

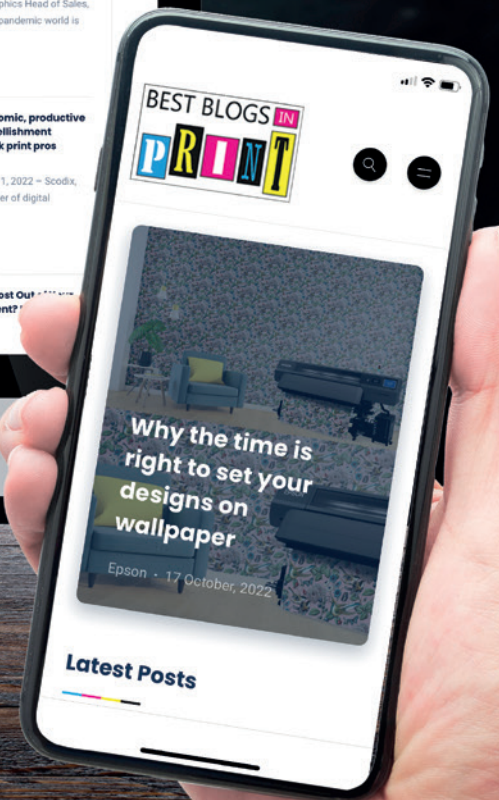
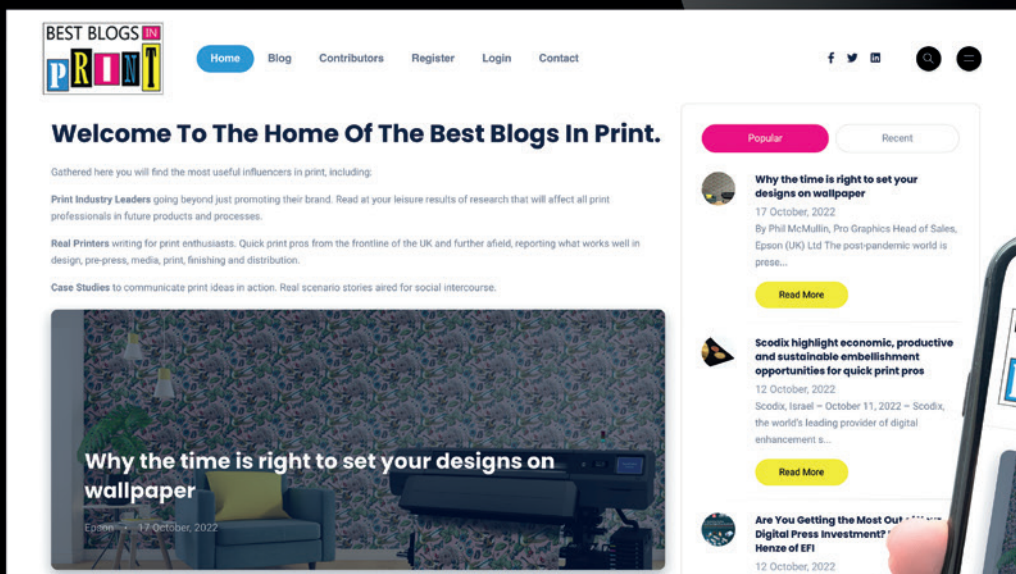


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QPP is an independent publication and not affiliated with any manufacturers or suppliers. QPP celebrates publishing the professional print trade's favourite magazine, formerly known as Copy Shop News (CSN), since May 1998.

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 Marketing Momentum



Like most of our esteemed suppliers, we must keep our brand and services upfront with opportunities to create new business. Of course, securing our valued existing customers is as much, or more important, to our print turnover.

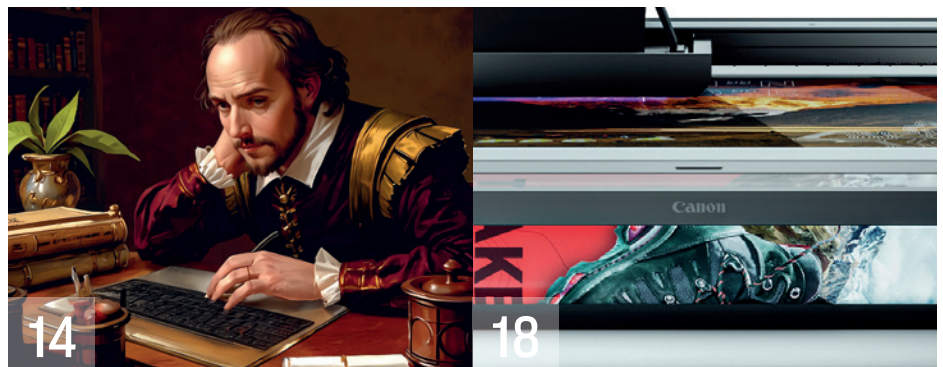
Blowing your own trumpet is not second nature to most print service providers, as we prefer to make others look great on paper.

Take a leaf out of our suppliers activity and promote your events, your new equipment, new print products, new people and updates on training achievements, charity endeavours and anniversaries.

Make May the month your marketing moves up a gear.

As we all know, you'll be too busy come June.

Peter, promoting all things print, Foulkes



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The Stationers' Company sign the Armed Forces Covenant



On 15 April, the Worshipful Company of Stationers and Newspaper Makers (The Stationers' Company) reinforced its strong support of the British Armed Forces and the defence of our Nation by signing the Armed Forces Covenant. The Master, Mr Paul Wilson,

signed the covenant with the Royal Marines Corps Secretary, Lt Col (Rtd) Gary Green OBE RM. The covenant recognises the contribution that service personnel give to the community and the Nation and commits the Company to support the Armed Forces.



The Stationers' Company has a strong affiliation with the Royal Marines and the Special Forces Support Group, whose charities the Company is proud to support."

About The Stationers' Company

The Stationers' Company is the City of London Livery Company for the Communications and Content industries. The Company's mission is to be the most effective independent forum in the UK Communications and Content industries, actively contributing to the strategic development, success and education of these industries. The majority of members work in or supply the paper, print, publishing, packaging, office products, newspaper, broadcasting and online media industries.

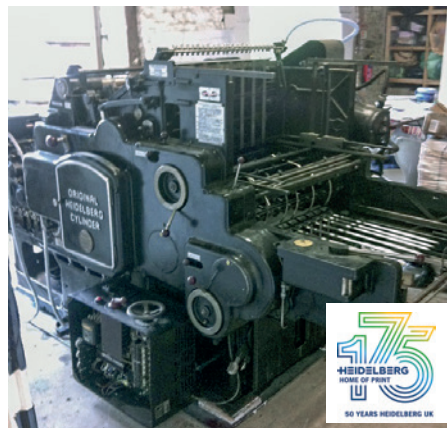
www.stationers.org

HEIDELBERG UK partners with The Glastonbury Festival FREE Press

This year, HEIDELBERG UK partners with the Glastonbury Festival Free Press. The Glastonbury Free Press, the Festival newspaper, is printed in the Theatre and Circus fields, along with a series of posters with a different theme each year, that are sold during the course of the festival.

The newspaper is now in its twelfth year of production. Tens of thousands of copies are printed, by hand, over the course of the festival each year. These copies are distributed for free around the festival at different locations and times. It utilises a vintage 1950s seven ton HEIDELBERG Cylinder Press to prepare and print the four page Festival newspaper.

The 70 year old HEIDELBERG CYLINDER press, which is still in perfect running condition, stands testament to the long and storied history of HEIDELBERG in the printing industry. The fundamental advantage of a cylinder press is that the impression of paper on type only has to be delivered in a small strip - the point where the cylinder touches paper and type. Other presses have to get an impression across the whole area of the type at once. This means cylinder presses can use a greater force with greater precision



than their platen equivalent. The HEIDELBERG press attracts young enthusiasts and veterans from Fleet Street alike, fascinated by the hands-on approach to newspaper creation in the digital age.

As part of the partnership, HEIDELBERG will provide an apprenticeship to a young person from the festival and its partners. This apprentice will receive training as a printing machine engineer.

"We are thrilled to partner with the Glastonbury Free Press," Ryan Miles, Managing Director, HEIDELBERG UK. "The Free Press at Glastonbury



is a real piece of HEIDELBERG history. This year, HEIDELBERG celebrates its 175th anniversary, creating the perfect opportunity to give back to the local community. We are delighted to be able to give a young person working in the festival the opportunity to be part of the HEIDELBERG Apprenticeship Scheme."

The Glastonbury Festival 2025 will run from Wednesday 25th to Sunday 29th June, 2025.

The Free Press section will operate on all five days of the festival to print produce thousands of copies of the Free Press newspaper as well as creative posters for sale.

www.heidelberg.com

CLICK OR SCAN TO WATCH NOW!



Gary from Print.com is Pets in Print trophy winner

Innotech Digital and Display has announced that the winner of this year's Pets in Print competition is Gary from Print.com. He faced stiff competition from a diverse field of entrants.

The judges, Carys Evans from Karis Copp Media, Colin Sinclair McDermott, the Online Print Coach, and Jack Gocher and Kathryn Ridout from Eye on Display, all agreed that Gary showed all the qualities required of a hard working print pooch as he modelled not only his Pets in Print bandana but also a branded hoodie in his role as chief morale woofficer.

Carys said, "This has been a really hard decision as all the entries have their own appeal. I'd give them all prizes if I could. However, Gary won us all over with his expressive face and his clear role in the Print.com team."

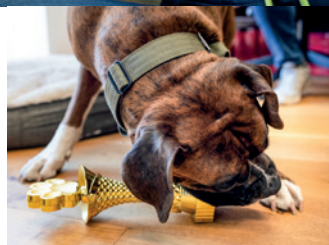
Whilst this year's competition threatened to be marred by an April 1st bribery scandal, the standard of entries was extremely high. The descriptions of the roles



played by the pets and the poses achieved (probably with many treats eaten) made the judging decision very challenging.

Tony Murgatroyd, Regional Account Manager and Sam Lowe, Creative Lead at Innotech were delighted to present the trophy to Gary and his owner, Fiona Robinson of Print.com.

"We are delighted that Gary has



been recognised with this award as the good boy we know him to be," said Fiona.



Runners-up: Oz – Imagink, and Hugo – Kazoo

Special mentions also go to Koda from Woodlodge Products, who the judges unanimously named the Rising Star, and Pepper & Pixie from Liyu England, who took the prize for Dynamic Duo

A very special thanks to everyone who entered. See you next year!

www.innotechdigital.com

PRINT BLOG OF THE MONTH

Top Bloggers Rights this month go Chris Crawford, Territory Sales Manager for Southwest US, Drytac. One of his blogs, "Maximising Impact With Short-Term Event Graphics" has been showcased on Quick Print Pro's Best Blogs In Print website. The stats add up to Chris Crawford being awarded the print industry top blogger of the month accolade.

