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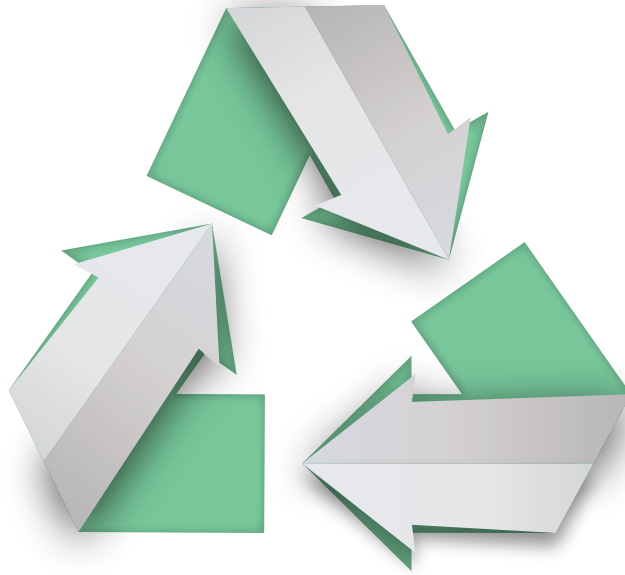
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Sharing best practice through both print and digital media, QPP
magazine is in front of 36,000 quick print pros each month.

Each day the live web version is updated with the hottest stories
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suppliers information.

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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
Remember, remember
the fifth of November



Namesake or not, that other 'Fawkes' was also very busy
this time of year.

Remember, remember, print opportunities in November,
Party posters and event invites are hot.
There are plenty of reasons why the pre-Christmas season
Will deliver top targets, never forgot.

Yes, fireworks are planned to celebrate new sales heights in all our
traditional print product ranges. Add some new finishing shapes for a
special display.

Stand back and light the blue touch paper.
Peter Guy Fawkes



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Winter is coming – How to successfully tackle cold weather installations

BY DENNIS LEBLANC, SENIOR BUSINESS DEVELOPMENT MANAGER AT DRYTAC

Print service providers that produce and install outdoor applications are all too aware of the challenges that come with this line of work. No matter the season, pieces placed outside will be constantly subject to the elements, be it the harshness of winter or the warm sun of summer.

Winter in particular can cause headaches for print companies around the world, even if the mercury does not drop too low during their colder months. There are several factors that print service providers should take into account when installing work during winter. However, at the same time, there are also some simple, yet effective, steps they can take to mitigate any risks with cold weather installations.

Critically important to any job, be it in cold or warm weather, is the material you are working with. Traditionally, pressure sensitive print media has a minimum application temperature of 5°C (41°F) – which will immediately ring alarm bells for those working in regions where winter



temperatures fall well below this point.

For this reason, printers should be looking at alternative solutions to ensure their winter projects are a success. Drytac has a selection of solutions that are cold weather installation rated down to as cold as -20°C (-4°F).

In particular, many products within the Polar portfolio are designed to cope with lower temperatures. This applies to the entire process spanning installation, the life of the graphic, and finally its removal after reaching the end of its life.

Speaking of temperatures, it is also important to keep materials at room temperature until the time of installation in colder weather applications. This avoids materials becoming brittle and more difficult to work with.

One company that can attest to the quality of Polar is Edmonton based Pivotal Signs & Imaging, which last winter used Drytac Polar Grip white polymeric self-adhesive vinyl to produce outdoor floor graphics for WestJet Airlines at the 2023 National Hockey League Heritage Classic.

The game took place at the Commonwealth Stadium in Edmonton, a location where during the winter months, temperatures can fall as low as -14°C. However, by working with the Drytac solution, Pivotal Signs & Imaging, and indeed its client, were safe in the knowledge that the outdoor graphics would perform well despite the plunging temperatures.

The key takeaway here is to plan ahead; do not assume that the materials you use for installations in the warmer months will perform the same during the harshness of winter.

www.drytac.com

Hybrid Services kick off as Crewe Alexandra FC Official Printer Partner

Exclusive Mimaki distributor for the UK and Ireland, Hybrid Services has announced it will be the Official Printer Partner of Crewe Alexandra Football Club. Founded in 1996 by directors Peter Mitchell and Phil Thomas, Hybrid's headquarters is located close to Crewe's stadium in the Cheshire town. The company has signed a three year deal with the League Two club to provide technology and expert support for its printing operations.

"Like any large sports business, Crewe Alexandra has wide ranging printing requirements and we were keen to explore opportunities with Hybrid that could expand our capabilities," states the club's Head of Commercial, James Beckett. "We work with a variety of local and international businesses and support numerous community projects, with print playing an important role in how we present the club."

With opportunities that include signage, first team and replica



From left: Stuart Morrison (Director, Crewe Alexandra FC), Phil Thomas (Director, Hybrid Services), Peter Mitchell (Director, Hybrid Services), Lee Bell (Manager, Crewe Alexandra FC)

kits, awards and décor, Mimaki's broad range of printing technology enables the club's marketing team to investigate new creative avenues. "We're starting by decorating Crewe Alexandra's large function suite, that has been renamed 'The Hybrid Lounge,'" says Mitchell. "As a showcase for both the club and the capabilities of Mimaki's printing and cutting solutions, it's the perfect opportunity to add some vibrant and engaging design to an area of the

stadium that many visitors will see."

Crewe Alexandra was founded in 1877 and the team has played at their Gresty Road stadium since 1906. Visible from Hybrid's showroom and offices, the stadium seats just over 10,000 fans and boasts impressive facilities, used both on match days and for non footballing events. In addition, the stadium's club shop offers a wide range of clothing, replica kits and branded merchandise.

"Hybrid has always had a strong connection with the Crewe area, with its original offices located in neighbouring Nantwich, when the company was formed," recalls Thomas. "We moved to our current location in Crewe in 2006, and many of the Hybrid team live in and around the Crewe area, so it's very exciting to become more involved with our local club."

"Crewe Alexandra is heavily involved with the local fan base and wider community," concludes Beckett. "From school projects and summer camps to food bank collections, we're proud of the role of the club in our local area, and Hybrid's involvement allows us to improve the way we present the club in many different ways."

To find out more about Hybrid Services and Mimaki's range of printing and cutting technology, visit www.hybridservices.co.uk/about-us Crewe Alexandra FC's official website is www.crewealex.net

FWD Motion Set For Sustainable Growth

Fully integrated creative agency FWD Motion has revealed how its recent purchase of a Fujifilm Acuity Prime LED UV flatbed printer from Soyang Hardware has allowed the company to bring in new work and customers by offering a more sustainable printing service.

Established in 2005 and situated on the border of Sheffield and Derbyshire, FWD Motion offers a host of marketing services to its clients, ranging from printing, graphic design and digital marketing to content creation, website development and SEO.

Working with customers across several industries, FWD Motion has noted an increase in demand for more sustainable print, with clients requesting work that has less impact on the environment but still delivers impactful messages. With this in mind, the agency chose to invest in a new printer that would deliver exactly this.

Having looked at several UV straight to board printers, FWD Motion identified the Fujifilm Acuity Prime as the most effective solution. The company took delivery of its new machine from Soyang Hardware, an approved Fujifilm distributor in the UK, in March 2024.

The printer has now been up and running for several months at FWD Motion's specialist production facility, with Director David Whiteley hailing the impact it has already had. This, David said, includes being able to provide customers with a more sustainable service and working with clients across several innovative projects.

"One of our goals is to reduce the volume of

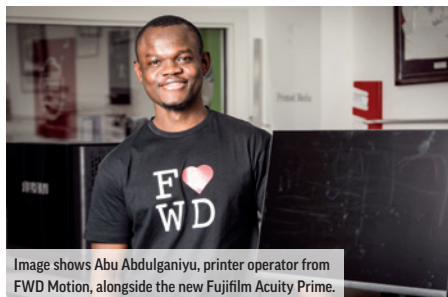


Image shows Abu Abdulganiyu, printer operator from FWD Motion, alongside the new Fujifilm Acuity Prime.

waste sent to landfills and thereby reduce CO₂ emissions," David said. "With our new Fujifilm Prime UV, we can print directly to board with non-toxic inks – eliminating the need for non-recyclable vinyl and laminates. Most importantly, the printer enables us to print over old artwork, so out of date marketing materials can be used again and again."

EARLY IMPACT

The machine has already been put to work on a range of projects. Examples include printing directly onto MDF wall panels for a popular live escape games room, upcycling existing signage and producing a sustainable POS and exhibition stand.

"The printer has provided us with the tools to achieve our objectives, prompting our 'Upcycling into The Community Initiative', encouraging our partners to repurpose their old merchandise and event products to reduce the amount of waste being sent to landfills," David said. "The investment allows us to be more sustainable and competitive when it comes to large-format print.

"We have won several tenders since investing in the Fujifilm Acuity Prime, enabling us to push the boundaries of what can be printed onto and repurposed during a range of new projects. We plan on striving for more tenders so we can expand our capabilities and push the limits of what eco-friendly materials can be printed onto and how they can become reliable alternatives to single-use print products."

SOYANG SUPPORT

David was also quick to praise the role Soyang Hardware played in the investment, installation and aftercare of the Fujifilm Acuity Prime. He explained how the company had to make significant changes to its in house print room to accommodate a machine that is now its central piece of equipment, with Soyang offering support throughout.

"This meant reinforcing the floor to ensure it would safely hold the weight of the printer and also organising the temporary removal of our glass doors to allow the printer through upon delivery," David said. "We had fantastic support from Soyang, which spent some time training our print team and returning for necessary maintenance.

