printing industry over the past 20 years and marks its renewed commitment to drive innovation in the years to come, as Mimaki Europe celebrates its 20th anniversary. As such, alongside its cutting edge technologies, Mimaki will demonstrate how the company’s solutions can be integrated into the most advanced Industry 5.0 production environments for improved automation, with robotics and other smart machines working alongside people.

Sustainability will also be central to the Mimaki show at drupa. Sharing its vision for the industry’s future, the company will present its latest innovations, initiatives and practices aimed at supporting a sustainable development of the industry and substantially improving the environmental footprint of both customers and Mimaki itself.

TECHNOLOGY HIGHLIGHTS AT DRUPA 2024

Mimaki’s vision for a more sustainable future will be evident throughout the product line-up at drupa. The company will showcase its very latest in pioneering



UV print technologies, designed to help users reduce energy consumption, minimise VOC emissions and generate less waste. Among the technologies from the current Mimaki product portfolio is the recently launched UCJV330-160, an integrated sign printer/cutter that features innovative 2.5D printing function to create embossed effects.

Also central to the Mimaki stand will be the JFX600-2513 printer (pictured) and CFX-2513 flatbed cutter, demonstrated as a complete industrial print and cut solution. Expanding Mimaki’s cutting portfolio, the CFX-2513 is a high end solution which operates with increased speed and efficiency.

With the trend of customisation on the rise, Mimaki will also showcase its range of direct to object solutions, including the UJF-6042 MkII e, which will demonstrate 360 degree printing with the Kebab HS unit. Notably, two industrial grade UJF-7151 plusII UV printers will be working alongside a robotic arm, highlighting Mimaki’s commitment to addressing future trends in printing, particularly automation, and showcasing how Mimaki solutions can seamlessly integrate into automated workflows.

For the textile segment, Mimaki will feature the TxF300-75 for direct to film (DTF) printing, which has been gaining traction in recent years. Additionally, Mimaki will exhibit its revolutionary Neo-Chromato Process, a world first in cyclical textile technology. Allowing the re-use of previously dyed polyester textiles, this process eliminates the need for incineration and reduces energy consumption associated with recycling by decolourising polyester textiles that have been dyed using dye sublimation technologies.

MIMAKI STAND PROMISES TO ‘WOW’ VISITORS

In addition to technology innovation, sustainability, collaboration and inclusivity are also key to the Mimaki vision, one example being the company’s

work with Indian foundation, Tiny Miracles. The foundation, created to employ and support women in local communities, will produce environmentally friendly, Mimaki branded cotton bags especially for drupa, beautifully designed to encourage re-use.

Additionally, a fascinating display of inspiring, vibrant, and high quality applications will be showcased in Mimaki’s very own ‘shopfront’, created especially for drupa. The shelves will be packed with new samples, real life applications and products people may not even realise Mimaki’s technology is behind.

WORKING TOWARDS A SUSTAINABLE FUTURE

Mimaki’s comprehensive and inspiring goals driving sustainability across the industries in which it operates will be at the core of its drupa presence. Marc Verbeem, Product Management Supervisor, Mimaki Europe, will be speaking at the Touchpoint Textile Forum (Hall 4 — Digital Textile Micro Factory) on both the 4th and 5th June at 14:30-14:50 on ‘Textile Transformation: Pioneering Sustainability through Digital Printing’.

Danna Drion, Mimaki Europe’s General Manager Marketing and Product Management EMEA, is hosting a drupa cube discussion, titled ‘The Diverse Benefits of an Inclusive Workplace’ on 4th June at 13.45. From the challenges women can face in male dominated fields to engaging a younger generation, Drion discusses how Mimaki, and the print industry as a whole, can foster inclusivity and diversity.

“As well as previewing our exciting technology, we also understand that the lasting prosperity of our business and the businesses of our customers hinges on the well being of the people and communities we serve,” comments Danna Drion. “Sustainability for us encompasses social and economic aspects too, including advocating for equitable labour practices and empowering communities.