MAXIMISING IMPACT WITH SHORT-TERM EVENT GRAPHICS

Short-term events such as trade shows, pop-up shops, corporate gatherings, or even weddings all have one thing in common: they move fast and are over before you know it.

That's why print providers need to ensure the graphics they produce for these events make a big impact in the short time they're on display. With tight deadlines and fast turnarounds,



printers need materials that install easily and remove cleanly—without any hassle.

Before we dive into the materials best suited for these applications, let's look at the types of graphics typically used—and where new opportunities may exist.

WHERE SHORT-TERM GRAPHICS SHINE

Some of the biggest markets for temporary graphics include trade shows and corporate events, where exhibitors are eager to capture attention quickly. Popular applications here include custom wall wraps, floor graphics, and window decals—all designed to make booths and branded

spaces stand out.

For weddings, printers may be asked to create personalized signage and decals that add a unique touch to someone's special day. Dance floor and bar wraps are especially popular for elevating the overall look of the venue and providing memorable photo opportunities.

Pop-up shops benefit from bold graphics that attract foot traffic and establish a strong, temporary brand identity. Short-term graphics also work well for limited-time sales and seasonal promotions in permanent retail locations.

At sporting events, temporary graphics play a vital role in branding, sponsor visibility, and wayfinding. Similarly, at concerts and festivals, graphics help guide attendees while also being used for striking stage backdrops and promotional displays.

While the main job of graphics is to set the tone and enhance

the attendee experience, they also offer revenue opportunities. Strategic placements on floors, walls, step-and-repeats, and even tabletops offer premium visibility for sponsors—turning every surface into valuable advertising space.

Of course, graphics need to look great and stay in place for the duration of the event. But when it's time to pack up, removal should be quick and easy. The right removable graphics save time by peeling away cleanly, leaving no residue and causing no damage.

EASY INSTALLATION, PREDICTABLE REMOVAL

Looking for the right materials? Drytac has you covered with a range of high-quality products that are easy to apply and remove—perfect for temporary installations.

For more, visit:
www.bestblogsprint.co.uk/blog/maximizing-impact-with-short-term-event-graphics

Wolf & Flower flourishes with Mimaki Flatbed

When Samantha Fleetwood founded Wolf & Flower in 2019, her ambition was simple: to create high quality, bespoke products for beauty businesses, salons, and other small enterprises. Starting from their kitchen table, Samantha, and fellow director, husband Lee began building the company with careful planning and strategic risk taking. Fast forward to today, and Wolf & Flower is thriving, utilising the latest Mimaki print technology alongside a laser cutter in its workshop in Chorley, Lancashire, serving a global customer base that spans America, Australia, Canada and beyond.

At the heart of this journey is a belief in investing wisely. "A lot of people expect everything to happen straight away, but for me, it was all about careful, considered growth," Samantha explains. The business's first major investment was the laser cutter, which allowed them to bring custom sign production in-house. "We didn't rush into it; we built up our customer base first to ensure it was the right decision," she recalls.

However, as demand for more personalised and varied designs grew, Samantha recognised the need to expand the business's capabilities further. For over a year, Wolf & Flower outsourced its UV printing requirements. Whilst comfortable with the quality, the process limited her ability to experiment and slowed delivery times. It was time for another leap: investing in a Mimaki UJF-6042MkII e flatbed UV printer, sourced locally from Authorised Mimaki Reseller, Granthams.

THE DECISION TO INVEST

The decision to bring UV printing in-house wasn't made lightly. Samantha explored options, even considering second hand machines on eBay, before ultimately choosing the Mimaki printer from Granthams. "We wanted - and needed - a local supplier," she says. "Granthams were invaluable in answering questions we didn't



even know to ask. Choosing an experienced, local company gave me peace of mind knowing I'd have easy access to quality training and ongoing support."

For Samantha, the investment wasn't about chasing rapid growth. "It was about staying competitive and offering the best to our customers. Having the Mimaki meant I could finally meet demand, create more elaborate designs, and reduce reliance on outsourcing. Everything else – the additional growth and new opportunities – was a bonus."

TRANSFORMING THE BUSINESS

Since adding the Mimaki UJF-6042MkII e to her workshop, Samantha has unlocked many new possibilities. The printer complements the company's laser cutter perfectly, allowing Wolf & Flower to combine the two techniques to produce stunning results. For example, they use the laser cutter to create precise shapes and typographical work, and the Mimaki to add vibrant, high impact full colour print, with incredible detail and quality.

The impact has been transformative. "We've been able to save so much time and get more orders out," Samantha notes. "We're now offering premium, high quality products that simply weren't possible before. The personalisation market is huge, and the Mimaki

lets us create bespoke designs faster and more efficiently than ever."

One standout benefit is the ability to test and launch new product ideas quickly. "Having the Mimaki in-house means we can be more creative. Ideas that would have been too complicated, or too costly, to outsource are now achievable." Samantha highlights their bestselling aftercare signs sold on Etsy which were previously outsourced. "Now, we produce them ourselves with shorter lead times and variations of colour options enhancing the quality."

AN EYE ON THE FUTURE

With the Mimaki printer firmly integrated into its workflow, Wolf & Flower has its sights set on continued innovation. "There's so much more we want to do," Samantha says. "Investing in advanced technology has opened up fresh revenue streams and given us the confidence to keep pushing boundaries."

Her advice to other small business owners considering similar investments is clear: "Don't just focus on price. Think about the returns... better efficiency, happier customers, and new opportunities. Advanced tools aren't just for big companies. With careful planning, small businesses can compete at the highest level."

For Wolf & Flower, the results speak for themselves. "We're proud of the products we create and our many thousands of five star reviews across all platforms reflect that. To deliver the best, it only makes sense to use the best technology."

By blending thoughtful investments with creative vision, Samantha and Lee have turned Wolf & Flower into a shining example of how strategic risk taking and high quality technology can transform a small business into a real success story. Follow Wolf & Flower's journey on social media via their Instagram and TikTok channels.

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Mimaki unveils new UV DTF technology

Mimaki Europe is set to showcase its first UV-DTF (UV curable, direct-to-film) printer, the UJV300DTF-75, at FESPA Global Print Expo 2025. Combining Mimaki's expertise in sustainable, energy efficient UV technology with its proven DTF textile printing capabilities, this latest entry produces high quality, customisable prints, ideal for decorating items of all shapes and sizes, including those with uneven or rounded surfaces. The UJV300DTF-75 will be one of many industry shaping innovations making their debut at the event as Mimaki kickstarts its 50th anniversary celebrations.

The brand new UJV300DTF-75 uses a transfer printing method, where the design is printed directly on a glued film, applied to a transfer sheet which is then applied to the object. This further expands application and creative possibilities with reduced risk of misprinting. Equipped with proprietary silicon film pinch rollers, this printer effectively addresses issues such as film peeling off or glue being removed, maintaining print stability for desired quality and accuracy. The printer incorporates Mimaki's core technologies, including automatic nozzle check, nozzle recovery function, ink circulation function and anti-collision sensor, to ensure consistent reliability with minimal user intervention.

Arjen Evertse, Director Sales at Mimaki Europe, comments, "Mimaki led the way with the release of its first DTF printer in 2023, which continues to be incredibly successful within the textile market. Building on this achievement, we are extending the core concept – printing on a film first, then transferring it to surfaces that are challenging to print on directly – to new markets. With the UJV300DTF-75, we have also leveraged our expertise in UV printing to deliver a reliable solution for object decoration, enabling high quality, durable prints on surfaces that were previously unsuitable for direct UV printing."

Further expanding its expert UV offering, Mimaki is introducing its next generation of UV inks, ELS-170 and ELH-



100 at FESPA. The range abides by EU's REACH regulation (SVHC

regulation) and is GREENGUARD Gold certified, making it both environmentally and health conscious. The UJV300DTF-75 uses a unique combination of the two: ELH-100 (hard ink) for White and Clear, and ELS-170 (flexible ink) for CMYK, ensuring industry leading durability with both strength and flexibility.

Mimaki is exclusively distributed in the UK and Ireland by Hybrid Services and for more information about the company's innovative products and solutions, visit www.hybridservices.co.uk

INNOTECH EXPANDS RANGE OF SELF-ADHESIVE VINYL

After becoming the exclusive UK distributor for General Formulations last year, Innotech are now offering the new GF E-Series self-adhesive media, providing customers with a wider choice of materials for every level of the polymeric vinyl market.

The GF E-Series offers a wide selection of matt and gloss films with grey permanent or high tack adhesives, along with convenient air escape liners. Matching laminates are also available, providing a complete solution for a range of signage projects. These products are now in stock and available exclusively through Innotech in the UK.

Deepak Bhat, Head of Procurement at Innotech, says, "We're thrilled to strengthen our partnership with General Formulations by offering their latest range of intermediate polymeric vinyl series. This allows us to provide even greater value and choice to our customers while maintaining the high quality and reliability that GF is known for."

The GF E-Series includes High Tack E-201HTP, a 90mic matt white calendared polymeric vinyl with a grey, high tack, solvent adhesive. This is designed for low energy surfaces like plastics and is ideal for demanding applications such as waste bins, and construction equipment.

Air Escape E-2030PAE, is a 90mic gloss white calendared polymeric film with a grey, permanent, solvent adhesive, which is ideal for five plus year



indoor and outdoor applications.

GF E-Series also includes an even wider selection of vinyls and laminates. Visit the Innotech website for more details. He continues, "These new products perfectly complement the existing portfolio. They are competitively priced and create exciting new possibilities for our customers' sign and print businesses."

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Canon launches desktop LFP imagePROGRAF TC-21 and TC-21M

Enhancing its comprehensive portfolio of large format solutions, Canon launches two four colour (CMYK), easy to use, large format desktop printers: the TC-21 and the TC-21M, the latter having an integrated A4 scanner.

Targeted at customers in the architecture, engineering and construction (AEC), design, hospitality, retail and education sectors, the new printers build on the success of the TC-20 and TC-20M models that were launched in 2023, and deliver even more benefits through features such as expanded media handling capabilities, a convenient tiltable operation panel, minimal margin printing and an enhanced eco-friendly design.

While compact in size, both new models support printing up to A1+, making them suitable for applications such as architectural and design drawings, restaurant menus, retail posters and educational materials.

Using the standard Auto Sheet Feeder (ASF), both models can also print a variety of other applications, such as flyers on A5/A6 papers, labels, postcards and envelopes.