"Working with Soyang has ensured a seamless experience for the integration of our printer. Their team has helped us significantly with training and maintenance; we feel as though they are a part of our team."

www.soyang.co.uk

Pyramid Press increases flexibility with Horizon iCE StitchLiner Mark IV

Pyramid Press has increased production flexibility to meet greater demand for short run fast turnaround print following investment in a Horizon iCE StitchLiner Mark IV next generation saddle stitching system from IFS.

The Nottingham commercial printer is part of Willsons Group Services. It offers a broad product range including critical monthly publications, corporate brochures, prospectuses, leaflets, posters, folders and business stationery for a diverse array of clients ranging from publishers, theatres, grocery wholesalers and universities to awarding winning design agencies and end users. It produces litho print on a six colour RMGT 1050 and a five colour Heidelberg XL 75, and digital print on a variety of presses.

Paul McGuigan, Director of Pyramid Press, explains the investment decision: "We have had other makes in our bindery for many years. They have been very reliable. But, it was time to



Dean Stayne from IFS and Paul McGuigan, Director of Pyramid Press, with the Horizon iCE StitchLiner Mark IV

consider what the next investment should be to future proof the bindery. At the same time jobs coming into the bindery now have more varied run lengths and there is a need to get them out the door faster. We knew it was necessary to invest in a different solution to better address what today's workload looks like."

On choosing the StitchLiner he says: "Another

operation in the group has a StitchLiner and it has been very reliable. We know and trust Horizon's robust build. It will do what we need it to, and the iCE software will be something we can utilise in the future."

The Horizon iCE StitchLiner Mark IV achieves high quality booklet production at speeds of up to 6,000 booklets per hour. Its cloud based iCE LiNK uses cloud technology to automate workflow from upstream to post-press. It provides access to an intuitive easy to use dashboard that reports real time production analysis for improved efficiency and profitability, remote update capabilities and scheduled maintenance resulting in less downtime. The information is accessible via smartphone, tablet or desktop PC and the software is designed for integration with MIS systems.

Paul adds: "Installation was quick and smooth and there have been no issues. We are looking forward to seeing how it will help us better manage production and ensure our operation is as agile as it can be."

Image shows Dean Stayne from IFS and Paul McGuigan, Director of Pyramid Press, with the Horizon iCE StitchLiner Mark IV

www.ifsl.uk.com

Precision Proco supply reading materials to children displaced by war in Ukraine

HP and Precision Proco have proudly collaborated to supply books to children whose lives have been disrupted by war in Ukraine. Each book is printed in dual language with the objective of providing comfort to young readers who have been relocated to new homes. Most recently, a shipment of books was delivered to Ukrainian libraries to support children living in the midst of conflict. Previous shipments have been delivered to Ukrainian children relocated to the UK. Providing children with dual language reading books helps to bridge the gap between their home and new host countries, while keeping them connected to their shared history.

This initiative offers children customised books, written and illustrated by widely recognised Ukrainian authors and artists, with the intention of offering them stories and images that reflect their culture. Leveraging HP PageWide Web Press T240 and HP Indigo 12000 Digital Press, Precision Proco is empowered to produce books for children who need them the most, without compromising print quality. Combining HP print technologies ensures Precision Proco delivers a diverse set of high quality books through accelerated production and automation.

The HP PageWide T240 handles printing speeds up to 500 feet per minute in monochrome and 250 feet per minute in colour, making



it the ideal press for high volume commercial print production. Combining this with the HP Indigo 12000 – a high performance digital press designed to handle high volume print jobs with fast turnaround times, the press delivers the benefit of offset like quality with the flexibility and speed of digital. The application versatility of HP's commercial print presses means Precision Proco can print on a wide range of media including brochures, books, catalogues and reading materials.

Precision Proco swiftly and efficiently produces a wide variety of high quality books for children, meeting the delivery challenges posed by changing environmental circumstances, such as relocation to safe zones with limited financial resources. This demonstrates the quality and strength of HP's technology, highlighting the value it drives for print service providers beyond day to day print applications.

The flexibility and efficiency of the HP PageWide T240 HP and HP Indigo 12000 ensures Precision

Proco is confident it can print short run and on demand – reducing waste by printing only what is needed – and deliver in time for volunteers to deliver books to Ukrainian libraries safely.

By integrating efficient workflow management software such as HP SiteFlow, Precision Proco controls comprehensive print management systems and job tracking to enhance productivity. Cloud based workflow automation management solutions mean print service providers can manage on-demand projects and control order management and delivery. It is through HP SiteFlow that businesses and individuals have access to an online portal which allows them to show support for the initiative by sponsoring or specialising books for their own communities.

“Working with Precision Proco demonstrated the collaborative power of HP's technology. Using HP's latest digital print innovations, Pineapple Lane, Book Aid International, and PEN Ukraine worked together to respond quickly

to deliver reading materials for children in need. This project has opened the pathway to explore new ways PSPs can work with book publishers, while utilising the power of digital print to make a positive difference for vulnerable communities. HP is proud to be able to support Precision Proco and its partners on this project,” said Ashley Gordon, Publishing Segment Manger for HP PageWide.

“The collaboration between HP, Pineapple Lane Books, and Precision Proco is about how together we can empower non profits and organisations to use printed books to make the world a better place. There are so many more initiatives like this that urgently need support, so here's hoping partnerships like this can make a lasting impression and do good in the world,” said Jon Tolley, Sales Director, Precision Proco.

HP is a funding partner with Book Aid International in the Unbreakable Libraries project. To learn more about Precision Proco and this project, please visit: <https://precisionproco.co.uk>

To learn more about HP PageWide Web Press T240 and HP Indigo 12000 digital press visit, www.hp.com/gb-en/commercial-industrial-printing/pagewide/commercial-web-presses.html and <https://digitalprinting.hp.com/content/dam/sites/possibility-city/indigo-printers/12000/why/12000DataSheet.pdf>

OBITUARY: NATHAN NEWBURY



Nathan, a beloved colleague at TheMagicTouch for 28 years, sadly passed away on the 10th October at the age of 57. He will be greatly missed but never forgotten by TheMagicTouch family around the world, and everyone who knew him.

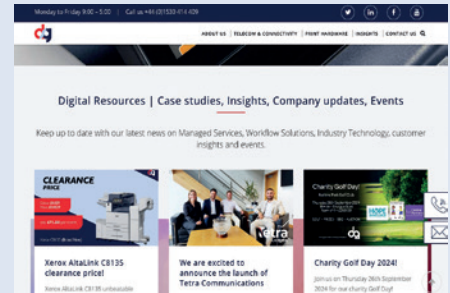
Nathan is great loss to our own Brightobn-based print shop, Coloufast, and Quick Print Pros everywhere. His sound advice and great sense of humour will be sadly missed. We send our condolences to his wife, children, grandchildren and parents.

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 Route1Print

The 27 year journey of a Mimaki CG-61 Vinyl Cutter

True, there is a 26 year old precedent that this feature is always for showcasing new products for us quick print pros to consider investment and add to our plant wish list.

This serves as a reminder to look at the product ROI and consider the lifecycle to when you need to replace and upgrade.

Over quarter of a century after it was first sold, Hybrid Services had a special reunion with an original Mimaki CG-61 vinyl cutter when its tech support team received a call from traditional signwriter, Richard Cole.

Reaching out to Hybrid with an inquiry about his cutter, Cole mentioned that one of the motors had finally given out, with it being "the first problem I've had in 27 years." Before becoming a full time sign maker, Cole took a bold leap, investing his hard earned savings from his factory job into one of the first Mimaki vinyl plotters sold in the UK and Ireland. By adding cut vinyl to his product offering, Cole recalls the cutter paying for itself within the first week of ownership.

Since then, the CG-61 has been his trusted companion, playing a key role in the growth of his business and helping him create stunning artwork for clients across the UK. While Cole specialises in traditional signwriting, his skills and product range extend to murals, upcycling, general signage and much more.

Even though his trusty Mimaki cutter wasn't as efficient as it used to be with one motor down, Cole was still able to put it to good use. However, to ensure his business continued to run smoothly and thrive, Cole decided that



it was time to move on with a brand new Mimaki CG60-AR. Hybrid took the opportunity to celebrate this occasion and delivered his new cutter personally. The CG60-AR offers a significant upgrade from the CG-61, boasting

a faster maximum cutting speed and a 550g cutting pressure that's the highest in its class – expanding the range of materials it can handle. **For full details of Mimaki's range of vinyl cutters visit www.hybridservices.co.uk/cg-ar**

VENTURE BANNERS LAUNCH SUSTAINABLE DISPLAY

Venture Banners, a supplier of large format print to the printing trade, launched a range of sustainable and recyclable honeycomb cardboard display products at The Print Show.

The new Honeycomb Eco Board range of cardboard display products is being introduced in response to the increase in print businesses looking for ways to boost their eco-friendly credentials, offer sustainable products and meet growing demand from their own customers for more environmentally friendly solutions.

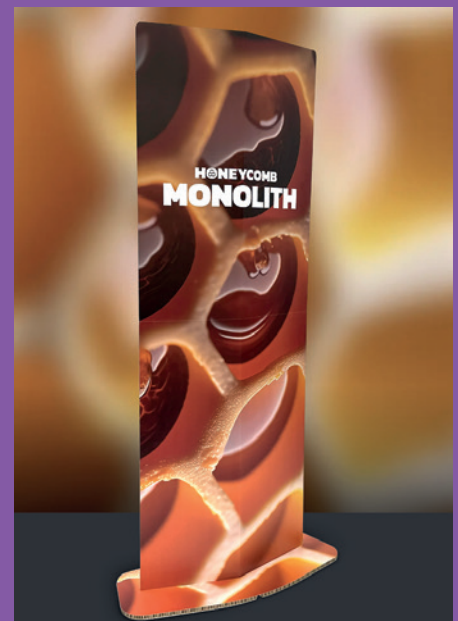
According to Scott Conway, Director and co-founder, Venture Banners: "Cost can be a real barrier to entry into the cardboard display market, but by introducing this new product line we will enable printers to target profits in this area with no investment besides the products themselves. And with growing numbers of print buyers considering sustainability as an important criterion when choosing print suppliers, being able to offer environmentally

friendly solutions and boost their own eco-friendly credentials can give print businesses a real competitive advantage."