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Tastiest Blog of the Week – Chocolate in paper

First Chocolate Bars with 100% Paper Packaging: nucao and Koehler Paper Continue Their Successful Partnership.

The close collaboration between Koehler Paper, a Koehler Group company, and Leipzig-based chocolate manufacturer nucao is paying off: nucao chocolate bars will be packaged exclusively in paper with immediate effect. The flexible packaging paper “Koehler NePlus” Advanced” from Koehler Paper, which has excellent oxygen, mineral oil, and grease barrier properties is not only suitable for packaging of chocolate coated fruit products. The 100 percent recyclable paper is suitable for vertical packaging machines and now also for processing on horizontal packaging machines. The nucao bars “Crisp & Crunch”, “Almond Butter and Sea Salt”, “Roasted Hazelnut Butter”, “Creamy Strawberry” and “Salted Caramel” are the first chocolate bars in paper packaging to be available on the German market.

Evolution of packaging paper increases production speed on packaging machines.

Over the past few months, the Koehler Paper team worked together with researchers and developers from Koehler Innovation & Technology to develop the flexible packaging paper “



www.bestblogs.inprint.co.uk/blog/first-chocolate-bars-in-germany-with-100-paper-packaging-nucao-and-koehler-paper-continue-their-successful-partnership-



Red Tractor brands book printed on Nautilus



Northampton based agency Gavin Willis Creative Marketing (GWCM) selected Antalis' Nautilus SuperWhite 100% recycled papers for a new book showcasing brands that carry the Red Tractor logo. The logo provides reassurance to consumers that the food they buy has been responsibly sourced, safely produced and comes from crops and animals that have been well cared for.

Printed in both hardback and paperback versions, Red Tractor Food Heroes is the first edition of a new publication by Red Tractor. The book is a celebration of British household brands, food service operators and food manufacturers that represent the rigorous standards that British Red Tractor Assured food and drink is produced to.

Seeking a print substrate produced to equally high standards, that would also provide the visual and tactile impact required, the team at GWCM chose Nautilus SuperWhite in 160gsm and 300gsm.

Nautilus SuperWhite, part of the Nautilus range

of premium quality recycled papers, is a 100% post-consumer recycled paper with FSC-certified recycled and EU-Ecolabel certification. It is also Cradle to Cradle Certified Bronze.

The high whiteness of Nautilus SuperWhite makes it the ideal choice for contrast rich projects such as the Red Tractor Food Heroes book, which features considered typography and brand imagery. And, because Nautilus SuperWhite is an uncoated paper, it provided the more natural, tactile finish GWCM were looking for.

Both hardback and paperback versions of the book were printed by Healeys Printers on their Heidelberg XL75. The hardback version features text and endpapers printed on Nautilus SuperWhite 160gsm. The paperback cover is printed on Nautilus SuperWhite 300gsm and text pages on 160gsm.

The brochure was carbon balanced for paper and production by Healeys through the World Land Trust.

Creative Director of GWCM, Gavin Willis, commented: “We’ve been working with Red Tractor on their three websites and licensee communications for a couple of years now, and this book is a really effective way to showcase the breadth and depth of the businesses that carry the Red Tractor logo; and this is just volume 1 – volume 2 is already in the planning stages!”

“It was important to get the print substrate right. We’ve used Nautilus before, so we knew it would be a great fit in terms of quality, impact and environmental credentials.”

Product Manager at Antalis, Ben Cahill, comments: “We love working with businesses who share our goal of minimising environmental impact without compromising quality. The use of Nautilus SuperWhite for the Red Tractor Food Heroes book showcases this on so many levels – it’s an impressive piece about an important marque.”

www.antalis.co.uk

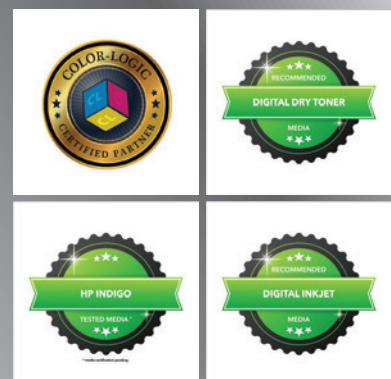


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WrapFest returns to Silverstone

WrapFest, the dedicated show for the vehicle and surface decoration community will return to the prestigious Silverstone Race Circuit this year, running from 3-4 October 2024.