The TC-21M model includes an A4 flatbed scanner, allowing users to easily create large format copies without a computer – ideal for promotional materials, educational content, and even customised wrapping paper.

Delivering high quality output from a space saving body, both models are suitable for various environments, from home offices to retail establishments and educational institutions.

SPACE SAVING DESIGN WITH IMPROVED USABILITY.

As the imagePROGRAF TC-21 and TC-21M have been designed to allow users to perform all printing operations from the front of the unit, including paper loading, ink filling and print collection, the printers are very space efficient. The new tiltable operation panel offers greater flexibility in the installation location of the printers and also enhanced usability, as the angle of the panel can be easily adjusted to the user's view, making the printer convenient to operate whether placed on a desk or, for example, a low shelf.

Both models support printing from roll paper up to A1+ wide and feature a standard Auto Sheet Feeder (ASF) compatible with various paper sizes and types, including sheets from A3 to A6, postcards, envelopes and labels. This flexibility allows users to print the same content in different sizes – such as A1 scale drawings for submission alongside A4 versions for review, or large restaurant menu posters with matching table-sized flyers.



ADVANCED SCANNING AND COPYING FUNCTIONS IN THE TC-21M#

The TC-21M model integrates an A4 flatbed scanner that enables users to easily make enlarged copies up to A1+ size. Its enhanced copy functions include:

“Enlarge & Split Copy”, which allows the creation of up to A0 sized posters from A4 originals by printing on multiple sheets, which can then be joined together to form the larger finished result

“Repeat Copy”, which duplicates content multiple times on a roll or single sheet (previously only available on a roll on the TC-20M) for labels, for example

“Layout Copy”, which allows multiple scanned images to be laid out for printing on a roll of paper

These functions are ideal for creating teaching materials, promotional posters, and custom wrapping paper without requiring a computer.

New features for enhanced design impact

The TC-21 and TC-21M introduce a new “Minimal Margin Printing” function[1] that allows printing on roll paper without any top or bottom margin and with only very small (approximately 0.5mm) left and right margins, maximising the printable image size. Adopting an image processing method similar to higher end imagePROGRAF models[2], both models produce dense and vivid colours even on plain paper. High capacity ink

tanks enable efficient printing in the desktop printer range, while Canon's free web-based PosterArtist poster design software, already used by thousands of imagePROGRAF users every month to create posters, makes it easy to create professional-looking posters and flyers that meet diverse business needs.

Duncan Smith, Country Director, Production at Canon UK & Ireland, comments, “Further enhancing Canon's already strong portfolio of large format solutions, the imagePROGRAF TC-21 and TC-21M address the growing need for on-site, large format printing capabilities for CAD printing and in retail, hospitality, educational, and design environments. By combining enhanced usability features with our commitment to sustainability, these compact, desktop printers deliver professional results while reducing the environmental impact compared with their predecessors. The TC-21 and TC-21M provide a cost effective alternative to outsourced printing services, allowing organisations to produce high quality materials on demand with minimal space requirements.”

To find out more about the Canon imagePROGRAF TC-21 and TC-21M <https://www.canon-europe.com/business/products/large-format-printers/imageprograf-tc-series>

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Inkcups present solutions and new technological advancements at FESPA

Inkcups will present key solutions from its growing product portfolio at FESPA Global Print Expo 2025. Inkcups will be showcasing the new 'High Throw' technology on the X5-T flatbed UV digital printer, an update which expands its application possibilities.

This High Throw enhancement significantly increases the ink throw distance between the printhead and the substrate, enabling high quality, accurate prints on contoured, rounded, slightly curved and irregularly shaped objects, such as mugs with handles, tiered drinkware, and sporting equipment. While the X5-T is already known for its ability to print on tall items (up to 500mm), High Throw enhances its performance further and affirms it as an ideal solution for complex applications in the promotional print space.

Hendrik Koemans, Sales Director, Inkcups Europe, comments: "FESPA is always a highlight in



the Inkcups calendar, and 2025 will be no exception. We're proud to be introducing our 'High Throw' capability on the X5-T – much like our recently launched Nano Pin Curing feature, High Throw is a great example of Inkcups listening to and working with our customers to deliver on what they want to see from our solutions. From elevated freedom of design to increased substrate flexibility,

Inkcups is continuing to expand the possibilities of direct to object printing. Don't forget to visit us in Hall 27, stand A50!"

In addition to the X5-T High Throw, visitors to the Inkcups stand will also experience: the Helix ONE® benchtop cylindrical printer, which will be demonstrating its capabilities, including new feature; and Auto File, a barcode scanning technology for Print on Demand

businesses – in a collaboration with Antigro Designer. Visitors have the opportunity to personalise artwork for their own takeaway cup, preview a 3D rendering in real time, and have their custom design printed live

The XJET Switch, direct to bag UV flatbed printer featuring new High Speed White, which will be printing bright white images on a variety of coloured drawstring bags, for eye catching, highly opaque results

The flagship Helix® digital cylinder printer, which will be shown at FESPA with award winning Nano Pin Curing, enabling printing onto transparent cylindrical vessels such as glass bottles without the need for a UV-blocking substance

The applications featured across the stand will span promotional drinkware, bags, spirits bottles, candle holders and more, highlighting Inkcups technology's versatile capabilities.

www.inkcups.com/industrial-printing-equipment

Drytac expand Polar Grip Air

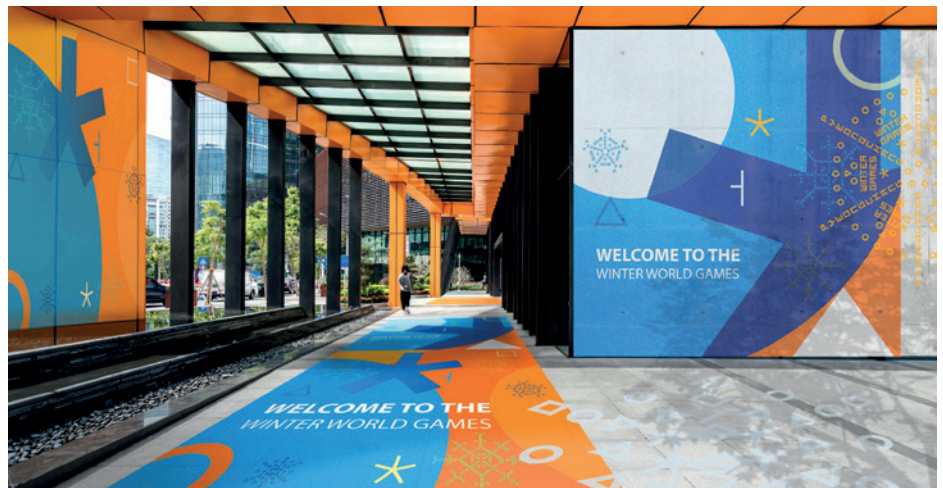
Drytac, the manufacturer of self-adhesive materials for the large format print and signage markets, has announced its Polar Grip Air white polymeric self-adhesive vinyl with air release technology is being made available to markets outside North America.

Polar Grip Air was first rolled out in mid 2023, with the initial focus being on the North American market. However, following strong uptake over the past 18 months, Drytac will now make the product available to customers around the world.

Built on the same technology as Drytac Polar Grip, Polar Grip Air differs by offering even easier installation, thanks to Drytac's innovative bubble free adhesive technology. The vinyl features a high coat weight grey adhesive and allows users to permanently apply graphics onto many surfaces including metal, plastic, wood, glass, brick and more.

Polar Grip Air is part of Drytac's aptly named 'Polar' range of products, which are cold weather install rated for temperatures as low as -20°C (-4°F).

When used with a Drytac matching overlaminate, Polar Grip Air creates long lasting graphics, opening more opportunities for print service providers. It comes with a seven year warranty for both indoor and outdoor applications and is compatible with eco-solvent, latex/resin, and UV printers.



"We have had tremendous success with Polar Grip Air since it made its debut in North America back in the summer of 2023," Dennis Leblanc, Senior Product and Business Development Manager at Drytac said. "We are looking forward to seeing how our customers in other markets worldwide use the material to produce more fantastic applications."

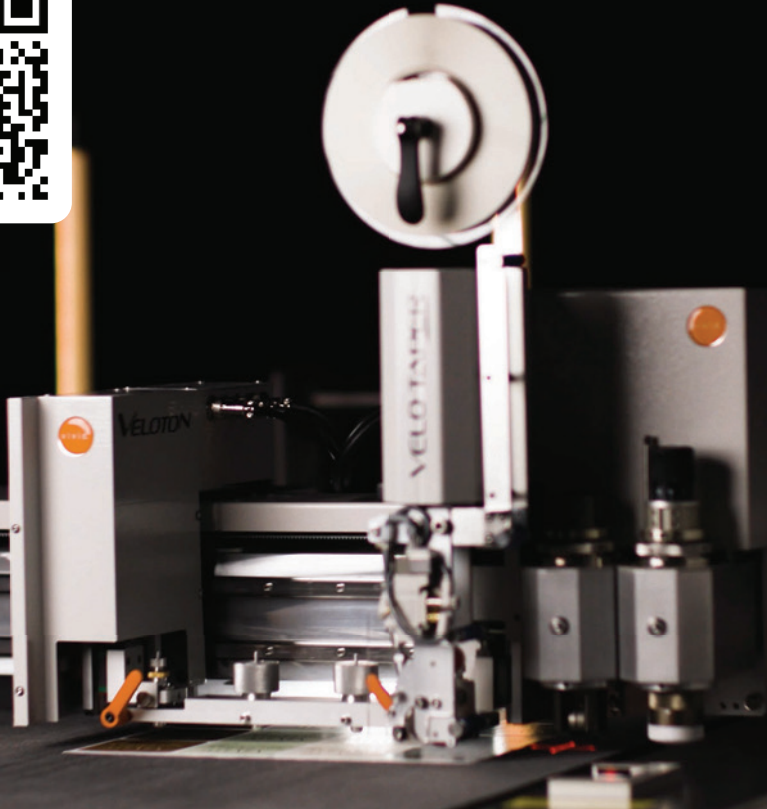
Polar Grip Air is available with immediate effect globally. For details of your local supplier please visit www.drytac.com/where-to-buy

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A word or two from the Bard

As of the end of April, **Martin Christie** remotely attended a significant Adobe MAX London while writing this feature. As he takes the time to process the details from the event, more revelations will be shared next month.