In addition to the new product line, Venture Banners also showcased many of its most popular products, including standard roller banners, traditional pop-up systems, flags, exhibition graphic solutions, SEG and stretch fabric displays and crowd barrier graphics.

Conway added: "One of the reasons that we love exhibiting at The Print Show is that it gives printers an opportunity to see for themselves the quality, versatility and ease of use that makes Venture Banners so popular with businesses seeking to diversify their product offerings. Our mission is to help printers build lucrative revenue streams with large format, so for us this event is all about demonstrating to existing and potential customers how we can add value to their businesses."

www.venturebanners.co.uk





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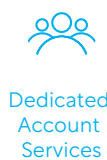


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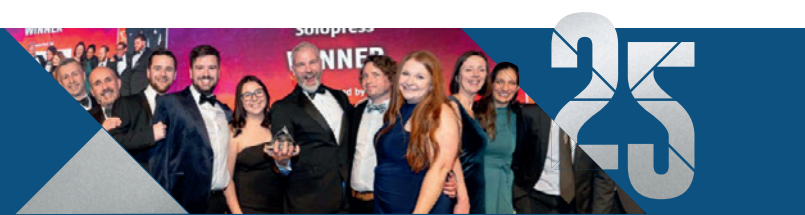
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Canon launch new imagePROGRAF TZ & TX Series

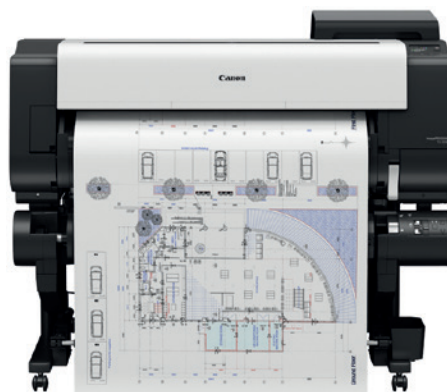
Adding to the successful imagePROGRAF TZ and TX series, Canon launches the imagePROGRAF TZ-32000 and the imagePROGRAF TX-4200/TX-3200. The five colour printers are ideal for printing computer aided design (CAD) and geographic information system (GIS) applications, as well as posters. These new models will serve several markets, including architects, engineering, construction and manufacturing companies (AEC&M), print service providers (PSPs) and public sector bodies. All models offer enhanced productivity, deliver improved poster quality with vivid colours and are available with an optional scanner.

Printing large volumes of CAD drawings at high speed, the imagePROGRAF TZ-32000 is ideal to meet the high productivity needs of the AEC&M market. The 36" printer achieves a print speed of 4 A1 pages per minute, the highest printing speed in the imagePROGRAF series. Productivity is enhanced with a new and improved, easy paper loading process and a Top Delivery Tray (TDT) that stacks up to 100 CAD drawings of various sizes, or up to 10 posters, for continuous printing. The dual roll input allows users to reduce the frequency of media loading, making it possible to switch between two sizes of media automatically for different size printouts, ideal for complex CAD applications. Production time is maximised by faster paper loading and unique hot swap ink tanks that can be replaced during operation for uninterrupted printing.

The imagePROGRAF TX-4200/TX-3200 meet a wide range of printing needs, including CAD and GIS drawings, as well as posters, which are ideal for the distribution/retail industries. The imagePROGRAF TX-4200 has a width of 44" while the TX-3200 has a width of 36" and both models have a higher printing speed than previous models printing up to 3.3 A1 pages per minute. High productivity is achieved through a range of productivity features such as a dual roll media input with a fast paper exchange and easy paper loading process.

ENHANCED PRINT FEATURES FOR HIGH DEFINITION AND BRIGHTER COLOURED PRINTING

All new models of the TZ and TX series are equipped with several improvements including sharpened line quality and colour calibration for bolder, consistent colours. The enhanced image quality features enable detailed CAD prints, from line drawings to maps, to be printed accurately – ideal for the AEC&M industries as well as public sector bodies. The newly designed image processing technology maximises the colour development performance of the ink to reproduce deep and bright colours and, by adopting Canon's latest magenta ink, prints are more vivid compared with previous models,



enabling bolder and brighter coloured prints even on plain paper. The pigment inks are robust and prevent smudging, making the printouts ideal for use outdoors.

INCREASED PRODUCTIVITY AND EFFICIENCY

The new imagePROGRAF printers incorporate several features to help increase productivity and efficiency. All models are equipped with the advanced easy paper loading process, which automatically detects paper width and type and estimates the remaining amount of paper. It speeds up the paper feed process and reduces roll paper set time by roughly 30% compared with previous models. In addition, high image quality is maintained thanks to the ink sensing system, which automatically optimises the ink landing position by regularly monitoring the ink ejection, and to the colour calibration function, which automatically corrects variations in output colour due to individual printhead differences and aging. As a result, both the labour time required for printing and device downtime are reduced, allowing users to produce large numbers of drawings and posters quickly and efficiently.

Designed with environmental considerations All new models across the TZ and TX printer series have been designed for lower power consumption compared with previous models; the TZ-32000 consumes 29% less power while

in use and the TX-4200/TX-3200 uses 25% less power. Environmental considerations have also been extended to the printers' packaging, with expanded polystyrene (EPS) eliminated. Both the TZ and TX series are registered as "EPEAT" gold products in the United States under the international EPEAT eco-label, established by Global Electronics Council (GEC), a non-profit organisation evaluating electronic products.

ENGINEERED FOR PEACE OF MIND

From encrypted communications and secure PIN code printing, through to the advanced authentication process and secure hard drive erasure, the imagePROGRAF TZ and TX series printers include an array of security features to safeguard sensitive information so only the right people can access the printer, take prints, and manage data storage.

Duncan Smith, Country Director, Production, Canon UK & Ireland, comments: "The new TZ and TX imagePROGRAF printers strengthen our imagePROGRAF range offering a comprehensive solution for large format CAD/GIS and poster printing and provide our customers, across the AEC&M market, print service providers and public sector bodies, with the productive and reliable printers they need. With enhanced printing features, these new models deliver high quality, accurate and sharp CAD/GIS prints with vivid colours making technical drawings easy to read, even when on-site and exposed to varied weather conditions thanks to the pigment inks which prevent smudging."

The new imagePROGRAF models will be available from accredited Canon Partners and directly from Canon from the 1st of October.

For more information about the imagePROGRAF TZ-32000 and the imagePROGRAF TX-4200/TX-3200, please visit:

www.canon.co.uk/business/products/large-format-printers/imageprograf-tz-series
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MUTOH Releases XpertJet 1682UR UV LED Print

MUTOH Europe has announced the release of the XpertJet 1682UR. Previewed at drupa 2024, the XpertJet 1682UR is a 64" (1625 mm) wide, dual head, dual lamp, six colour UV LED printer (CMYK, white, and varnish inks) built on Mutoh's latest XpertJet printer platform.

Designed to meet the evolving needs of businesses in the signage and decorative graphics sectors, this new model delivers superior productivity (up to 27.3 m²/h), innovative multi-layer printing and future proof, health conscious ink technology.

The XpertJet 1682UR is ideal for a wide range of applications, including in-store decoration, wall decor graphics, POP and retail displays, floor and window prints, fine art and more. Offering resolutions up to 1440 x 1440 dpi and powered by MUTOH's Vertelith RIP software, it prints on white, transparent and non-white materials, high gloss film in gold and silver, fluo paper and more.

The machine can be equipped with a standard 30 kg motorised take-up system with start/stop linked to the printing or a larger capacity 40 kg take-up, ideal for overnight full roll printing.

SAFE AND FUTURE PROOF INKS

The US61 ink used by the XpertJet 1682UR addresses health and safety concerns by being SVHC and CMR free, complying with current and near future EU environmental regulations. The inks are also GREENGUARD Gold certified. This ensures a safe and eco-friendly option for both operators and print buyers. They offer excellent abrasion and scratch resistance, with up to 200 % elongation possibilities for enhanced flexibility.

INNOVATIVE MULTI-LAYER PRINTING

A standout feature of the XPJ-1682UR is its ability to print up to five layers in a single pass, with no need to pull back the media, eliminating risks of misalignment. This capability enhances creative possibilities for special applications such as double sided designs on transparent media, backlit/frontlit combi graphics, gloss or matte finishes and more.

HIGH LEVEL OF USER COMFORT

The XPJ-1682UR offers unrivalled user assistance to save time and reduce waste.



Features like DropMaster automate bi-directional alignment, while FeedMaster adjusts media feed automatically. Media Tracker manages media roll length through barcode printing and scanning. Nozzle Area Select allows users to disable specific nozzle areas on the print head, ensuring uninterrupted printing.

The new XpertJet 1682UR will be available in the EMEA business area from mid-November through MUTOH's network of certified distributors and partners.

www.mutoh.eu

eTEC AIR Bubble Board

Premier has announced the exclusive launch of the eTEC AIR Bubble Board, a game changing product in the display graphics sheet media range. As a premier choice for polypropylene bubble boards, this cutting edge material offers unmatched performance, durability, and sustainability, making it the go to solution for signs, displays, and more.

eTEC AIR Bubble Board features a white bubble core that provides superior stability and rigidity, while its smooth, bright white print surfaces ensure vibrant and accurate prints. Treated for long term outdoor durability, the board supports both screen printing and offset printing with UV inks, making it versatile for a variety of uses, including signage, point of sale displays, and exhibition panels.