The exhibition, organised by FESPA, promises to be a hub for growth, networking, and innovation within the wrapping and customisation industry. WrapFest draws in a diverse crowd of attendees including vehicle wrappers, installers, race teams, fleet businesses, agencies, printers, sign makers, surface decorators, and detailers, ensuring that participants from all backgrounds find value in its offerings.

The 2024 edition is set to return as the industry continues to flourish. Straits Research reports the market for automotive wrap films is set to reach a value of over \$25 billion by 2030, with Europe a key region for the industry.

Once more, a range of experts from the world of design, materials innovation and installation will collaborate with WrapFest in developing the agenda and activities across the two days, with the show built around attendee interaction.

Key highlights of the programme include:

- **WWM UK** – the UK leg of the global wrap competition, the winner of which will qualify to compete in the WWM Series final in Berlin
- **Wrap Talks** – a two day programme featuring a range of talks, offering attendees insights into the latest industry trends



- **Wrap Party** – bigger and better, this opportunity to network with wrap leaders will be a night to remember
- **50+ Live Demonstrations** – an opportunity to get hands-on with the latest materials and tools, while learning productivity hacks from learning partners such as The Wrap Institute
- **Simulator Racing** – who'll be the fastest wrapper round a virtual track of Silverstone, with prizes to be won
- **Wrap Warrior** – an opportunity for everyone to test their nerve and skills in this quick fire format.

Building on the success in the inaugural edition, WrapFest 2024 will place a heightened focus on education and training. Recognising the growing demand for skill development in wrapping, detailing, and the automotive industry, WrapFest has partnered with The Wrap Institute as the official Learning Partner to deliver comprehensive training through workshops, seminars, and hands-

on demonstrations. At the show, The Wrap Institute team will share their expertise, developed from years of global installation experience, to provide interactive sessions on the latest techniques, materials, and trends in vinyl installation, supporting seasoned professionals and newcomers alike on building their skill set.

With over 50 exhibitors and 75 brands expected to participate, including 3M, HP, Metamark, and Graftypt, WrapFest 2024 promises to showcase a wide array of business opportunities, products, tools, and solutions for vinyl installers and business owners. From cutting edge materials to innovative equipment, exhibitors will offer a comprehensive range of resources (i.e. printed paint protection, Architectural film, Window tints, Colour Change film) to help installers stay competitive and efficient in today's market.

To be notified when tickets go live, please visit:
www.wrap-fest.com/register-interest

Antalis to exhibit at The London Stationery Show

Antalis will be bringing stationery and packaging inspiration to the London Stationery Show to be held at the Business Design Centre, in London on the 14th and 15th May.

Antalis is a trusted business to business distributor of papers, packaging and visual communication substrates in the UK and Ireland. They have been supplying paper since 1761 and, one in four sheets of printer paper used in the UK is supplied by Antalis.

Offering a one stop shop for retailers and office supplies companies, Antalis will be demonstrating, not only its supply of office papers and notepads, but also how it can provide an extensive range of packaging products and mailroom solutions for retailers and resellers.

The focus of the stand is to showcase Antalis' broad range of sustainable stationery items, including 100% recycled notebooks, with huge consumer appeal, complete with free standing display units to make showcasing the range simpler for retailers. As well as a new predominantly fibre based



retail friendly packaging range, plus a carefully curated range of papers for office, home and even craft working; all selected to fully answer retailer's needs, from fully accredited manufacturers.

In addition, Antalis will be presenting a stunning and expansive range of creative papers and print media, plus visual communication materials.