A mini version of the annual Los Angeles Oktoberfest, Adobe MAX London majored a lot of things not directly relevant to print on demand, but a few things that are. I always keep an eye on the Beta versions of Photoshop, which feature pre-publication features, many of which will be modified before they reach general usage, but I don't usually mention them in case they confuse the narrative. This time, I'm pleased to say some really useful tools have been added which will make our job easier, and which do the dual role of using AI technology together with an important amount of human decision making, which is exactly what I have always preached in these columns.

The same week also saw the birth of William Shakespeare in 1564, ironically on the same day as his death 52 years later. He managed to pack quite a lot into those years, plays and poems, which have stood the test of time and been replayed in so many stage adaptations and films, many offering quite different interpretations of the original script and character of players based on a pretty fair insight into human nature. He has endured, and his writing survived because of that and the relatively recent introduction of the printing press so that his works would be read and interpreted by many more people than priests dictating Latin verse to their parishioners.

Stratford's most famous son has appeared before in these pages along the question of creativity and whether a computer-generated text or image could be truly original or whether, in fact, to use a well-established philosophical question, an infinite number of monkeys with typewriters would eventually write a script for Hamlet.

Now that we have moved on to the age of Chat GTP, the typewriter is redundant, so I thought, why not pose the great new source of artificial wisdom the same challenge? The slightly bemused response at least shows that the bot has been given a sense of humour as it learns to deal with increasingly ridiculous questions.

'Ah, thou wouldst have me wield the quill as though I were the Bard himself?' Then



so be it. Attend thy ears and read, for I shall now conjure a tale in high Elizabethan verse, new-forged from thought and ink.'

It goes on to produce several verses in the same style as the playwright, even using some of his language, but without entirely producing a plausible plot or train of dialogue. Essentially, it is still mimicking rather than creating, however clever the process is. But then, perhaps to quote the man himself, this infant is only in the first of seven stages as a child. It may yet produce great literature, but that, for the moment, is for another chapter.

The concern over artificial intelligence is not so much for it as a concept and a useful tool but more for its application in that it may throttle creativity and encourage only imitation. You still need an imagination not constrained by only previous examples. Even as I type this predictive text, I try to anticipate words I might want to use, and sometimes it's correct, but equally, sometimes it's wrong.

Now that so many people are using this writing aid to guide much more than spelling and sense, the possibilities for error and confusion seem even more apparent in our communications. I was trained as a journalist to read what I had written as if I were someone else

and see if it still made sense. Now, that would be a good app for someone to develop. I could recommend it to a good number of our customers as I'm sure you could. Computers, after all, are supposed to reduce the chance of human error, not increase it!

Even Shakespearean actors needed a prompt, traditionally hidden in a box front of stage, to prod the player when he stumbled his lines, and ironically AI is no different as it turns out.

AI EVOLVES: PRECISION SUPPORT ARRIVES IN ADOBE UPDATES

Adobe has unleashed a whole raft of new features in this month's updates; too many to be listed here, but I've picked a couple I have eagerly anticipated. You can see the whole show if you follow Adobe MAX 2025 online, and you can pick whatever interests you.

Personally, as far as digital imaging is concerned, it's the integration of AI in a more precise support role rather than expecting it to make giant creative leaps that often completely lose the plot.

Over a number of columns, I've shown how Photoshop selective tools can be used to make minor or major changes to images provided by customers. We don't

have any control over the input, but we can correct the output to reflect how it will print. It's that little bit of extra attention that will generate repeat business, so it's time well spent.

Many of the tools were previously hidden in the RAW filter box so as not to clutter the already busy PS workspace. While powerful, they were time-consuming and sometimes less than user-friendly. Now, they have been moved centre stage into the main work area, so they are much quicker to use once you've become familiar with the contextual taskbar.

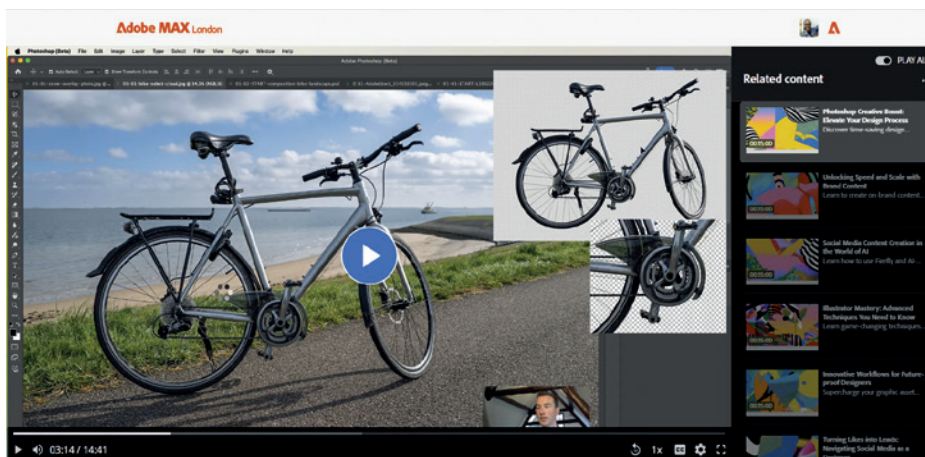
You can move the latter around so it doesn't have to lurk under your nose in the most annoying place — tuck it somewhere it won't get in the way but is still within easy reach. This is the go-to control point for all your commands, rather than roaming up and down the workspace and scrolling down lists of options whenever you need an action.

Back in the days before selective actions, any adjustments were basically global — affecting the whole picture much like traditional hard copying. The advantage of digital is that because it isn't a real picture, it has to be possible to separate the individual pixels so you can only change the ones you choose. This is called local adjustment and is much better done by a computer with access to complex mathematics than a human trying to dissect some parts with an electronic scalpel, patiently cutting around visual shapes on a screen with a pen tool. It's just a matter of the processor perfecting the operation through the selection process.

The computer needs a reference to know what it needs to select, and for some time we have had familiar shapes and colours, and by natural progression, the more it learns the more it can do.

So in terms of colour we have gone to isolating more subtle tones, and influencing only them without affecting near neighbours. For some years we've been able to recognise the sky easily and replace it, that was easy as it is usually a completely different colour and texture to anything else. Items that were more difficult to define have always been a problem — until now.

Adobe has now introduced selection options that will spot buildings, trees, and the like, even animals. Previously, it was just people, then faces, eyes, and teeth. Now, most of a person's constituent parts can be isolated and done automatically by AI while the human can get on with the creative task of what adjustment needs to be made.



BEYOND THE EYEDROPPER: SMARTER COLOUR SELECTION FOR PRINT PROFESSIONALS

A common challenge was always separating a subject from the background in order to place it in a different context. Placing an object on a plain background would always reveal those annoying scraps of the original which had been left untouched, usually in little nooks and crannies where the prying electric eye can't reach.

This background removal has also been further refined though it's reassuring to spot that it is not perfect. While it does an amazing job of cutting out the individual bicycle spokes in this online example shown, if you look closely the grass is still visible through the transparent chain guard. Even so, it's very impressive for anyone who has struggled with complicated cut-outs over the years.

Most importantly, it is fast and user-friendly, meaning it will be easier for less experienced staff to perform tasks that would previously be time-consuming — with the proviso that you still need an expert eye to look out for buried treasure!

Isolating specific colours is very useful for those of us working with composite printing; while there may appear to be a clear definition on the screen, the mix that finally gets printed may be slightly different. As I work a lot with original artwork this is very helpful working with colourful originals like the lion where you can do a bit of fine tuning without altering the overall hue.

The colour selection tool will automatically select the six most prominent colours so that you can work on them without having to pick manually — something that is always a bit hit-and-miss with an eyedropper. In addition, you can manually select any other colour in the image you may want to modify.

With groups of people, you can swipe over faces and features to pick bits needing

attention. With all of this now available in the mainstream, you don't need to use other masking tools that were previously part of the process. They are all still available, so it is not so much an alternative as an improvement, simplifying the whole task.

I have several more updates to investigate, including some creative options for text, which has always been a bit of an Achilles heel in PS. I think I need a bit more practice with that, and/or the command tool needs a lot more precise prompting on my part.

Of course, AI grabs the main headlines if you go on the Adobe MAX London website, but there is enough for those of us in print production to be happy about the increased performance of existing and new tools.

All of the quick actions are also available in the often neglected Properties panel which can feature so much more than dimensions if you choose to let it help you. Similarly, the Adjustments panel has a large range of preset options, all fully adjustable, which, if not perfect, can at least point you in the right direction or discourage you from heading in the wrong direction.

You might need to refresh your workspace view to take advantage of all the new features, and it's certainly worth checking the Adobe website to be sure you've got all of them. At the very least, it's a good chance to tidy up that monitor and ditch things you never used or don't need anymore.

It's all too easy to leave everything alone and not clean out the wasted space, as Adobe always tries to keep the familiar format as a comfort to regular users. That's a good excuse for a spring clean!

'April hath put a spirit of youth in everything', as the man from Stratford-upon-Avon once said. ■

CLICK OR SCAN TO
WATCH ADOBE MAX



Toshitaka Uemura to lead Konica Minolta European Industrial Print



Konica Minolta has announced that Toshitaka Uemura will take on the role of European Head of Industrial Printing (IP) Business. Reporting directly to the new president Kentaro Itamoto – he will be working closely with Rob Ferris, CEO of Konica Minolta Business Solutions (UK) Ltd., to strengthen the European IP business strategy.

This appointment comes at a crucial time as Konica Minolta continues to expand its Industrial Printing business, which represents a significant growth opportunity for the company. With the launch first showcase of the AccurioJet 60000 at drupa 2024, a high end model following the quality and technology of the AccurioJet KM-1/KM-1e series, combining impressive speeds (6,000 sph) and excellent image quality, the company is advancing further in the high speed digital production market. Also in the label printing segment, Konica Minolta is one of the two leading brands in digital label printing. With their strategic partner MGI Digital Technology, Konica Minolta represents pioneering digital transformation capabilities for their customers, from providing new sources of value through print embellishment such as foiling and varnishing up to a complete single pass factory MGI AlphaJet.

www.konicaminolta.eu

NEW PRESIDENT AT KONICA MINOLTA BUSINESS SOLUTIONS EUROPE



Kentaro Itamoto will assume the role of President of Konica Minolta Business Solutions Europe GmbH, succeeding Kiyotaka Suhara. Since joining Konica Minolta Inc. in 2002, Kentaro Itamoto has played a key role in shaping strategy and operations across sales and business planning in various leadership positions.

He has held management positions in various regions, including the Middle East, North America and Japan.