"We are proud to introduce the eTEC AIR Bubble Board to our portfolio," said Steve Jones, Director of Display Sheets and Thermoplastics (UK & Ireland). "This innovative product not only delivers superior print quality and performance but also addresses the growing demand for environmentally responsible materials. With its exceptional durability, versatility, and sustainability credentials, the eTEC AIR Bubble Board is set to become a benchmark in the display graphics industry."

Key Features of eTEC AIR Bubble Board:

- **Excellent Rigidity:** The board's polypropylene core ensures maximum stability and light weight for easy handling.
- **Long Term Durability:** UV-treated for extended outdoor use and built to withstand harsh elements, including chemicals, water, and extreme weather.
- **Sustainability:** Made in Europe, PVC-free, fully recyclable through the FESPA waste accreditation scheme and eligible for carbon capture.
- **Easy Fabrication:** The bright white satin surfaces offer a smooth, easy to print area, compatible with UV inks, for stunning visual results.

With its combination of eco-friendly materials, durability, and print quality, eTEC AIR Bubble Board sets a new standard for the industry.

Learn more about eTEC AIR Bubble Board, request a sample, or contact your local sales branch.

www.paper.co.uk



HAVE YOU TRIED PERMAPAPER DIGI CLASSIC YET?

New PermaPaper Digi Classic makes durable, tearproof, waterproof digital media highly affordable!

This polypropylene-based film is significantly lower in cost compared to polyester equivalents, yet still with excellent durability and printability! Ideal for longer runs and higher usage where cost per sheet is important.

This polypropylene-based film offers a cost-effective alternative to polyester, without compromising on durability or printability. Perfect for high-volume projects where cost per sheet is crucial, it's now available in SRA3 sheets at Ashgrove in four thicknesses. Tearproof, waterproof when printed, and highly resistant to UV rays, this film is compatible with production dry toner presses and HP Indigo. Priced competitively at less than 35p per SRA3 sheet for the 200mic option, it's ideal for applications like maps, decorative door hangers, plant particulars, and waterproof signage, eliminating the need for lamination. Choose from Digi Classic 150, 200, 280, or 360micron SRA3 to find the perfect thickness for your specific needs.

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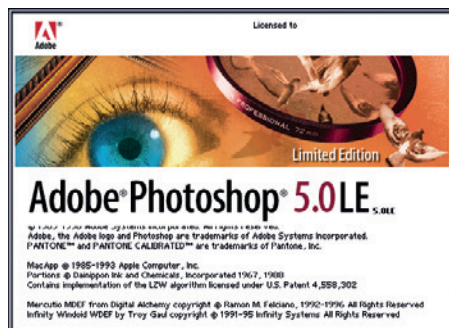
Martin Christie argues that Adobe's focus on AI features is neglecting the core needs of its long-term users, and it's time for the company to listen to its customers.

Back in the July issue, I raised some of the problems that were boiling over on the World Wide Web regarding users abandoning Adobe and its subscription service in favour of one or other of the alternatives available. Much of the controversy surrounded the use of creative images shared online to enhance the Artificial Intelligence learning banks and the fact that benefits were seen to be very much one-sided.

To be fair to Adobe, they had taken the stance that they would use their own resource of contributors rather than other companies that were rapidly gaining strength in the marketplace by simply plundering anything they could find on the internet under the assumption that it was free to exploit. That's, of course, like most of our customers, except that these companies are building an empire and making a fortune with a resource they have not created and do not deserve, instead just doing a bit of one-off design for a card or a t-shirt.

More recently, my opinions have been prompted by a fellow photographer whose thoughtful blog made some pertinent points. Like me, he has had over twenty years of a loyal following of Photoshop, including articles and tutorials extolling the benefits of all the developing features, and his argument struck a chord. It's perhaps time to ask whether the balance of cost-benefit has swung too far in the wrong direction and whether it is time to call Adobe to account; after all, we are the customers who made the company very rich and powerful.

It began in the early days of digital, towards the end of the last century to be exact, when, to be honest, hardly anyone knew what it was all about — much like AI today. There were lots of competing software start-ups, but only a few could survive and prosper, and Adobe made a very clever move to seize the high ground by providing a basic version of Photoshop to any quality camera, scanner or printer, as well as subsidised plans to schools and colleges so that users would be familiar with the product as a go-to application. Hence, Photoshop became, in effect, a generic title for any digital editing regardless of how it was achieved.



Back then, however, the software came on a CD — for younger readers, it is a thin, round silver thing that older computers may be able to read if it's not too scratched. Of course, this allowed Captain Jack Sparrow and his pals to copy and pirate the software with no financial benefit to Adobe. There were new updates that could be purchased if you wanted to, but at least you could check the specifications to see whether they were worth it.

The move to online subscription closed this option and was obviously a great advantage to Adobe, but there were also advantages to the user, particularly with fixes to the inevitable bugs that emerged as software became more sophisticated. These were found more promptly because of the immediate feedback from customers, but there was also a benefit to subscribers in the development of future updates with the continuous online conversation. It is the latter that has become more contentious as the balance of power in what Adobe loves to call the 'creative democracy' has swung very much too far in the company's favour.

Cui bono is the often quoted Latin legal phrase to establish who actually benefits the most from a situation, or to paraphrase John Cleese in his biblical revolutionary role in the Life of Brian, "what have they ever done for us?"

Well, to be fair, yes. The most powerful and comprehensive photo editing and cataloguing package is available if you include the trinity of Photoshop, Lightroom, and Bridge. Speaking as a photographer who uses them seven days a week, life would be more difficult without them. However, in my role as a printer, needing them only to service customer files on demand, I am rather more

circumspect. Much of that comes down to the cost-benefit equation. My personal photography plan only costs me £9.98 a month, and I can live for that or cut a pint or two out of my busy social life.

If you have the whole Creative Cloud suite, however, the cost is five times that — every month, on every computer — and has been for however long you have been subscribed, which could be over ten years. If you have tried changing your plan or pulling out of it altogether, you will have found it rather complicated. That's why Adobe's lock-in, like many online signup schemes, is getting into hot water with the US government and others.

However, my discussion is not about monopoly or the misuse of intellectual property. It is simply to ask whether you are still getting the value out of an Adobe subscription that you used to.

ADOBE MAX: MORE HYPE THAN SUBSTANCE

October saw the annual bun fight that is Adobe Max, where the company showcases a raft of new features across the board and previews and tasters of things to come. It's all hyped up with glitz and glamorous presentations to wow the audience, but in reality the substance is rather underwhelming. Like last year's offering, I'd rather decide for myself what I find exciting than be blinded by the glitter and not notice that the Emperor isn't actually wearing many new clothes.

The substance is more of the same — more artificial intelligence dressed to look like major improvements. For example, we have the 'remove distraction' tool, which is basically a development for the already excellent remove tool — but now it's the Gen AI deciding what needs removing. It's all part of the push-one-button fix-all world which, according to Adobe, or at least those in charge of its direction of travel, does not require any technical skill or experience.

When you think about it, this is a statement that is disingenuous and outrageous in equal measure. It is the bland statement of marketing people who know the price of everything and the value of nothing, dismissing all of the creative talent that has been ploughed

into digital image editing over the last couple of decades, let alone filled the company's coffers.

Of course, Adobe has been forced into this novelty arms race by the competition of precocious start-ups snapping at its heels. But that's not a valid reason to almost entirely neglect the core elements that have been the building blocks of the company's success or the customers who have paid for it.

In the print industry, we may be a small number among the many millions who are part of the Adobe community, but I think we are a significant part of it, considering our continuing role in the dissemination of information. If we produce something real, then human intelligence is needed to fashion it.

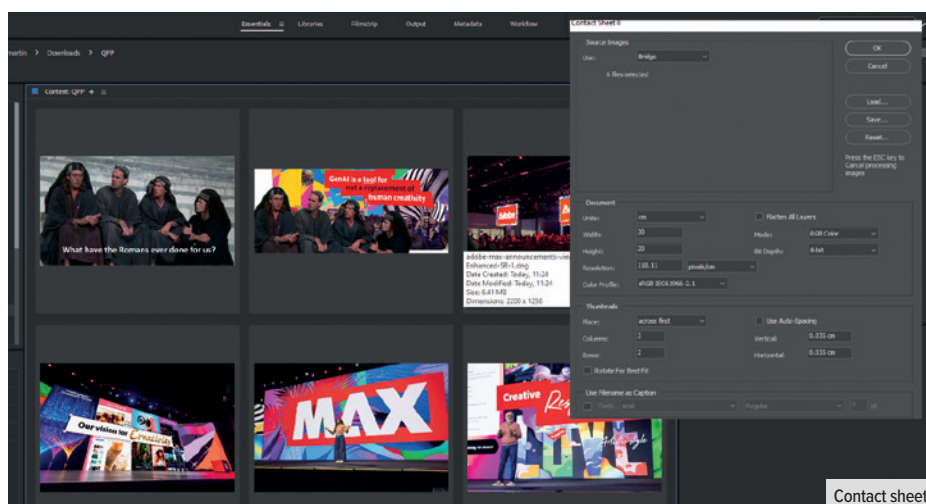
It used to be said that newspapers were today's reality but tomorrow's chip wrappers. But things created in the cloud are potentially even more transient.

So, as part of Adobe's journey from its early beginnings, it is surely time for us to be heard as much as the seductive sirens of social media. I'm not calling, as others are doing in that atmosphere, for a boycott of Adobe, but more a collective appeal not to be ignored.