Antalis can help retail buyers and office supplies companies select products that address the demands of environmental, social and governance criteria (ESG), whilst making



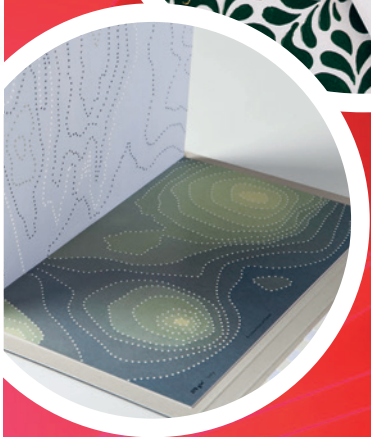
healthy margins. For example, by purchasing Antalis brands, customers can also contribute to important organisations, including the World Land Trust.

Channel Sales Manager at Antalis, Stuart Colley, comments: "We are excited to be bringing a wealth of solutions for retailers and office supplies companies, from packaging solutions to a wide range of papers from favourite paper brands. Antalis has the expertise to advise and find solutions whatever the stationery requirement."

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Antalis setting the facts straight on sustainability

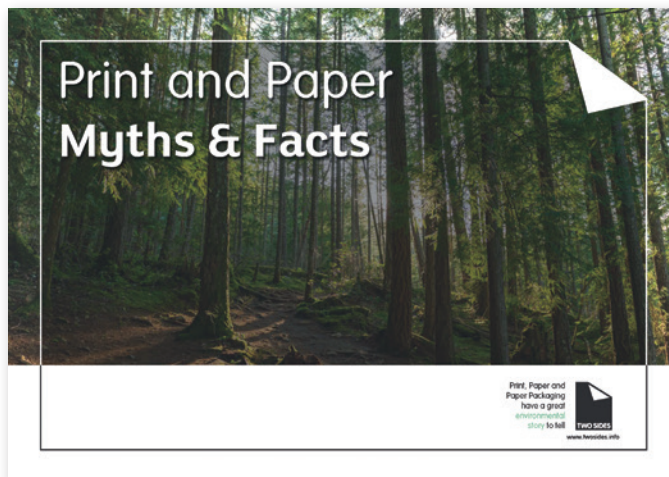
Antalis has supplied the paper for the updated Two Sides Myths and Facts booklet.

Two Sides is a not for profit, global initiative promoting the unique sustainable and attractive attributes of print, paper and paper packaging. The Two Sides campaign is a collaboration of companies from sectors including forestry, pulp and paper manufacturing, packaging, inks, pre-press, press, finishing, publishing, printing, envelopes and postal operators.

When it comes to the sustainability of print, paper and paper packaging, it is important to separate the facts from the myths. The booklet explores the facts and myths around paper that are still prevalent amongst consumers. From 'European forests are shrinking' to 'paper is bad for the environment', the booklet highlights and explains nine common myths about print and paper.

Cyclus Offset, from Antalis, was chosen for its exemplary sustainable credentials in 300gsm and 170gsm cover and text weights. Cyclus is a fully recycled paper that boasts a naturally distinctive character. Its textured, white grain results from highly stringent manufacturing processes using 100% recycled paper pulp. With an objective to make zero compromises on environmental issues, Cyclus boasts a high level of printing quality. Its credentials include: FSC Recycled, Blue Angel, EU Ecolabel and rated five stars in the Antalis Green Star System."

Marketing & Communications Manager at Antalis, Katie Farr, comments:



"We are proud to have supplied our premium Cyclus Offset grade for this informative booklet which is designed to oust common environmental misconceptions, inspire and inform businesses and consumers with engaging, fact based information about the sustainability of print, paper and packaging. Cyclus could not have been a better choice for this project as it has an impressive number of eco-certifications."

www.antalis.co.uk • www.twosides.info

Fedrigoni new range for compostable packaging

An increasingly sustainable packaging, designed in a more responsible way to be functional and with a low environmental impact. A requirement strongly pushed at legislative level and which is directly reflected in the market. The attention to environmental impact is what drives product innovation at Fedrigoni Self-Adhesives, who now present a new range of self-adhesive solutions for compostable packaging. Since both packaging and self-adhesive materials have the same biodegradation properties, at the end of their life cycle they can be disposed of entirely together through the industrial composting process.