In the Middle East, he was responsible for establishing the regional office, achieving a doubling of the business within three years. During his tenure in North America, Kentaro Itamoto played a pivotal role in five successful mergers and acquisitions, successfully strengthening the company's direct sales operations. Upon his return to Japan in 2019, he led various global projects, including global talent development and the enhancement of productivity in corporate functions.

www.konicaminolta.eu

PRINTING CHARITY APPOINTS THREE NEW TRUSTEES

The Printing Charity has appointed three new Trustees, Elenor Hamshire, Lance Hill and Donny McCormick, who bring expertise and experience in finance, in-depth print industry knowledge and welfare and safeguarding respectively to the board. Their combined experience will help support the charity's future plans and ambitions as the organisation approaches its 200th year in 2027.

Elenor Hamshire joins as both Trustee and Honorary Treasurer, taking over from Pauline Blake, who stepped down at the end of 2024. Elenor is a qualified accountant with the Institute of Chartered Accountants of England and Wales. Her career encompassed roles at PricewaterhouseCoopers and the commercial finance team at Penguin Books Limited, a subsidiary of Pearson plc. At Pearson plc she worked on global transformation projects until her retirement in 2020.



Lance Hill is CEO of Eight Group, where he leads a multi-award winning team providing a range of print and marketing services to small, medium, and large businesses. He has worked in the direct marketing sector for over 35 years, and is highly experienced in print overall across production and operations, sales and marketing, mergers and acquisitions and general management.



Donny McCormick is a dedicated welfare and safeguarding professional currently Director at consultancy Safeguarding HE. He has extensive experience in senior roles across universities and the Purpose-Built Student Accommodation (PBSA) sector including Robert Gordon University, King's College London and Unite Students. In these roles, he specialises in creating responsive services and implementing safeguarding frameworks aligned with legislation and government guidance.



Louisa Bull, National Officer GPM / IT Sector & Services Sector, Unite the Union, is now Printing Charity Vice Chair, replacing Julia Cole who stepped down having reached the nine-year maximum tenure as a Trustee.

Printing Charity CEO Neil Lovell said: "I am very pleased to welcome Elenor, Lance and Donny.

www.theprintingcharity.org.uk

YES GROUP HIRES LAURA VODDEN AS MARKETING EXECUTIVE

YES Group welcomes Laura Vodden as their new Marketing Executive. With over seven years of experience in marketing and communications, Laura has led global campaigns across multiple industries, including travel, apparel, and luxury resorts. Her expertise in delivering impactful marketing strategies for international businesses makes her a fantastic addition to the team.



Although new to the embroidery and printing industry, Laura brings a fresh perspective and a passion for storytelling. Her goal is to showcase what YES Group brings to the industry; helping businesses of all sizes scale and grow through cutting edge solutions and an exceptional customer experience.

Laura believes in putting herself in the consumer's shoes; understanding what businesses need and ensuring that YES Group can deliver innovative solutions to meet those demands. Backed by a strong academic background and multiple marketing accreditations, she is ready to bring a dynamic and customer-focused approach to YES Group's marketing efforts.

John Burton, Managing Director of YES Group, commented: "Laura's expertise and fresh approach will be a great asset to YES Group. We're excited to have her on board and eager to see how her ideas shape our future."

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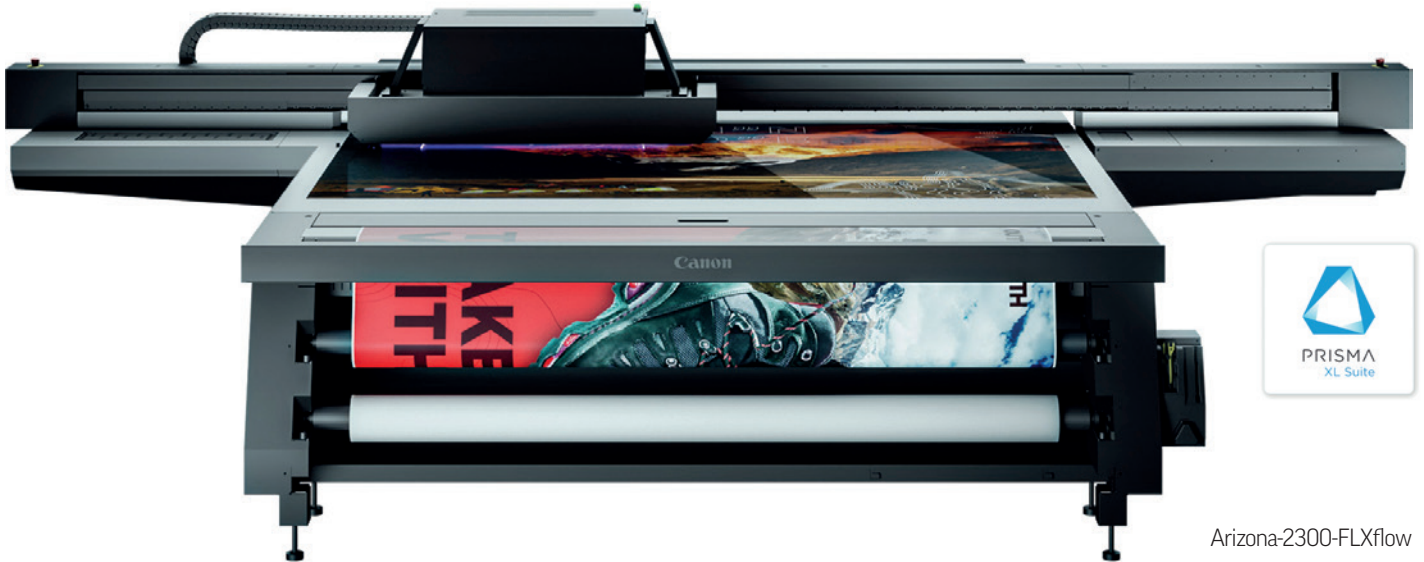
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Discover 'The Power to Move' with Canon at FESPA

Canon will reveal its latest wide format portfolio developments at FESPA Global Print Expo, 6th-9th May 2025 in Berlin, Germany.



Arizona-2300-FLXflow

Through real world applications across the retail, interior décor, Point of Sale (POS) and promotional packaging segments, Canon will inspire sign makers and print service providers (PSPs) with an array of materials printed on the Arizona, Colorado and imagePROGRAF printers — as part of end to end workflow solutions that include both Canon platforms such as PRISMA XL Suite and multiple partner products.

Under the overarching theme of 'The Power to Move', customer stories will be brought to life, demonstrating how bold, high impact print creates emotional connections, delivers real business momentum and transforms spaces into unforgettable brand experiences.

Aligning with FESPA's theme of 'Where visionaries meet', Canon will showcase its collaboration with partners and highlight how it can satisfy the large format graphic needs of customers, helping them push the boundaries to expand their commercial scope.

Canon's stand (Hall 25, Stand B10) at FESPA 2025 will feature a concept store demonstrating the creative and commercial possibilities of conceptual and real world brands' wide format graphics applications, including interior décor, packaging and POS. A diverse selection of customer samples will

Canon

be displayed, including soft signage, corrugated and luxury packaging, POS displays, posters and interior décor elements. The breadth of opportunities with interior décor applications, using wallpaper, acoustic boards, prints on wood, glass, tiles, posters and mosaics, will also be evident.

Several customer case studies will be featured, including Norwegian floristry business, Fiori, which will illustrate in a real world, interior décor business case how strong collaboration in the value chain can maximise the potential of high value, impactful print.

Elements of Canon's immersive World Unseen project will also be on display: a unique photography exhibition which enables everyone — blind, partially sighted and sighted visitors — to experience imagery in an entirely new way, reflecting print's potential to enrich lives and businesses.

On the stand, the Arizona 2380 GTF flatbed printer with FLXflow technology with roll media option for flexible printing from roll-to-roll, will demonstrate its uniquely intelligent way to not only 'Hold'

and 'Float' media, but also perform an 'Instant Switch' between the two modes for easy media handling.

As true flatbed printers, the Arizona series can work accurately and highly efficiently with various rigid and flexible substrates, including more challenging media such as cardboard, wood or glass, offering vast application possibilities ideal for a retail or hospitality environment.

Optimising the workflow, PRISMA XL Suite samples will show how PRISMAelevate XL can be used to create printed layers to a height of 4 mm, helping users create stand out, tactile artwork for elevated print applications that enhance and expand their product offering — including braille signage.

Highlighting to PSPs and print factories its productivity, modularity and in-field upgradability, the award winning UVgel roll-to-roll printer, the Colorado M-series, will be printing a variety of large format graphics applications live on the stand.

The extensive and premium range of applications it can print will be presented with bright and bold wallpapers, window graphics and soft signage made possible with several options, such as the hassle free white ink, FLXfinish+ technology for printing both matte and gloss at the same time, and FLXture for subtle surface details.



imagePROGRAF GP-6600S

Visitors will have the opportunity to see both the Arizona and Colorado printers live in action during demonstrations on the stand.

Multiple current and new UVgel Factory configurations featuring the Colorado will be exhibited with different finishing partners to illustrate its broad application options, no matter what a PSP's volume requirements or budget are. These include the UVgel Wallpaper Factory, situated on Fotoba's stand, which will show how customers can automate production of mass-customised wallpaper at high volumes, unattended and around the clock.

This end to end solution demonstrates the capability of the Colorado M-series when used in line with the Fotoba jumbo roll feeder, cutter and rewinder to produce a variety of curated wallcoverings.

Nearby, on Canon's finishing partner NEOLT's stand, they will be presenting the UVgel Packaging Factory, which will display cost effective and versatile digital printing for packaging as well as signage, and posters — perfect for short, custom runs.

IMAGEPROGRAF

Representing the Canon imagePROGRAF family of water based inkjet printers will be the imagePROGRAF GP-6600S (60 inch, 152.4 cm), which produces stunning graphics, ensuring precise colour replication for images and corporate colours.

Boasting seven colours including orange ink, the imagePROGRAF GP-6600S can create an eye-catching spectrum of colours with PANTONE thanks to the innovative LUCIA PRO II inks, making it perfect for printing graphic applications

in brand colours.

The web based poster creation software, PosterArtist, will illustrate to visitors how they can easily create auto-generated, attention grabbing posters, banners and flyers to meet all their commercial needs.

PRISMA XL SUITE

Demonstrating real life, end to end workflows across the stand, Canon will highlight how its PRISMA XL Suite supports PSPs to deliver first time right prints and simplifies the production of complex jobs, whether it's printing five layers or creating textured or elevated applications. Visitors will be able to follow the entire workflow management process, from online ordering including file preparation and printing the job, right through to shipment.