The issue, as a long-term user, is that all of the individual programs that comprise the Adobe stable have become more complicated in order to provide more solutions to an increasing number of tasks. This inevitably makes them less user-friendly to anyone new to them, or time-consuming for any comprehensive training programme. So you can understand the temptation to provide short-cuts with the help of AI that avoid a lengthy and sometimes frustrating learning curve. But, unfortunately, there is no real substitute for actually knowing how things work. Not if you want to provide a professional service, but moreover, learn from the very human task of problem solving that has done the evolution of the species pretty well for many generations. In the process, there's always a chance you might find a solution that Adobe is missing.

Personally, receiving updates I didn't ask for or really need, has encouraged me to think of things I would wish for. I know you have the option not to automate this process, but there's always the suggestion of an important glitch fix amongst the goodies, and you don't have the option to pick and mix.

Take the print dialogue box, for example, which obviously is important to us but presumably not to Adobe as it hasn't really changed since the turn of the



century. Why is it not more intuitive given that the computer talks to the printer, and we have to check and make adjustments in both, which is not only time-consuming but increases the chance of errors? I'd sooner see big improvements in that interface that would ease the stress in my working day rather than a tool that can save a couple of seconds taking out a stray telephone cable.

OVERLOOKED POTENTIAL

Then there is the much-neglected Bridge, which I've always been a fan of and which Adobe all but abandoned some years ago. If you are dealing with lots of files daily, as we do, you need a much better way of filing, searching and saving which surely AI should be able to provide given that it has instant access to all the metadata in a digital file. If you think about it, manually sorting files in folders or colour-coding them is almost antique.

Lightroom has a more automated system for collecting files, but it is a dated labyrinth, and you don't dare move anything, or you will never find it again — or at least the software won't.

Bridge does have a partly useful Output option that can turn files into multi-page PDFs, for example, and that can be really useful going on to print, but this could be much improved by current techniques.

There should be many more layout possibilities, but the choices are limited because Adobe would rather you buy and use Indesign for things like that.

There is potentially a very powerful layout tool in Photoshop, but once again, it has received no attention in years. In fact, Adobe removed the Contact Sheet from one previous version as they didn't think it was important. It's a throwback to day room days when you could place directly negatives on one sheet to compare exposure and colour or chose the best of a bunch. But it could be a perfect pixel-based template with more simplified control of margins, as well as enabling the fine adjustment of any of the single images in the package.

I rely on Lightroom for my personal image editing as the develop and masking abilities are streets ahead of any other program, but the print dialogue is ten years out of date and is as clumsy as trying to use a spoon as a screwdriver.

For all of the good things, there are many that need more attention than AI gimmicks, but if that is the path Adobe chooses, they may stay neglected. As I always stress, other software is available, so for next month, I'm going to save you time to see if there are any realistic alternatives for print-on-demand. Watch this space.

Chris Hughes joins CMYUK as Senior Engineer

CMYUK has further strengthened its service division by welcoming Chris Hughes on board. A former engineer at Papergraphics, Chris joins with notable experience in wide format printing and finishing equipment, adding to the already impressive level of technical expertise at CMYUK.

Chris spent three years at Papergraphics servicing and maintaining HP wide format printers, Summa cutting equipment, troubleshooting media issues, colour profiling, optimising workflows, resolving cutting challenges, and working with software such as ONYX RIPs. Prior to this he worked at Art Systems.

Chris's career began in IT support for schools, where his talent for troubleshooting desktop printers quickly became apparent, setting the foundation for his progression into the wide format print industry.

Reflecting on his career path to date, Chris said, "My role at Art Systems was a progression into wide format. Within a year, I was working on 3m super wide printers



that laid the groundwork for where I am today."

Chris will report to CMYUK's Service Manager, Neil Roberts. He will support the full CMYUK portfolio with an emphasis on EFI printer technology and JWEI JCUT digital cutting tables. His responsibilities encompass installations, training,

troubleshooting, maintenance, and break fixing.

Neil said, "We are delighted to welcome Chris to the team. His appointment is not only a reflection of our growth and success but also underscores the exceptional quality of technology that CMYUK represents. As demand grows and innovations like the JWEI JCUT

digital cutting tables continue to disrupt the finishing market, we are well equipped to meet our customers' growing needs."

Chris shared his enthusiasm for joining CMYUK: "CMYUK's world class innovative technology make it a fantastic place to further develop my skills and work with a wide variety of production technology.

"What I really like about CMYUK is the people. Everyone here is not only highly knowledgeable but very friendly and welcoming. I felt part of the team almost immediately," he said.

As a leader in digital printing technology and materials, CMYUK is known for its cutting edge solutions, providing customers with a comprehensive range of production equipment, materials, software, and support. Chris Hughes's appointment is part of the company's dynamic on-going strategy to enhance its service capabilities, ensuring customers receive the highest standard of technical expertise.

www.cmyuk.com

KIERAN BLACKNALL IS DRYTAC'S NEW OPERATIONS MANAGER

Drytac, the leading international manufacturer of self-adhesive materials for the large format print and signage markets, has announced that Kieran Blacknall has been promoted to the position of Operations Manager.

In his new role, Kieran will oversee day to day operational activities, ensuring efficient production, quality control, and timely delivery of products. He will also play a key role in strategic planning, helping to develop and execute strategies to achieve Drytac's long term goals and objectives.

In addition, Kieran will facilitate effective communication and collaboration across the various departments at Drytac, aligning UK operations with the company's wider, global strategy.

Kieran joined Drytac in July of last year as Academy Manager, having previously worked in several management roles within the print industry including Visual Communications Manager and Operations Manager at Minuteman Press Bath. He has excellent leadership skills and a passion for enhancing customer relations and team development.

"Since joining us, Kieran has significantly contributed to the global success of Drytac," Hayden Kelley, CEO of Drytac said. "His collaborative approach and commitment to fostering a positive workplace have enhanced our team dynamics and productivity.

"We are confident that Kieran's leadership will greatly benefit our teams and help drive Drytac to new heights."

www.drytac.com



RICOH ANNOUNCES CFO FOR THE NORTH REGION

Ricoh UK has today announced Jonathan Greaves as the new CFO for the North Region. Jonathan brings extensive leadership experience as a CFO and will play a vital role on the UK Board.

Jonathan, who has global experience in finance within various sectors such as retail, manufacturing, financial services, and distribution, has served in leading financial positions in HSS Hire, RS Components, and Barclays Group among others.

In his new role, he will be directly reporting to Tim Stuart, Ricoh Europe's CFO. Joel Rolfe, the Head of Commercial Finance for Ricoh UK, along with the UK Finance team, will be under Jonathan's supervision. "I'm looking forward to joining the Ricoh team and I am confident that my financial expertise and strategic mindset will blend seamlessly with the team's innovative vision and ambition."

"The Board and I look forward to collaborating with Jonathan in the weeks and months ahead," says Glenn Griggs, Ricoh UK CEO. "We are confident that his leadership will help propel the company to new levels of growth and success that meet our evolving needs."

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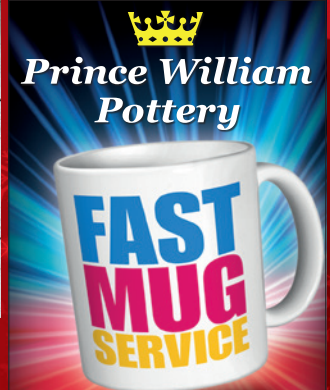
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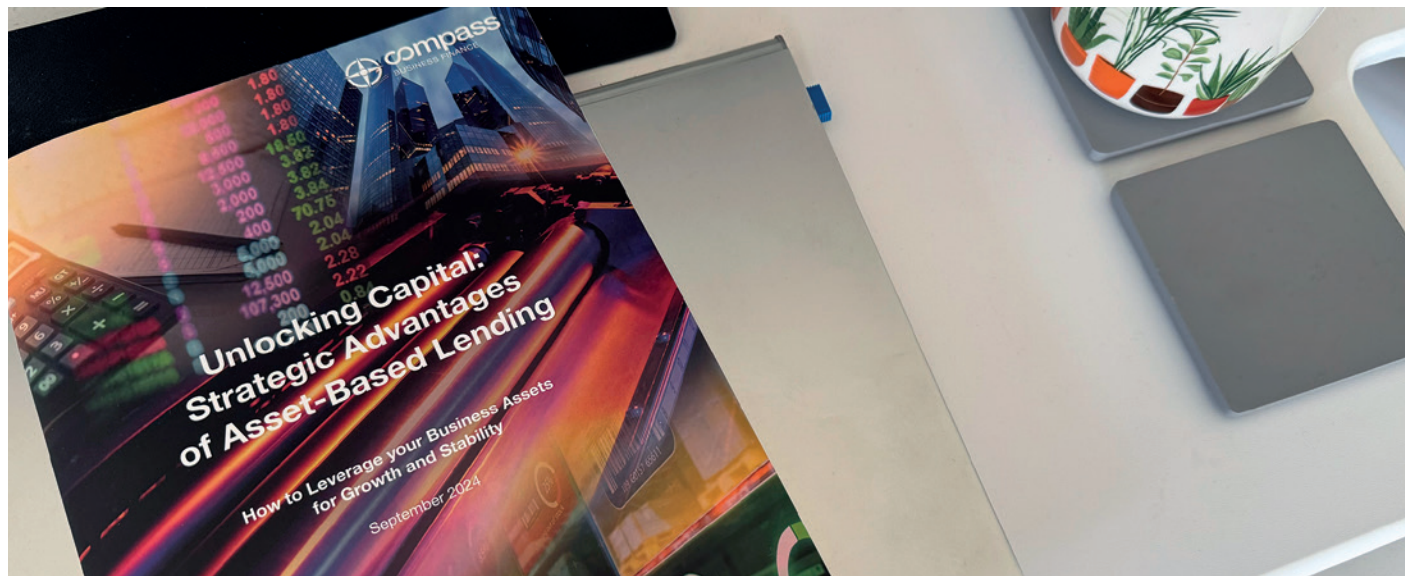
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Unlock Capital with Asset-Based Lending (ABL)

Securing business funding can be notoriously challenging. This is especially so following a prolonged period of uncertainty impacted by a financial crisis, Brexit, a pandemic, a war in Europe, an energy crunch, rising inflation and elevated interest rates. But it doesn't have to be prohibitive according to Compass Business Finance's latest white paper on Asset Based Lending (ABL). *Unlocking Capital: Strategic Advantages of Asset-Based Lending* details how to leverage business assets for growth and stability.