In this way, the entire packaging - including the label – can be processed in the industrial composting process.

The creation of self-adhesive materials that meet the criteria of compostability stems from the desire to develop solutions with less environmental impact even where it is not possible to recycle or reuse the packaging. Composting proves to be a very useful option, for example, for materials in contact with food, when they are excessively soiled or when it is difficult to separate quality waste. To be defined as compostable, a product must be 90% biodegradable within six months, disintegrate within three months and pass every eco-toxicity test.

For Fedrigoni Self-Adhesives, this is a further step towards achieving the sustainability



targets set: by 2030, 100% of solutions must be designed for an optimal end of life; this means that all new self-adhesive materials are designed and manufactured by carefully considering what will happen once their use is over and thus contemplating the possibility that they will be recycled, reused or composted after their use.

"The search for sustainable solutions involving the entire packaging chain is a key point, as these are required both by legislation and by the market. Our new range of compostable packaging films fits into the context of these demands. After use, the materials used can

be recovered through a biological process, and can then be transformed together with the packaging into substances that are useful for the soil," says Clément Lesniak, the Sustainability Solutions Manager. "Keeping our 2030 goals as a beacon, we link our sustainability strategy to the concept of innovation: the R&D team is constantly working to reach the point of convergence between self-adhesive solutions that are not only beautiful, but also high performing and environmentally friendly".

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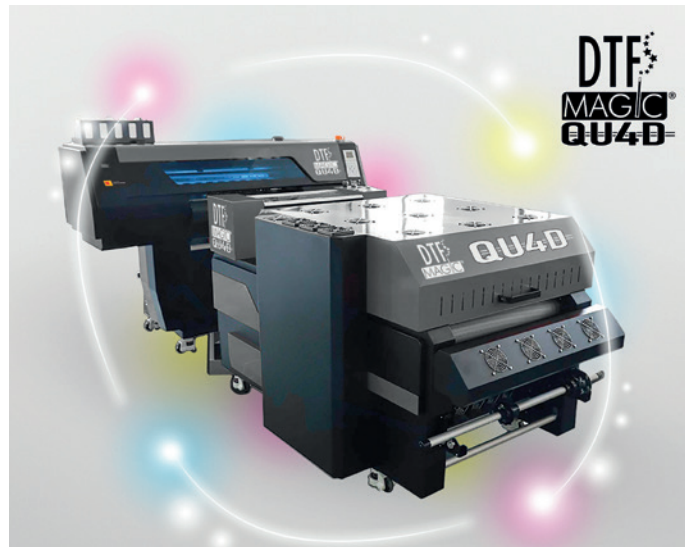
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The new 4 x Head “QU4D” model is the ultimate solution for transfer production producing more than 25 metres and hour of ready to apply transfers at a lowest ever cost per transfer.

The company also introduce a new environmentally friendly recycled DTF paper based transfer option. This paper innovation improves the sustainability and eco-credentials of this growing transfer technology. Using a developed plastic free coating together with the water based inks makes the new offering very different. Developed for high ink absorption, vivid colours and high transfer rates resulting in a softer feel and outstanding durability. Advantages include lower cost per transfer, removal of potential static issues, no oil residues and lower curing time helping to reduce energy costs.

In addition, the company offer the new DTF desktop BY-20 entry level printer from Roland. This unique compact design, easy to use solution is perfect for low medium transfer production demands.



Jim Nicol, Managing Director confirms “With over 30 years’ experience with transfer technology we are equipped to serve and support the right solution to meet and exceed customers’ expectations”.

www.themagictouch.co.uk

Digiprint ahead of the sustainability curve

Diversified print, graphics and signage business Digiprint Group has opened up about how its use of HP Latex print technology has helped the company respond to the rising demand for environmentally friendly print services and to access work in new markets.