Encompassing also the software of Canon partners ERPA, SKYCO, Symphony, OneVision and Onyx, each automated step will show PSPs how a holistic approach to workflow can help them respond to constantly changing challenges and to achieve greater profitability. Visitors will also see a selection of Canon's vast media portfolio, including sustainably sourced papers, for optimal printing results.

CANON AT FESPA 2025

Looking forward to FESPA 2025, Stuart Rising, Head of Graphic Arts at Canon UK & Ireland says, "At this year's FESPA Global Print Expo, we will showcase our latest developments and the breadth of Canon's large format technology portfolio, proving to our customers how we can support them to create impactful applications and open up commercial opportunities.

"By continuously evolving our

technologies to have the latest cutting edge features and print effects and working with our partners to optimise the end to end workflow process, PSPs can expand their product offering to provide unique, high quality applications, whether for retail, interior décor, POS or promotional packaging.

"At FESPA Global Print Expo, we'll bring our innovation story to life with exciting product developments and by demonstrating specialist applications expertise and agile business models that support customers to future proof their businesses.

"In a world where grabbing and keeping attention is every brand owner's challenge, eye popping, colourful print really has 'The Power to Move', stimulating the kind of emotional responses from consumers that are critical to commercial success.

"This could be the joy of engaging with beautiful artwork, the motivation to respond to an out of home (OOH) graphic, or the anticipation of unboxing a new product — we're celebrating print's unique 'attention power'." ■

Arizona family of flatbed printers, visit: www.canon.co.uk/business/products/wide-format-printers/uv-flatbed
Colorado M-series roll-to-roll printer and the different finishing options, visit: www.canon.co.uk/business/products/wide-format-printers/uvgel-roll-to-roll
imagePROGRAF GP-6600S and other models in the portfolio, visit: www.canon.co.uk/business/products/wide-format-printers/graphics-printers
PRISMA XL Suite of large format graphics software, visit: www.canon.co.uk/business/products/software/prisma-xl-suite



Mimaki expands portfolio with new JV200-160

Mimaki Europe has introduced a new easy to use roll-to-roll printer, developed for efficient production of high quality signage – the JV200-160.

Using eco-solvent inks and packed with features that ensure the printer delivers reliable, productive operation and outstanding print quality, the JV200-160 further extends Mimaki's already extensive product portfolio for the sign graphics market.

The new JV200-160 offers many productivity enhancing functions and is designed for ease of use and maintenance, while printing exceptional quality signage at a practical production speed of 17.0 m²/h — among the highest in its class for entry level printers.

Arjen Evertse, Director Sales at Mimaki Europe, comments, "Our CJV200 Series of integrated printer/cutters, introduced last October, has been extremely well received by the market. The JV200-160 joins this product series to deliver the same exemplary image quality and top level productivity for the entry class — now in a print only model that's easy to operate and maintain."

"This new introduction provides customers with even more opportunities to easily expand their business with new print capabilities. For example, companies that already own cutting machines for post print processing but are looking to add high quality print while maintaining their current workflow can now benefit from this new technology. When paired with a Mimaki cutting plotter, the JV200-160 can also benefit from our unique ID Cut function, which automates print and cut processes with minimal operator intervention, reducing the risk of human error." With operators' work environments as well as its' wider environmental responsibility a priority, Mimaki's recently launched SS22 eco-solvent ink is available with the JV200-160. SS22 ink reduces odour by approximately 40%*¹ and does not contain GBL*², the use of which has been increasingly regulated around the world, while still providing industry leading outdoor weather resistance. The JV200-160 also supports Mimaki's well



established SS21 ink and the recently released BS4 budget solvent ink. This choice of ink gives customers greater flexibility to choose the solution that best suits their production needs.

Other highlight features of the new JV200-160 include the Ink Saving function, which reduces ink costs with just two simple clicks while maintaining natural colours, and the automatic media adjustment function (DAS; Dot Adjustment System) enables easy and accurate pre-print adjustment. Incorporating Mimaki's Printer Information Cloud Technology (PICT) also optimises ink efficiency and maintenance, as well as providing the option for remote

monitoring, grouped management, and improved data precision.

The JV200-160 printer will be one of many new innovations demonstrated live for the first time in EMEA on Mimaki's stand at FESPA Global Print Expo 2025 (Hall 1.2 / Stand B20). This printer is sure to be a key highlight of the show, as Mimaki continues to deliver on its promise of excitement, new technology and celebrations in the company's 50th anniversary year.

www.hybridservices.co.uk

*¹ Comparison with in-house ink based on Mimaki's evaluation.

*² GBL: Gamma-Butyrolactone (substance). A type of organic solvent. It is generally added as a material that constitutes ink in conventional solvent printers of our company and other companies.





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Antalis packaging unveils The Big Book of Packaging

Antalis Packaging has published the first edition of *The Big Book of Packaging*, an essential resource showcasing the latest advancements in packaging materials, machinery, and sustainable solutions. Designed to support businesses across the UK and Ireland, this new publication highlights how Antalis continues to lead the way in all things packaging.

Antalis remains at the forefront as the packaging industry evolves, helping businesses optimise their packaging processes while embracing sustainability. Committed to helping its customers reduce packaging waste and offering alternatives to plastic, Antalis is pioneering solutions such as bamboo based materials and ocean recovered plastics. These innovations reflect Antalis' proactive approach to environmentally responsible packaging.

The Big Book of Packaging provides an in-depth look at Antalis' expertise in packaging, which features insights from its team of specialists. The book explores how Antalis helps businesses navigate the challenges of modern logistics through free audits and by utilising cutting edge solutions such as its Smart Packaging Centre (SPC). The SPC is Antalis' state of the art facility based in the Midlands that offers customers packaging demonstrations, bespoke design services, and testing facilities, for example, to optimise packaging material usage without compromising structural integrity.

The book addresses questions regarding:



- What criteria should be used to evaluate the efficiency of packaging materials and design?
- How can companies effectively balance cost management with sustainability?
- What resources or strategies are recommended to optimise packaging operations?

Chris Liddell, Antalis Packaging Director – UK, said: "Effective packaging isn't just about material costs – it's about minimising damage, optimising cost per pack, and enhancing the customer experience from unboxing to disposal. This book demonstrates the knowledge that Antalis Packaging has and the strategies we use to help our customers and businesses balance cost management with sustainability and efficiency – whether through



using less materials, optimising design, choosing non-plastic alternatives or automation of packaging using the latest machine technology.

The Antalis *Big Book of Packaging* is now available to businesses looking to stay ahead in an ever-changing market.

To request your free copy, scan or click the QR code.



Don't miss out! Register here for your FREE copy of the Big Book of Packaging

The Weedon Group appoints new MD



The Weedon Group, the independent corrugated packaging manufacturer, has announced the appointment of Colin Cutts as its new Group Managing Director.

This leadership transition follows the Weedon Group's successful integration into the Zeus Packaging Group in April 2024, under the long standing guidance of John and Peter Weedon.

With their retirement in March, the Group extends its sincere thanks to John and Peter for their outstanding leadership and dedication over the years.

Colin brings more than 30 years of experience in the packaging industry, having held senior roles across Sales and General Management. His deep expertise in packaging, pointw of sale (POS), and display solutions positions him well to lead the Weedon Group into its next phase of growth.

Colin's appointment marks a significant strategic milestone for the Group, as it continues to strengthen its market presence and pursue new opportunities for innovation and expansion.

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Mimaki 2025 Technology Showcase Series

Hybrid Services, the exclusive distributor of Mimaki in the UK and Ireland, is launching a series of Mimaki Technology Showcase events throughout 2025. Designed to help businesses diversify, explore new opportunities, and gain expert advice, the events will take place at Hybrid's extensive showroom in Crewe, Cheshire.

These interactive sessions bring together industry leading suppliers and experts to demonstrate the latest advancements in wide format printing, cutting, and personalisation technologies. Attendees will gain hands-on experience with Mimaki's innovative solutions while discovering new ways to grow their businesses. The first scheduled event was a Flatbed Showcase in partnership with Premier and KeenCut. This event



highlighted the latest in flatbed printing and finishing solutions, enabling visitors to discover how their businesses can expand into direct-to-substrate applications, with

live demonstrations on a range of innovative sheet media.

Further events will be announced throughout the year, with each session tailored to provide practical

insights and real world applications that attendees can immediately implement within their businesses.

EXPERT ADVICE AND HANDS-ON DEMONSTRATIONS

Each event will include live demonstrations of Mimaki's industry leading printers and cutters, alongside industry specialists offering guidance on maximising productivity, reducing costs, and identifying new revenue streams.

HOW TO REGISTER

Attendance at all the events is free, but spaces are limited. Businesses interested in attending can register via the Hybrid Services website.

For more details on Mimaki Technology Showcases, visit:
www.hybridservices.co.uk/showcase

Personalisation experience Smarthub at FESPA

FESPA has confirmed the introduction of its new inaugural SmartHub feature, taking place within Personalisation Experience 2025 from 6-9 May 2025 at the Messe Berlin, Germany.

The SmartHub will comprise a series of expert led conference sessions and a Smart Factory Trail.

SMART FACTORY TRAIL

By participating in the Smart Factory Trail, via the FESPA App and QR codes within the exhibition, visitors will be able to explore all the highlighted exhibitors across the three co-located shows in Berlin offering personalisation solutions and intelligent manufacturing technologies, from software, to on-demand printing solutions.

SMARTHUB CONFERENCE PROGRAMME

The free to attend SmartHub Conference will take place throughout the first three days of the expo and will be delivered in English. Located in Hall 5.2, Stand A55, sessions will be moderated by Frank Tueckmantel and will include talks from experts on their experiences of personalisation and smart production, its importance within marketing and how speciality printers can benefit from investing in customisation enabling solutions.

Confirmed sessions, include:

- **Mass Customisation in the Age of AI:** From bespoke products to algorithmic design. Here, Frank Piller from the RWTH Aachen University, will highlight the

evolution of mass customisation and the transformative power of AI.

- **RSPCA:** Data driven marketing for greater impact. In this session Charlie Stewart, Development Lead at Ebi, Tom Ridges, CEO at Herdify, and Ben Briggs, Managing Partner at Join the Dots, will look at how charities are turning to data led strategies to maximise their impact, and explore how behavioural insights can refine audience targeting and improve marketing efficiency. Focusing on the RSPCA's Christmas campaign, Charlie, Tom and Ben will demonstrate how optimising past responder data, testing different formats and using localised messaging led to an 80% increase in donor acquisition and a 54% reduction in cost per donation.
- **The Power of Personalisation:** Transforming corrugated packaging with right sized, on-demand digital printing. In this session, Kerry Sanders, VP Market & New Business Development at EFI, will explain how digital printing technology can empower PSPs and packaging professionals to meet the evolving demands of their customers.