A sset-based lending is comprised of a combination of two or more types of finance that together achieve the overall funding package required. The result is often access to significantly higher levels of working capital than conventional methods of funding. It is also especially useful for raising working capital for restructuring, acquisitions, management buyouts (MBOs), and management buy-ins (MBIs).

The white paper shares how asset-based lending is now supported by the British Business Bank through the Growth Guarantee Scheme (GGS). The ABL variant allows an increased percentage of loan to value (LTV) against key assets, combining the benefits of the existing term loan, revolving credit facility, invoice finance and asset finance variants of the scheme.

It also highlights how ABL has been instrumental in the growth and success

of a number of businesses. Case studies detailed include Browns Print Limited, Manchester, that was acquired by Tim Guest, Chairman. Tim used a mixture of private funds and an ABL facility including a loan and asset finance to refresh the plant in the factory. Detailed too, was how the investment team at Affinity Packaging Limited, formed from a buyout of Leyprint in February 2014, settled on a mix of invoice finance, asset finance, property, a term loan and deferred consideration funding.

"Central to getting the most from an ABL facility is finding the right lender," states David Bunker, Compass Director. "Since Compass's inception in 2005, we've been coming alongside businesses as they select which finance product is right for them and accurately matching lenders and customers. As a lender ourselves and a broker to over 25 banks we are able to put customers' needs at the



David Bunker, Director, Compass Business Finance

forefront of arranging an ABL facility. This white paper provides an overview of the funding options to choose from and some examples of how businesses have thrived after having identified their perfect mix. Compass Business Finance can be there from first contact to journey with you throughout the process."

To access the white paper visit www.compassbusinessfinance.co.uk/abl-paper

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Winners of 2024 Student Packaging Design

Antalis has partnered with Brief Cases for the Smart Luxury Packaging competition for the fourth consecutive year, in collaboration with Norwich University of the Arts.

The competition forms part of the university's BA (Hons) Graphic Design course, aiming to put the students' skills to the test with a challenging brief. This year, the students were tasked with creating standout luxury packaging for the fragrance sector, using materials from Antalis' paper and paperboard ranges.

The Smart Luxury Packaging – Fragrances brief required students to explore how to create standouts on the shelf, reflect luxury in packaging design, and communicate a message of sustainability through the packaging concept. The three projects that best met the brief were awarded gold, silver and bronze from the submissions received. "From the quality of the entries, it's clear that the industry's future is in safe hands!" commented Brief Cases' Veronica Heaven.

A judging panel of four industry professionals reviewed entries according to relevant criteria, including packaging design, recognising opportunity, impact, commercial viability, brand strength and presentation. 'Wash Brook', submitted by student Erin Lemon and inspired by her great grandpa's story as the head herdsman of the largest milking Jersey cow herd in the British Isles, was chosen as the winning entry from a strong shortlist of seven submissions. Silver was awarded to student Fred Foulkes with his scented hand cream concept 'Thieves', inspired by 14th-century folklore of a band of thieves who used essential oils to ward off the Black Plague; and in Bronze place was Charlotte Griffiths with 'Ligaya', a luxury fragrance concept inspired by the Philippines.

The winning entry, 'Wash Brook' is a packaging concept for a scented bath soak containing daisy, clover and Jersey cow's milk. It is presented in a traditional glass milk bottle with a cork stopper



and printed label made of Olin Colours Black 240gsm. The bottle is presented in a gift box made of Eska Greyboard 1420gsm/2250mic wrapped in Olin Colours Black 240gsm.

A postcard insert, printed on Olin Brilliant White 400gsm, features a black and white photograph of Jersey cows on one side and a note handwritten by Erin's grandmother on the other. UV varnish on white screen printing enhances contrast and adds texture.

Speaking of their experience working on the competition brief, the students added:

Erin Lemon: "The project has provided insight into working with a client and suiting their specific requirements. Antalis' support and informative review of my designs pushed the outcome further, introducing me to a plethora of paper substrates. My knowledge of material integrity, production methods, and environmental impact has developed greatly."

Fred Foulkes: "It was a pleasure working with Antalis and understanding the involvement of many materials that can be used in packaging design and other possible design briefs, such as editorially related work and interactive posters.

This task has been very insightful and helpful in the future I want to pursue, I am very glad to be part of this!"

Charlotte Griffiths: "I loved the brief set by Brief Cases for us; it was something new and exciting to work on. Working with Antalis encouraged me to elevate my ideas by making me consider how my design would work on shelves and in stores and what its environmental impacts would be, especially when choosing paper stock options. Antalis had an amazing range of examples, and I learned much about the different paper stocks and finishes."

Graphical Board Development Manager at Antalis, Steve Chappell, said, "Once again, we've been delighted and impressed by the entries received. They show a great understanding of the important role substrate choice plays in packaging design."

www.antalis.co.uk

Antalis acquire the EMEA Xerox Paper

Antalis, a European has signed a binding agreement to acquire the assets of Xerox's EMEA paper business. Xerox distributes office paper and digital printing products in more than 40 countries in Eastern Europe, the Balkans, the Middle East, India and Africa.

The deal includes exclusive marketing and distribution rights for Xerox branded paper and

digital printing media in Eastern Europe, the Balkans, the Middle East, India and Africa. After the acquisition of the Xerox Western Europe Paper business, Antalis becomes the sole distributor of Xerox branded paper in EMEA.

The deal is subject to other customary closing conditions and competition approval in some countries.

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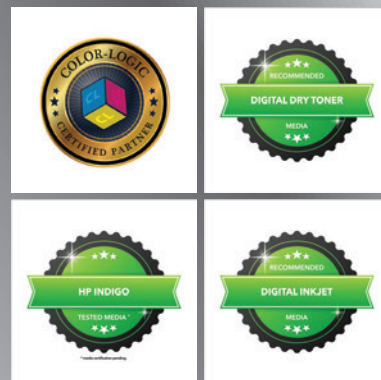


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Hybrid Services to showcase latest Mimaki printing technology at autumn events series

This autumn, exclusive UK and Ireland Mimaki distributor, Hybrid Services will host a series of free events at its recently refurbished and expanded showroom in Cheshire. The events are designed to inspire and inform businesses about the latest advancements in Mimaki's cutting edge printing and cutting solutions, providing a unique opportunity to explore innovative technologies and potential revenue streams.

Kicking off on Tuesday, 29 October with the Mimaki JFX600 Production Flatbed Event, attendees will witness the high-speed capabilities of the Mimaki JFX600-2513 UV flatbed printer. This 8' x 4' printer offers businesses a robust solution for high quality, large format printing. Throughout the series, visitors will have the chance to explore various aspects of production printing, with events focusing on production dye sublimation, grand format UV printing, and direct to object printing.

"We're excited to invite businesses to our Autumn Events series, which we've carefully curated to showcase new technology and revenue generating opportunities for companies looking to grow their print operations," says Andy Gregory, Sales Director at Hybrid Services.



"While each event has a distinct focus, holding them in our extensive showroom allows visitors to experience a broad range of Mimaki solutions and discover the possibilities they can bring to their businesses."

Hybrid Services' Autumn Events Schedule:

- **Tuesday, 5th November: Mimaki UJV55 Grand Format UV Event**
- **Thursday, 14th November: Mimaki UJF Series Direct-to-Object Printing Event**

Centrally located with easy access by road and rail, Hybrid Services' Cheshire showroom provides a convenient venue for professionals across the UK. As Gregory adds, "Registration for our free events is simple, and we look forward to welcoming visitors to explore the latest in Mimaki technology over the coming months."

To secure a spot at any of the events, please visit www.hybridservices.co.uk/autumn-events

Students enjoy day of learning at Moss UK

Students from two Cambridgeshire secondary schools traded their classrooms for hands on workshops, confidence building sessions and future career talks at branding and signage specialist Moss UK's head office in St Neots.

Pupils from St Peter's and Samuel Pepys schools spent a full day at Moss, which had been transformed into a hub of innovation and inspiration. The event began with Matt Tibbitts, Production Manager at Moss, who provided an overview of the company's history, highlighting its key sectors and core values. This was followed by Mark Rose, Operations Director, who outlined the importance of sustainability, and the actions Moss is undertaking to drive positive change. After this introduction, the students were captivated to learn that 80% of Moss' workforce live locally, encouraging them to pursue careers close to home.

Alex Richards, from local charity Inspire2Ignite, led a session aimed at empowering students through confidence building exercises. The young students then gained hands on experience whilst learning about the intricate process of producing kiss-cut vinyl graphics, getting practical insight into the work continually carried out at Moss.

The day highlighted the need of bringing young people into the print and branding sector. Jon



Bray from apprenticeship provider Learn2Print shared insights into the programmes available, stressing the exciting opportunities within an industry where innovation and craftsmanship combine to create branding solutions seen around the world.