With locations in Bath and Chippenham, Digiprint Group offers a wide range of printing and related services across its business. The company boasts two advanced design and digital print studios, as well as a new signs, display and exhibition factory based at the Chippenham premises which opened in January 2023.

Digiprint Group has seen demand for all its services increase in recent years, though one particular area that has witnessed growth is signs and graphics, with the company having highlighted this as a core focus sector.

To support this, Digiprint Group in January last year invested in an HP Latex R1000 printer from approved HP distributor Perfect Colours. The machine has been up and running for 12 months now, operating alongside an HP Latex 800W that was installed just a

few months earlier.

One year on, Digiprint Group Director Ben Gregory said the impact the two HP Latex machines have had on the whole business cannot be understated. He said while the quality of HP Latex printers is hugely important for Digiprint Group, it is the sustainability benefits of working with this technology that is setting the company apart from its competitors.

“For us, environmentally friendly solutions were on our radar very early on,” Ben said. “We have been a climate positive business for six years and being able to provide customers with an environmentally friendly solution is massively important.

“In fact, we have gained additional business nationwide by being the first to the table with a full, planet friendly solution for both print and signage. Customers are now demanding this level of service.

“Both of the HP Latex printers run water based HP Latex ink, which means the whole product at the end is recyclable. Whether we are printing on board or card, it can all be recycled. This has helped



to open new markets for us and offers customers a really good quality print.”

Wider scope with white ink

Aside from the sustainability benefits of working with HP Latex, Ben said the printers also offer a host of other features that have supported Digiprint Group’s growth over the past 12 months.

The HP Latex R1000 can print direct to board, allowing the company to take on more work within the signs and display market. Previously, Digiprint Group had been printing on to film and mounting this to substrates, whereas the HP Latex R1000 streamlines this process.

Furthermore, Ben said the white ink capabilities of the HP Latex 800W have opened other markets

that the company previously could not access with its existing machines.

Together with the stand-out sustainable benefits of working with HP Latex printing technology, Ben said the two machines have been a huge boost for business at Digiprint Group.

“The quality of the HP Latex 800W and HP Latex R1000 means we are now more in demand, with customers actively seeking our business for environmentally friendly signage solutions,” Ben said. “Every day, we are being asked for different products and services.

“Really, we have only just scratched the surface of what these two machines can do.”

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Print 2 Media uses Polar Grip in Cornwall School

Cornwall based wide format printing specialist Print 2 Media worked with Drytac Polar Grip to produce a series of eye-catching and educational wall graphics for a local school.

Established in 2006, Print 2 Media is located in the ancient Cornish town of Liskeard, delivering print services to customers in the local area and further afield. Print 2 Media initially focused on exhibition work but since the pandemic has expanded its offering into other areas, picking up a range of new customers in the process.

One area in which Print 2 Media has experienced particular success is the education sector, helped by the launch of its school focused division, The School Sign Shop. Offering everything from school playground signage to wall murals, The School Sign Shop now works with education settings across Cornwall and the UK.

One recent customer was Mousehole School, which, based further down the A30 in Penzance, contacted Print 2 Media for support with a wall graphics project. This involved producing a series of wall graphics and installing these at spots throughout the school.

The graphics included three large maps; one



of the area local to the school that highlighted nearby landmarks, another a UK map showing sites of interest and importance, and the third a world map with postcard pictures of famous sights. A fourth graphic was a timeline detailing major historic events.

As a long term user of Drytac materials – having used the company’s products for a range of other projects over the past five years – Print

2 Media had no hesitation in again opting for Drytac solutions for the Mousehole School graphics.

For this project, it selected Drytac Polar Grip, a white polymeric self-adhesive vinyl that offers excellent adhesion to any surface including metal, plastic, wood, glass, and brick. Print 2 Media purchased the film and accompanying laminate from Premier Paper Group, the exclusive Drytac distributor in the UK and Ireland.