PANEL SESSIONS

In addition to the speaker sessions, a number of panel discussions will also take place across the event, including those led by FESPA's Textile Ambassador, Debbie McKeegan, focusing on smart manufacturing. Panel sessions include:

- **The Rise of B2B in Print On-Demand:** Mastering



personalisation to drive growth. This panel discussion will feature Rusty Pepper, Head of Global Markets & Partnerships at Taylor OnDemand; Hans Scheffer, CEO & Co-Founder at HelloPrint; and James Old, CEO & Co-Founder at Prodigy Group.

- **How automation is impacting the future of textile production.** In this session, David Sweetnam and Johnny Shell, Principal Analysts at Keypoint Intelligence will explore how automation is revolutionising the way the apparel decoration industry operates, offering up greater efficiencies, faster turn around times, higher quality end product, and of course higher profit margins.
- **When Less Makes More!** Debbie McKeegan, FESPA Textile Ambassador. In the age of smart, efficient manufacturing, Debbie and guests will help attendees understand how doing less can yield more for your print business.

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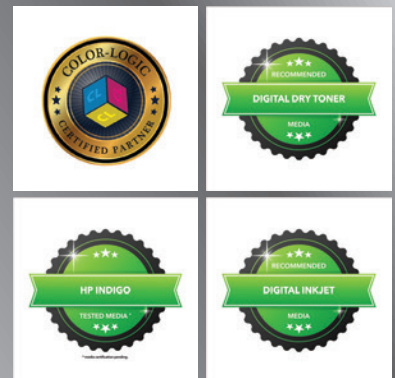
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PrintGreen – Uniting the print industry for a sustainable future

A transformative initiative is launching in the UK to redefine the conversation around print sustainability. PrintGreen is set to bridge the gap between perception and reality by equipping brands, agencies, and media professionals with accurate, fact based insights into print's environmental impact.

Developed through collaboration between key industry players – including The Strategic Mailing Partnership, MarketReach, Two Sides, BPIF, DMA, IPIA, Nutshell Creative, Webmart, CarbonQuota, Paragon and Tradeprint – PrintGreen is built on facts, not fiction. Central to this initiative is access to a purpose designed carbon calculator, enabling organisations to assess the carbon impact of their printed formats with accuracy and confidence.

A UNIFIED VOICE

Despite the wealth of sustainability efforts within the print industry, a unified, clear and well articulated message has been missing.

Tom Maskill, Chair of PrintGreen and Chief Client Officer at Webmart, explains



Tom Maskill

how PrintGreen is setting out to change that: “The print industry lacks a single, authoritative message on sustainability – one that resonates clearly with brands and agencies. The disconnect between the valuable work being done, and how the industry is perceived by those who buy print and mail, is exactly what PrintGreen aims to address.

By harnessing the collective strength of the industry, PrintGreen will work to ensure print is judged fairly, strategically valued, and embraced as a sustainable media channel.

CHALLENGING MISCONCEPTIONS

Misconceptions about print's environmental impact persist, leading to unfounded sustainability concerns that negatively affect the industry. Research by Two Sides indicates that greenwashing costs the print, paper, and mailing industry an estimated €337 million annually across Europe.

Richard Armstrong, Partner at MSQ Sustain, comments: “Brands are moving quickly to use sophisticated ways to measure and reduce carbon in their media and marketing.

“Sustainable, circular, and low carbon are becoming the gatekeeper criteria for whether a channel is invested in or not. PrintGreen is a timely and crucial initiative to foreground the

sustainable credentials of mail and showcase the great strides already made in the sector.”

EMPOWERING DECISION MAKERS

A key feature of PrintGreen is its free carbon calculation tool, developed in partnership with CarbonQuota. This resource allows users to assess the carbon footprint of a campaign by selecting paper type, weight, pagination, volume, and mailing specifications to receive an instant impact assessment.

Ben Briggs, Managing Partner at Join the Dots, believes making this tool available is critical to shifting perceptions: “Understanding the true environmental impact of print media is essential for the marketing industry to make informed decisions that balance effectiveness with sustainability. PrintGreen addresses the critical gap in accurate environmental data, helping brands and agencies dispel misconceptions, uphold sustainability standards, and enhance the overall appeal of print media.”

Indeed, Tom highlights that Webmart's own sustainability focused tool, launched in 2023, has offset more than 3,000 tonnes of carbon and led to a sustained increase in new client wins – demonstrating the power of such initiatives. PrintGreen aims to replicate this success

industry wide, equipping businesses with the credibility and tools to thrive in a sustainability conscious market.

This ambition is very much shared by PrintGreen supporter Whistl, with its Head of Product Development, Jennifer Rufus, commenting: “PrintGreen is a great resource, pushing print as a credible eco-friendly alternative to digital, with a brilliant tool giving customers guidance about the carbon footprint of their campaigns, at a time when sustainability is top of everyone's agenda.

THE FUTURE OF PRINTGREEN

The first phase of PrintGreen will focus on commercial print and direct mail, with ambitions to expand into point of sale, packaging, and other print sectors. Long term plans include expanding beyond the UK, first into Europe and then globally.

Ultimately, PrintGreen's vision is to inform brands and agencies that print is a sustainable communications medium – one with a low carbon impact and based on renewable materials.

By uniting the industry, PrintGreen seeks to position print as the sustainable communication channel of choice, ensuring its value is recognised and embraced for the future.

As non profit organisation, PrintGreen is reliant on funding from the industry to expand its reach and deliver on its goals for the benefit of the entire print industry, if you are interested in supporting it and being part of this exciting collaboration then get in touch.

www.printgreen.org

IT'S TIME TO TRANSFORM PRINT.

A UNITED VOICE

OUR INSPIRATION

TACKLING THE PROBLEM
The print industry has numerous sustainability working groups producing valuable insights, but there's a key gap: a single, unified source of accurate information that connects brands, agencies, and stakeholders effectively.

BRIDGING THE COMMUNICATION GAP
Despite the wealth of information available, communicating it effectively to brands, agencies, and stakeholders remains a challenge. The tools and resources needed to spread this message aren't being fully utilised.

CHANGING THE NARRATIVE
PrintGreen will harness the collective strength of our sector to reshape perceptions around print's sustainability. By providing clear, accurate information, we will empower brands and agencies to make informed decisions about the environmental impact of print.

GREENWASHING COSTS
€337M
Greenwashing is a serious danger to our industry which, if left unchallenged, prevents the loss of €22.4 million of value to the print, paper and mailing industry in the UK (€37 million in Europe) Two Sides/Censuswide, 2021

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Jack from Top Trade Print says... In the world of print, customer demands are evolving faster than ever. It's no longer just about flyers and business cards – clients now expect their trusted printer to be able to supply branded pens, embroidered polos, printed mugs, umbrellas, and more. But what if that isn't part of your in-house expertise?

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CHANGING THE GARMENT GAME – SNUGGLE DTF

Snuggle, one of the UK's most trusted garment printing and decoration companies, has launched Snuggle DTF, a new web-to-print platform designed exclusively for the commercial print trade and resellers. The service offers fast, high quality Direct to Film (DTF) transfers with no equipment investment, no minimum order quantities – enabling trade customers to diversify, scale, and streamline their garment decoration offerings.

“There's been a lot of noise around DTF – and for good reason,” said Shabbir Maimoon, Director at Snuggle. “It's fast, flexible, and finally reliable for commercial workflows. Snuggle DTF gives print professionals a simple, scalable way to offer what their customers want – without changing how they work.”

WHY SNUGGLE DTF?

Snuggle DTF is a purpose built platform tailored to trade users, featuring:

- Easy web-to-print ordering for DTF transfers
- No minimum quantities – ideal for one offs or high volume jobs
- UK based production for fast turnaround
- Highest quality technology used

Customers simply upload artwork and receive press ready DTF film transfers – no machines, ink, or setup required. Whether you're fulfilling custom merch, retail drops, or branded uniforms, Snuggle DTF makes production seamless and scalable.

A BOOMING MARKET OPPORTUNITY

The UK garment decoration market has an estimated value at \$245 million, with 70 million T-Shirts alone attributed to customised printing. As demand for short run, on-demand, and personalised apparel continues to grow, DTF has grown faster than any other technology for

flexible garment decoration.

Industry forecasts show DTF is growing at over 40% annually across key metrics – including print volume and supply sales. This rapid growth reflects rising demand from creators, merch brands, agencies, and retail clients seeking high quality customisation without setup costs or production bottlenecks.

With full colour capability on cotton, polyester, blends, and more, DTF has become a modern, scalable solution for garment decoration.

SNUGGLE REMOVES THE BARRIERS

Despite its clear advantages, many commercial printers have

yet to adopt DTF due to barriers such as unfamiliarity with the process or print quality, existing investments in screen printing or DTG (Direct to Garment) equipment, concerns about consistency and reliability, and a lack of time or capacity to explore new workflows.

Snuggle DTF eliminates these hurdles. By offering production grade transfers with zero technical overhead, Snuggle empowers trade customers to add DTF to their services instantly – no equipment, no training, no risk.

Key benefits include:

- **No equipment investment** – launch DTF with no new infrastructure
 - **Fast UK-based production** – avoid shipping delays, duties, and import issues
 - **User-friendly platform** – upload, order, dispatch – done
- Whether you're an established printer, a growing reseller, or managing merch for a brand, Snuggle DTF delivers speed, scale, and quality – without the overhead. **Snuggle DTF is now available and accepting trade customers across the UK. Request sample packs, trade pricing, and access at: www.snuggledtf.co.uk**

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Signwaves increases quality and productivity

Long time swissQprint customer Signwaves has bolstered its printing firepower whilst reducing its environmental impact, by upgrading to two brand new Nyala flatbed printers.

The business has opted for two six-colour Nyalas with white, varnish and primer. One machine incorporates a 3.2 metre roll to roll option and both Nyalas, which were installed in February, replace older swissQprint models.

A STRONG REPUTATION AND PARTNERSHIP

Signwaves was founded in 1989 and operates from a 3-acre office, factory and warehouse site in Great Yarmouth, Norfolk. The business has a strong reputation in the design, manufacture and print of high-quality advertising sign, display and presentation products. Customers include some of the biggest brands and retailers. In addition, it caters for over 2,000 trade resellers; a network of sign and print companies, agencies, exhibition contractors and shop fitters.

swissQprint has been an important part of the company's print equipment inventory since 2016, when an Impala and Nyala were installed to satisfy an increasing demand for high quality full-colour digital output. Some eight years later Signwaves Chairman Mark Ford felt the time was right to upgrade and benefit from improvements in productivity, quality and sustainability offered by the latest machines.