Callum Thorne and Ben Sullivan, both of whom

started their careers as apprentices at Moss and now hold full time positions, shared their personal success stories and provided knowledge of the exciting opportunities available at Moss.

The open day made a lasting impact on the students as one commented: "It's been great to see what's on my doorstep."

"I want to come here when I'm older," added another.

"The enthusiasm from the students was evident from the start," said Lee Garnett, Continuous Improvement Manager. "It was fantastic to see them fully engaged in the creative process and leaving with the confidence to ask questions and know their way around our production hub."

www.mossinc.co.uk



More print sales activity creates more profit. A myth?

Being constantly on the phone is not necessarily a sign of creating profit, says **Matthew Parker**, a Champion of Print

A saying that I hear a lot when I'm talking to print salespeople is "If you throw enough mud some of it sticks." They are focused on creating as much activity as possible. They are contacting as many customers as possible as many times as possible.

The main object is to get a lot of quote requests. These salespeople work on the basis that the more prices they give out, the more work they are likely to book in.

You must admire these people. They are slogging away in a difficult marketplace, day in, day out. It is certainly hard work.

The trouble is, that this sort of activity tends to generate revenue, not profit.

It's time to challenge the myth that being busy is being profitable. People who challenge this myth tend to create better customer partnerships. They are moving away from commodity sales and into a more profitable value added sale. These customers tend to buy solutions that mean they stay with the same supplier for longer. So the printer is in control of their sales pipeline. And they achieve better profits.

People who believe in the activity myth find it harder to generate profits. They tend to end up with commodity sales and commodity customers. They don't have the same control over their sales pipeline. They are not achieving their full potential.

However, people who believe in the activity myth refuse to believe this.

ACTIVITY EQUALS SALES

Sometimes this is true and sometimes it isn't. To demonstrate this I would like to quote some research from a book called *The Challenger Sale*. This research is based on profiling over 6,000 salespeople from a variety of business sectors.

The profiling shows that there are five clear types of salespeople. One of these is the hard worker. The hard worker can get results. In fact, in commodity type sales, the hard workers form the biggest percentage of high performing salespeople.

However, when it comes to high complexity sales it's a very different story.

Here only 10% of the high performing salespeople were hard workers. There were other types of salespeople who performed much better.

In general, we should draw a slightly different conclusion than activity equals sales.

ACTIVITY EQUALS COMMODITY SALES

Many of the hard work salespeople who focus on activity are winning work on price. They are focused on getting the orders in. But the rate of their activity means that it is hard to spend too much time on one sale. It's hard to work on getting a decent profit margin from the customer when you are this active. It's also hard to sell anything more than a standard print job.

That means we should also draw another conclusion about activity.

ACTIVITY EQUALS DISLOYAL CUSTOMERS

Because busy salespeople are winning work on price, they are also more likely to lose their customers. Chances are, that as their customer chose on price, they will continue to do so. So as soon as another print salesperson comes along with a lower price the customer will be off to a new print company.

The busy salesperson must stay busy. They need to replace all the customers that are leaving.

SO WHAT CAN BE DONE ABOUT IT?

There is another way. If print companies want to create better profit margins they need to concentrate on a different type of sale.

Firstly, they need to make sure that they can sell solutions, and not just ink on paper. Otherwise, they are destined to stay in a commodity market.

Secondly, these companies need to have a different type of sales message. They need to have a message that concentrates on the TPD principle: target market, pain and difference. I will be writing more about this in future articles.

HOWEVER, THERE IS STILL A PROBLEM

Research shows that the hard work type of salesperson is often not the best type of person to make this sort of sale effectively. Busy salespeople are going to have to work on developing new skills.

This doesn't have to be an impossible problem. I have seen plenty of print salespeople who have created a new offering and a new message. This has changed the fortunes of their companies.

HERE ARE THREE THINGS YOU CAN DO STRAIGHT AWAY

Review the type of sale you are making. Start working on a TPD sales message. Start testing this message on your customers.

REMEMBER ONE IMPORTANT THING

When you are working on new strategies, don't try and change everything straight away. Make sure you have a gradual change. You don't want to lose work because you have made changes that take time to work.

HOWEVER, IT IS TIME TO CHANGE ONE THING STRAIGHT AWAY.

Stop thinking that throwing mud is a worthwhile activity. If that's the way you think about your sales, you'll remain stuck in a commodity market. Some people may feel that this article is irrelevant to them. They focus on building great relationships from which the sales follow. Relationship selling as a successful strategy is another myth that needs to be busted. And I will be doing just that in my next article.

PS: Learn more effective sales strategies. Discover 12 effective and easy to implement sales ideas for printing companies: check out the 1% change plan: How to increase your print sales in 23 minutes a week. It costs less than a nice cup of coffee and cake every week and it comes with a rock solid money-back guarantee.

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What is GRS: The Global Recycled Standard (GRS) is a statement of authenticity that ensures the components of the products that are certified, have been manufactured from at least 50-90% recycled materials.

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Electra GRS Recycled Classic Ballpen: Popular GRS recycled aluminium ballpen available in a range of beautiful, anodised colours complemented by smart chrome trim. The Electra Classic Ballpen is ideal for laser engraving or spot colour printing.

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XEROX PUBLISHES 2024 CSR REPORT

Corporate Social Responsibility (CSR) Report, “Leading Responsibly,” highlighting the company’s 2023 accomplishments in workplace sustainability, community support and operational efficiency.

“This report underscores our advancements and accomplishments in environmental sustainability, societal responsibility, governance and innovation, and how we continue addressing ongoing clients’ challenges,” said Steve Bandrowczak, Chief Executive Officer at Xerox. “It is also a reflection of the work across our dedicated teams and partners to ensure that Xerox positively impacts the individuals, companies and communities we serve while contributing to a more sustainable future.”

Xerox continues to deliver on its net zero by 2040 roadmap. The company is on track to meet 2030 greenhouse gas (GHG) emission goals of 60% reductions in scopes 1 and 2 and a 35% reduction in scope 3 over the 2016 baseline and to meet its 2040 net zero goal.

Additional highlights from this year’s report include:

Innovation in Workplace Technology: Xerox continues to innovate with reliable print technologies and digital solutions that support clients’ sustainability goals. Over the past three years, CareAR has enabled remote



issue resolution, improved uptime and reduced carbon emissions. In 2023, the company avoided 93,400 engineer site visits and over 850 metric tons of greenhouse gas emissions through CareAR and AI-driven remote support.

Recognition for Sustainability and Inclusion: Xerox was named a leader in the 2023 Quocirca Sustainability Report and received the ENERGY STAR® 2024 Partner of the Year Award. The company also earned the Human Rights Campaign Foundation’s Equality 100 for the 21st consecutive year, highlighting its commitment to diversity and inclusion.

Community Support: In 2023, Xerox invested over \$2.4 million in the nonprofit sector, with employees volunteering more than 42,000 hours globally. The company’s annual two-month campaign, from Earth Day to June 30, encourages employees to support causes aligned with its focus areas: education, sustainability and building strong communities.

Xerox recently announced a new Verified Carbon Neutrality Service, underscoring its commitment to helping clients create more sustainable workplaces.

www.xerox.com/en-us/about/corporate-social-responsibility

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Xanita Print is fit for a palace

A series of displays at Kensington Palace were created for an exhibition by Antalis' customer Cotswold Printing, using Xanita Print

When Cotswold Printing was commissioned to create the display for the charity Turning Point's recent exhibition at Kensington Palace, there was no doubt in Cotswold Printing's mind that Antalis' Xanita would be the right choice of substrate.

A walk through exhibition to celebrate 60 years of Turning Point was created by Cotswold Printing and MHP Group to tell the stories of people involved with the charity. Through a series of exhibition panels and plinths exhibiting 60 objects, a story was told about the history of Turning Point and the users and supporters of the service, including the late Princess Diana who was a patron of the charity.

All the display panels and plinths for the exhibition, housed in the newly opened Clore Learning Centre at Kensington Palace, were made from Xanita Print 10mm.

Managing Director, Adam Soble, at Cotswold Printing, commented: "We've been using Xanita for five years, and it has become our go-to product for 2D and 3D exhibition printing. We love the versatility of the product range; it combines a durable print surface with an incredibly strong core."

Adam opted for Xanita Print 10mm for this exhibition because of its strength and ability to be V-cut and folded to create the panels and displays. It also gave them the flexibility to adjust the display on site: "Accessibility was an important aspect of the exhibition, and because our client wasn't sure how high they wanted the plinths to be initially, we designed an adjustable



system where the internal face was scored at 50mm intervals, meaning we could adjust the height easily during installation to suit visitors of all physical abilities," explains Adam.

The option to buy Xanita in widths of 2.4 and 3 metres is also an important factor: "It means we can produce tall, elegant displays from a single piece of board," comments Adam. Of all the

cardboard based display boards Cotswold has used over the years, they've found the core of Xanita to be durable and versatile: "It allows us to continue to evolve our designs and push the boundaries of our creations," Adam says.

The Xanita Print range is a 100% repulpable engineered, closed cell fibreboard, manufactured with a corrugated kraft core made of recycled cardboard boxes. In addition to being environmentally friendly, Xanita is also lightweight and very strong, making it the ideal solution for a wide range of decorative and structural applications, including POS, shop-fit, exhibition design and even stages.

Product Manager for Visual Communications at Antalis, Paul Neale, comments: "This is a great example of the endless versatility of Xanita. Its key features, such as strength, durability, and light weight, encourage experimentation in display design, plus, it's fully recyclable as paper waste at the end of its life, so an ideal sustainable replacement for other bulkier materials like MDF."