Print 2 Media printed all graphics in house using its Canon Océ Colorado 1640 and SwissQPrint Nyala 4, while its specialist team installed the pieces on site at the school in February 2024.

“School customers are always the best,” Print 2 Media Founder Glenn Wrigley said. “The teachers are so enthusiastic and happy to have such a useful teaching aid and the children certainly let us know their thoughts. They are always so positive and take real pride in their new wall murals.

“We have been working with Drytac materials for over five years now and are always pleased with the end result.”

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BETTER THAN HOLIDAY SNAPS – IT’S A WIN FOR FRIDGE MAGNETS!

We all love a souvenir and now new research shows that fridge magnets are actively involved in bringing back happy memories.

Fridge magnets are very often a popular holiday purchase but they might be more important than we think, according to a new study. Research conducted by Liverpool University shows that fridge magnets may be more important than photographs.

The research, published in Annals of Tourism Research, suggests that fridge magnets can provide a means of accessing happy memories about past trips. Some participants in the study said that their fridge magnets were more important than taking photographs.

One participant in the study said that they’ve stopped taking pictures during holidays because they would rather buy a fridge magnet at the end of the trip.

John Byrom, the doctor who led the study, says about fridge magnets: “If you think about how often you go into a fridge, it is very different from those cheese knives that you might buy that then gather dust in a drawer, or a picture that gradually becomes wallpaper. It was clear that when people talked through what their magnets meant to them, they were very easily able to generate these memories and responses of very specific events or people, including quite poignant examples of holidays that they’ve had with people who have died or children who have grown up and moved away.”

Dr Byrom said that fridge magnets were found to be a catalyst of reflection for some: “It was also very interesting how fridge magnets can be used as a means of forgetting things that had been bad in your life, to reflect on how things got better.”

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Table listing various products and suppliers such as Baker Labels, Stanford Marsh, Listawood Trade Supplies, etc.

Table listing various products and suppliers such as Pen Warehouse, CJB Print Equipment, Canon, Duraweld, etc.

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Something to share?

BLOOD BATH

Two vampire bats wake up in the middle of the night, thirsty for blood.

One bat says, "Hey, let's fly out of the cave, and get some blood!"

"We're new here," says the second bat, "It's dark out, and we don't know where to look."

"We'd better wait until the other bats can go with us."

The first bat replies, "Who needs them? I can find some blood on my own."

He then flies out of the cave. Later, when he returns, he is covered in blood!

The second bat asks excitedly, "Wow! Where did you get all that blood?"

The first bat leads the second bat to the mouth of the cave. Pointing into the night, he asks, "See that big tree over there?"

"Yes," answers the other bat.

"Well," says the first bat... "I didn't!"

FAVOURITE PRINT KIDS NAMES

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BOMB SITE

"Oh, No!" Tom gasped as he surveyed the disaster before him. Never in his 40 years had he seen anything like it. How could have anyone survived?

Tom could only hope that somewhere amid the overwhelming destruction he would find his 16-year-old son.

Only the slim hope of finding Alex kept him from turning and fleeing the scene. He took a deep breath and proceeded. Walking was virtually impossible with so many things strewn across his path. He moved ahead slowly.

"Alex! Alex!" he cried out. He tripped and

almost fell several times. He heard someone, or something, move. At least he thought he did. Perhaps, he was just hoping he did.

He shook his head and felt his gut tighten. He couldn't understand how this could have happened. There was some light but not enough to see very much. Something cold and wet brushed against his hand. He jerked it away.

In desperation, he took another step then cried out, "Alex!"

From a nearby pile of unidentified material, he heard his son.

"Yes, Dad," he said, in a voice so weak it could hardly be heard.

His father cried out.

"It's time to get up and get ready for school. And, for goodness' sake, tidy your bedroom!"

THE INK-REDIBLY FUNNY PRINT PUNS

I asked the librarians if they had any books on printing. They replied, "I don't know, they're not my type."

The printer failed to communicate well with other devices. It had a paper jam session.