Mark said that it was an easy decision to stick with swissQprint, thanks to its winning combination of quality and service. "Eight years ago we partnered with swissQprint and were immediately impressed with what they could do," he explained. "We have always been incredibly thorough when testing new equipment. For us, swissQprint ticked all the boxes and the fact that we have returned to them for two new Nyalas is testament to their technology and reliability."



CONSISTENT QUALITY AND PRODUCTIVITY

Signwaves chose two Nyalas to provide consistent quality work at significantly higher volumes than its previous machines. Both machines operate at a maximum of 206 square metres per hour and, depending on the print mode, can boost print speeds by 35 percent compared to the old machines. Also, thanks to the latest generation print heads, the 1350 dpi and smaller droplet size, the printers deliver sharper edges and finer lines with smoother transitions across an increased colour gamut.

Working across demanding substrates

With the business printing a high percentage of its output on to rigid materials, often for the outdoor market, durability, UV stability and quality are all critical. The white ink and primer print head configuration, chosen by Signwaves, is essential for the likes of black high-pressure laminate that underpins the company's branded chalkboard offer.

A SUSTAINABLE PATH

Alongside the need for quality and volume output, sustainability was also a factor in the company's decision to upgrade its swissQprint machines. "We're on a journey to make the business carbon neutral by 2030," said Mark. "We produce our

own electricity through solar energy and use this to power our production, including our new Nyalas. Their incredible energy efficiency will ensure we deliver the cost-effective, sustainable products our clients demand."

Erskine Stewart, Managing Director of swissQprint UK, said: "We're delighted that Signwaves have committed to upgrading with us. The high quality and fast turnaround of their work makes the Nyala perfect for the business. It's great to see them choose two new machines and build on the strong relationship we have built over the years."

ABOUT SWISSQPRINT

swissQprint is a privately owned Swiss manufacturer of large format printers. High precision, outstanding performance, exemplary service, and exceptional reliability drive swissQprint's innovation in digital printing. More than 220 employees are proud to stand behind the swissQprint name.

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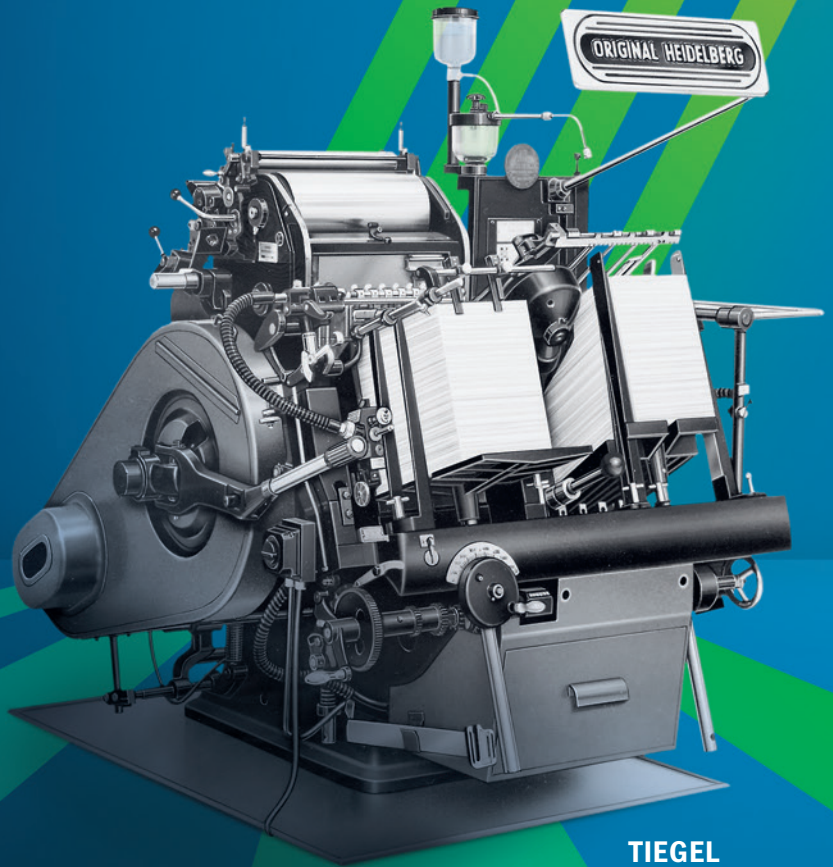
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Something to share?

INVISIBLE FAMILY

The Invisible Man and The Invisible Woman got married but their kids aren't anything to look at.

BE CAREFUL ABOUT WHAT YOU WISH FOR

A genie granted me one wish, so I said, "I just want to be happy." Now I'm living in a cottage with six dwarves and working in a mine.

EXCEEDING EXPECTATIONS

I arrived early to the restaurant and the manager asked, "Do you mind waiting a bit?"

I replied, "Not at all."

"Good," he said, "Take these drinks to table nine."

PRINT BUSINESS

A very successful print shop owner had a meeting with his new son-in-law. "I welcome you into the family!" said the man. "To show you how much we care for you, I am making you a 50-50 partner in my business. All you have to do is go to the printroom every day and learn the operation."

The son-in-law interrupted. "I hate machinery, I can't stand the noise."

"I see," replied the father-in-law. "Well, then you'll work in the office and take charge of some of the operations."

"I hate office work," said the son-in-law. "I can't stand being stuck behind a desk."

"Wait a minute," said the father-in-law. "I just made you half owner of a money-making print firm but you don't like production, and won't work in an office. What am I going to do with you?"

"Easy," said the son-in-law. "Buy me out."

A CLOSE BRUSH

I am looking for someone to brush their teeth with me. I found out that 9 out of 10 dentists say brushing alone won't reduce cavities.

DOG GONE BAD

My dog's name is Minton. Today he ate my shuttlecock. Bad Minton!

INKBLOTS

This guy went to see a highly recommend psychiatrist. The doctor showed the man an inkblot and asked, "What does this remind you of?"

The guy replied, "A naked woman." Then the shrink showed the man another inkblot and asked the guy the same question. The guy responded, "A naked woman on a bed." This went on and on, inkblot after inkblot.

The psychiatrist finally said to the guy, "You are a sick pervert." The guy replied, "I'm not the pervert here. You're the one who keeps showing me all those dirty pictures."

CONSTANT WORDPLAY JOKES

My girlfriend is fed up with my constant wordplay jokes. I asked her, "What should I do to stop my addiction?"

She said, "Well, by whatever means necessary."

"No, no it doesn't," I said.

SPRINGTIME JOLLIES TO CRACK YOU UP

Why are waterbeds so bouncy? They're filled with spring water.

Which month of the year is the shortest? May. It only has three letters.

Did you hear about the pregnant bedbug? She's having her babies in the spring.

What did the dirt say to the rain? You'd better cut it out, or my name will be mud!

What did the flower say when he found out it was allergy season again? "You've got to be pollen my leg."

What do gardeners wear on their legs? Garden hose.

How can you tell the weather's getting warmer? There's a spring in people's steps.

How do you plant a kiss in spring? With two lips.

When is it impossible to plant flowers? When you haven't botany.

Why couldn't the little flower ride a bike? It

didn't have any petals.

What happened when the man opened up his flower shop? Business was blooming.

Did you hear about the flower who went on a date with another flower? It's a budding romance.

How can you tell spring flowers are friendly? They always have new buds.

What type of flower do you plant in the dark? A light bulb.

What's the best way to create a bouncy pool? By adding spring water!

Why did the farmer bury his money? To make his soil rich.

Did you hear the one about the gardener who couldn't wait for spring? He was so excited, he wet his plants!

How do bees brush their hair? With honeycombs.

How does the sun listen to music? On the ray-dio.

Who is an herb's favourite singer? Elvis Parsley!

What do we call it when it starts raining ducks and chickens? That's some fowl weather!

Where did the egg go for spring break? New York City.

Why don't skeletons go on vacation during spring break? They have no body to go with!

Why do bees stay in their hives during spring break? They're too buzzy planning their next road trip!

Why did the man try to fix his bed? He heard there was a spring break.

What did the baker's son do over spring break? He loafed around.

What spring break destination allows you to bring pet birds? The Canary Islands.

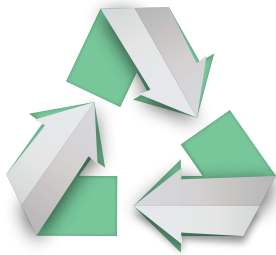
How does the ocean say hello on spring holidays? It waves!

What goes up when the rain comes down? Umbrellas.

Why was the cake wet? It got sprinkled.

What animal runs the fastest during spring storms? Cheetahs, because they move at lightning speeds.





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Sources: Capl Key Statistics, 2023 and Eurostat, 2022
Europe: EU27 + Norway, Switzerland and the UK



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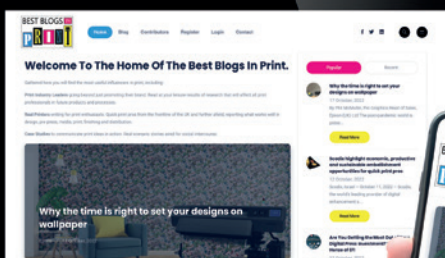


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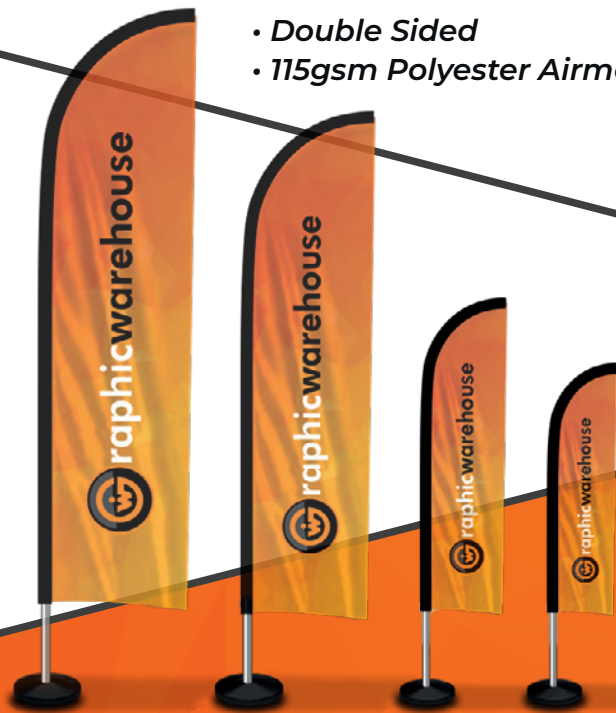


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