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Printing Revolution – How Lush uses Roland DG Printers to power advocacy



Deloitte's Sustainable Consumer report for 2023 underscores a significant shift in consumer behaviour, revealing that one in three consumers (30%) have ceased purchasing certain brands or products due to ethical or sustainability related concerns. This growing emphasis on conscientious consumption reflects an evolving consumer landscape, where sustainability and ethical practices are paramount. Against this ever evolving backdrop, Lush stands as a beacon of integrity within the cosmetics industry. Established in 1995 in Poole, Lush has garnered global recognition for its unwavering commitment to cruelty free, vegetarian and vegan friendly products, as well as its fervent advocacy for animal rights, human rights, and environmental sustainability.

While Lush has long been a leader in ethical cosmetics, their commitment to innovation extends beyond their product formulations. One area where this innovation is evident is in their approach to prototype printing and packaging, where Lush has embraced Roland DG's UV printing technology to streamline their operations and reduce their environmental footprint.

Housed within Lush's Research & Development (R&D) Hub, the Roland DG TrueVIS LG-640 printer/cutter plays a pivotal role in the creation of prototype product packaging for new products. Simon Allen, Senior R&D within Creative Production at Lush, emphasises the significance of this technology, stating, "Our previous printer constrained us to specific substrates, leading us to outsource portions of our packaging

development process. With the LG-Series, we've significantly expanded our capabilities, thanks to its broad media compatibility. Now, we can print on diverse materials, including Brown Kraft paper, which has become emblematic of the Lush brand."

The integration of the cutter within the LG series has significantly enhanced Simon and his team's efficiency in the prototyping process, allowing them to allocate more time to innovation. Simon explains, "Prior to acquiring the LG-series, we relied on four to five individuals manually cutting packaging and stickers. Now, with the integrated cutter, we've streamlined our workflow, saving at least three to four hours per week and bringing all packaging back in-house. Packaging emerges from the print cycle fully prepared for use."

Lush leverages its 104 stores as advocacy hubs, championing causes such as 'Trains not planes', Veganuary, 'Have a Heart', and 'Refugees welcome'. Central to this advocacy are the captivating window displays in the stores, serving as a platform for the projection of its diverse campaigns. Traditionally, window graphics were outsourced due to size constraints and time limitations. However, in the recently opened Glasgow flagship store and anchor shop, Lush took advantage of Roland DG's LG-640 to internally produce large window graphics, facilitating greater flexibility and efficiency in their advocacy efforts.

The LG-640's one pass multilayer printing capability enables Lush to seamlessly apply three layers of ink in a single job, even when

handling extensive print runs. Additionally, the printer offers adaptable ink configurations tailored to diverse customer preferences. From ensuring brand accurate colours to achieving premium gloss and texture effects, the ink options cater to a wide spectrum of needs, allowing Lush to print brand accurate colours for any season or campaign.

The LG-640 also enables Lush to experiment with ink combinations like orange and red, leveraging Roland DG's extensive range of orange and red inks to enrich their colour palette and enhance visual depth. Moreover, the inclusion of high opacity white ink, specifically designed for window graphics, facilitates the rapid production of high quality prints while optimising ink usage.

Simon, reflecting on the LG Series printer's capability in printing window graphics, remarks, "With the LG Series, we can effortlessly print the most intricate window graphics using a wide range of premium EUV inks. Adding to this, the adjustable media take-up unit accommodates rolls of any size, enabling us to leave the machine unattended during printing runs, a task that previously required constant supervision."

"For us, we also use Roland's software that works and creates as much impact as the hardware. VersaWorks 6 is user friendly, even for novices on the team, enabling detailed colour matching with built-in Roland DG Color System and PANTONE libraries, tracking ink usage with a predictive ink calculator, and effectively managing jobs with five print queues."

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Something to share?

ARTIST GIRLFRIEND

Whenever my artist girlfriend is sad, I let her draw things on my body. I gave her a shoulder to crayon.

THE LION AND A BULL

A lion was stalking through the jungle one day when he came across a bull. The lion and the bull got into a tremendous battle, but in the end the lion killed the bull and ate him up. The lion was so pleased with himself that he threw back his head and roared and roared. The noise attracted a hunter who followed the sound until he found the lion. The hunter took aim and killed the lion with a single shot.

Moral: When you are full of bull, it's wise to keep your mouth shut.

WHY SOME MEN PREFER DOGS

Why do some men prefer dogs over their wives? The later you are, the more excited your dogs are to see you.

Dogs don't notice if you call them by another dog's name.

Dogs like it if you leave a lot of things on the floor. A dog's parents never visit.

Dogs agree that you sometimes must raise your voice to get your point across.

You never have to wait for a dog; they're ready to go 24 hours a day.

Dogs find you amusing when you're drunk.

Dogs like to go hunting and fishing.

A dog will not wake you up at night to ask, "If I died, would you get another dog?"

If a dog has babies, you can put an ad in the paper and give them away.

If a dog leaves you, it won't take half of your stuff.

TOILET HUMOUR

Hey... I'm calling my toilet Jim now instead of John... impresses peeps when I say I'm off to the Jim each morning.

THE BRAKES FAILED

There was a copier engineer, sales manager and systems specialist driving down a steep road. The brakes failed and the car careered down the road out of control. Halfway down the driver managed to stop the car by running it against the embankment narrowing avoiding going over the embankment.

They all got out, shaken by their narrow escape from death, but otherwise unharmed. The sales manager said, "To fix this problem we need to organise a committee, have meetings, and through a process of continuous improvement, develop a solution."

The engineer said, "No that would take too long, and besides that method never worked before. I have my trusty pen knife here and will take apart the brake system, isolate the problem and correct it."

The systems programmer said, "I think you're both wrong! I think we should all push the car back up the hill and see if it happens again."

SING IT AGAIN SAM

On a first date, the young man thought he'd impress the young lady, a piano and voice teacher, by taking her to a karaoke bar.

After going up and singing a song, and now feeling confident as ever, he thought he'd ask a music question to impress her even more. He asked her, "What key did I sing that in?"

She replied, "Most of them."

CLICHÉ COPY

Are you fed up with over used words that drop into normal conversation? They might be in vogue but by the time everyone is using them they sound out of place.

Not just in print but verbal too and I mean this on a 'Global' stage. Do we quote with a 'ballpark figure'? No can do. It's about time we 'woke' up and stopped giving 110%, because at 'the end of the day,' it is a no brainer.

So keep your eye on the ball and gain some leverage to think outside the box.

Word of the month GLOBAL

Must be sent to room 101 pronto!

I trust we are on the same page with this.

EXPLOSIVE GUY FAWKES QUIPS

I'm good at firework displays. I've got a flare for it.

How many safety inspectors does it take to light the bonfire? One to light the match and three to hold the fire extinguisher.

How many aerospace engineers does it take to start a bonfire? None – it's not rocket science!

Police arrested two people on Bonfire Night – one for stealing a car battery, the other for eating fireworks...

They charged one and let the other one off!

What was Guy Fawkes' favourite meal? Bangers and mash!

What do you call a duck who likes watching fireworks? A firequacker!

Wish I'd never got a tattoo of a bonfire on my wrist.

Loads of places won't allow me in with firearms!

Why should you make sure your bonfire night is well timed?

Otherwise it will be bang out of order!

Got my friend an unnecessarily large rocket for bonfire night. He's over the moon!

What's the best salad to serve on Guy Fawkes' Night? Rocket!

Why should you never watch fireworks on the TV? Because it's a dangerous place to light them!

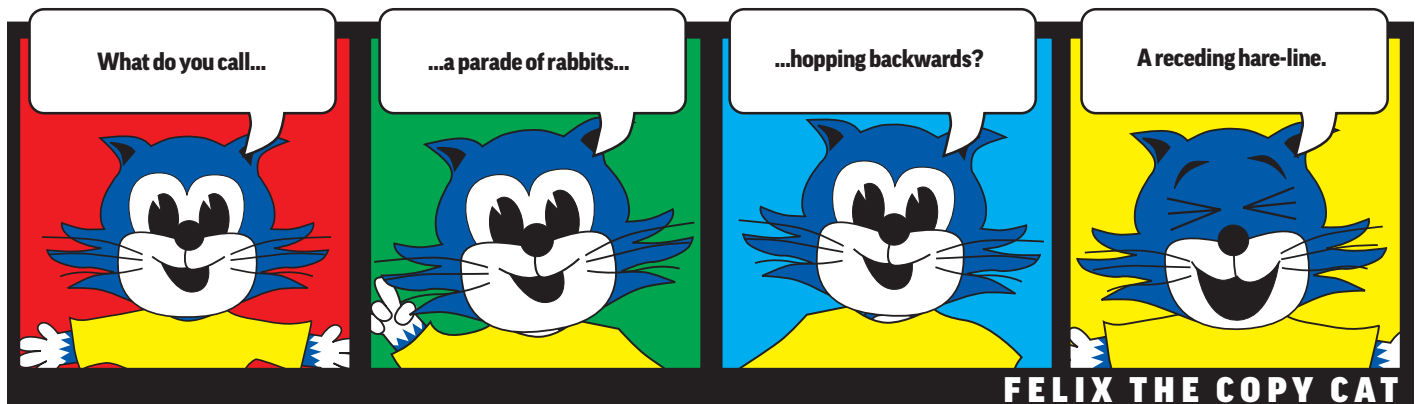
I was afraid I'd fail my fireworks exam, but I passed with flying colours!

I heard there is a skeleton in your closet! No, the body hasn't decomposed yet.

Why are pumpkins better than men? Every year you get a fresh crop to choose from.

Why did the headless horseman start his own business? To get ahead in life.

Why did the team of witches lose the tennis game? Their bats kept flying away.



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