I tried to write a joke about printing, but it didn't make an impression.

The printer was feeling down, so I told it to keep its toner up.

The printer got promoted, it was really making an impression on the boss.

Why did the font break up with the serif? It just wasn't their type.

I tried to tell a joke about paper, but it was too sheet.

The printer told me a secret, but I couldn't keep it under wraps.

The printer was feeling stressed, so I suggested it try some paper therapy.

The printer was feeling blue, I told it to change its cartridge.

What's a printer's favourite movie? "The Inkredibles!"

Why was the printer always calm? It had a lot of paper to keep it grounded!

Why did the printer go to school? It wanted to be in-formation technology!

Why did the graphic designer break up with the letterpress? It was too impressionable.

Did you hear about the font that joined a band? It had some bold notes.

Why did the printer apply for a job at the bakery? It wanted to work on its copy-pastie skills.

Why did the printer break up with the paper? It just couldn't handle the ream pressure.

Why did the printer leave the chat room? It had too many ink-terruptions.

What do you call a printer with a sense of humour? Well-inklined.

Why did the ink cartridge go to the doctor? It was feeling a little drained.

Tom, Tom, The Printers Son.

"Let's print these flyers," said Tom, with glossy eyes.

"I need more ink for my printer," said Tom, with a blank expression.

"My printer told me a joke," said Tom, with a paper-thin smile.

"I'm going to print this picture," said Tom, looking pixelated.

"I just bought a 3D printer," said Tom, with an extra dimension.

"I used to be a printer repairman," said Tom, with a copycat grin.

"I brought my printer to the party," said Tom, with a toner of excitement.

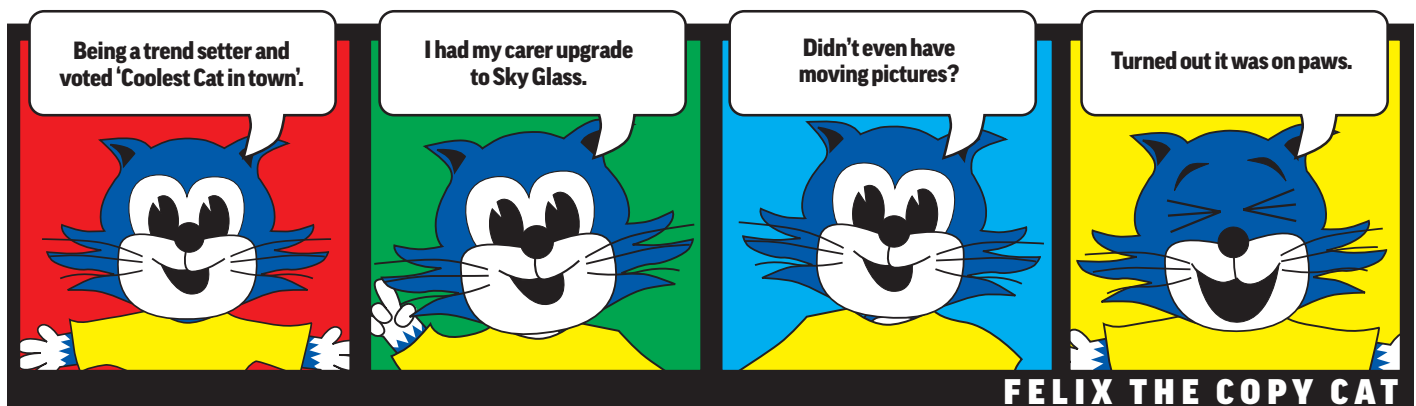
"I'm going to print a book," said Tom, with novel enthusiasm.

"I'm a printer enthusiast," said Tom, with a colourful personality.

"I'm going to print this flyer," said Tom, with a bold statement.

"I'm printing on transparent paper," said Tom, with a clear intention.

"I'm printing an album," said Tom, melodiously.



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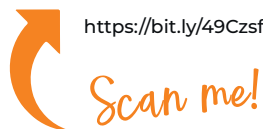
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