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Sharing best practice through both print and digital media, QPP  
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 Businesses, Sign Suppliers and CAD Bureaus.

# Welcome Octoberfest



Always a great month for print. Pumpkin posters, fiendish flyers  
 and beer banners; October, where Halloween and consuming beer  
 all need promoting.

Make a toast for Trafalgar Day and help your customers promote  
 events around health, dogs, fun, cookies and seafood, so lots of  
 menus and invitations.

Yes, the countdown to Christmas printing has begun; check out  
 the centre page spread for ideas to be in your customer's budget.

Print, Production and Profit, plus industry good news  
 stories inside...

I need a beer now!  
 Peter, Prost, Foulkes



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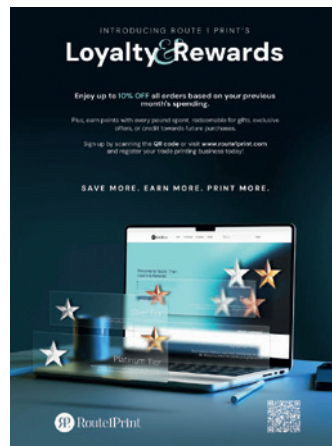


# Route 1 Print new loyalty and rewards programme

The UK's online trade printer, Route 1 Print, based in Rotherham, South Yorkshire, has announced the launch of its new loyalty and rewards programme, designed to deliver even greater value to its clients.

The programme, developed in partnership with Propello—a trusted provider known for working with companies like JD Gyms and HelloFresh—offers customers the opportunity to earn up to 10% off their purchases for an entire month based on their previous month's spending.

In addition to these significant discounts, every pound spent on the Route 1 Print website now earns points that can be redeemed for a wide range of rewards, including credit towards future orders or gift cards from popular brands. This new programme is set to provide customers with more ways to save and enjoy their favourite printing services.



Jack Parks, Head of Route 1 Print, expressed his enthusiasm for the launch: "We are thrilled to introduce our new loyalty and rewards programme. Our team has been working tirelessly over the past few months to bring this initiative to life in time for September, our busiest time of the year. During this period, our customers' demands increase significantly, so we wanted to

launch the rewards scheme in time to give them something extra when they need it most. It's our way of saying thank you for their continued trust and partnership."

Parks continued, "We didn't just want to reward our customers for their spend with us; we wanted to ensure that their investment in high quality print for their clients translates into tangible benefits beyond the print itself. Whether it's using points to invest in new technology for their business or contributing to a 'big shop' at Christmas, our rewards scheme offers flexibility and real value. Importantly, this programme is designed to be inclusive—whether customers are placing large print orders or just a few throughout the year, everyone has the opportunity to be rewarded."

To celebrate the launch, Route 1 Print is offering a special incentive: customers who opt into the programme via the website

will be entered into a giveaway to win a holiday worth £2,500. This promotion runs until the end of September.

Parks added, "We're adding even more excitement with prize draws and giveaways. Our first big giveaway is a holiday worth £2,500! Anyone who opts into the programme by the end of September will have a chance to win. But that's just the beginning—there's much more to come, so keep an eye out for further details. We want to reward our customers in a way that goes beyond delivering high quality print. It's about making your money work harder for you and adding a little extra excitement along the way."

With this new programme, Route 1 Print continues its commitment to providing high quality printing services while rewarding customer loyalty and strengthening relationships with its clients.

[www.route1print.co.uk](http://www.route1print.co.uk)

## PRINTING CHARITY ANNUAL LUNCHEON – TICKETS INFO

Tickets for one of the industry's staple yearly events, the Printing Charity's Annual Luncheon, are now on sale.

Every year, the Printing Charity hosts industry partners in historic Stationers' Hall at the heart of Central London, close to where the charity was founded in 1827, to share its achievements throughout the past 12 months, and look to the opportunities and challenges ahead.

Guest speaker is the Printing Charity's 2024 President, Baroness Nicky Morgan, the former Secretary of State for both Digital, Culture, Media and Sport, and for Education.

"The Luncheon is our annual event for the sector we proudly support. It's a chance for us to share what we've been doing, for people to catch up with industry contacts and hear from a keynote speaker. It's often seen as a kick off for the Christmas season, too," said Printing



Charity CEO Neil Lovell. "This year we're delighted to have our 2024 President, Baroness Nicky Morgan, speaking, so we can look forward to another insightful and entertaining address."

This year the Luncheon will take place on Thursday 14th November, with the drinks reception starting at midday. Events usually conclude by 4pm.

Tickets are priced at £120 per person, and include drinks reception with canapes, three course meal with wine, and coffee and petit fours.

**Find out more, and book tickets, here: [www.theprintingcharity.org.uk/supporting-businesses/annual-luncheon-2024-tickets](http://www.theprintingcharity.org.uk/supporting-businesses/annual-luncheon-2024-tickets)**

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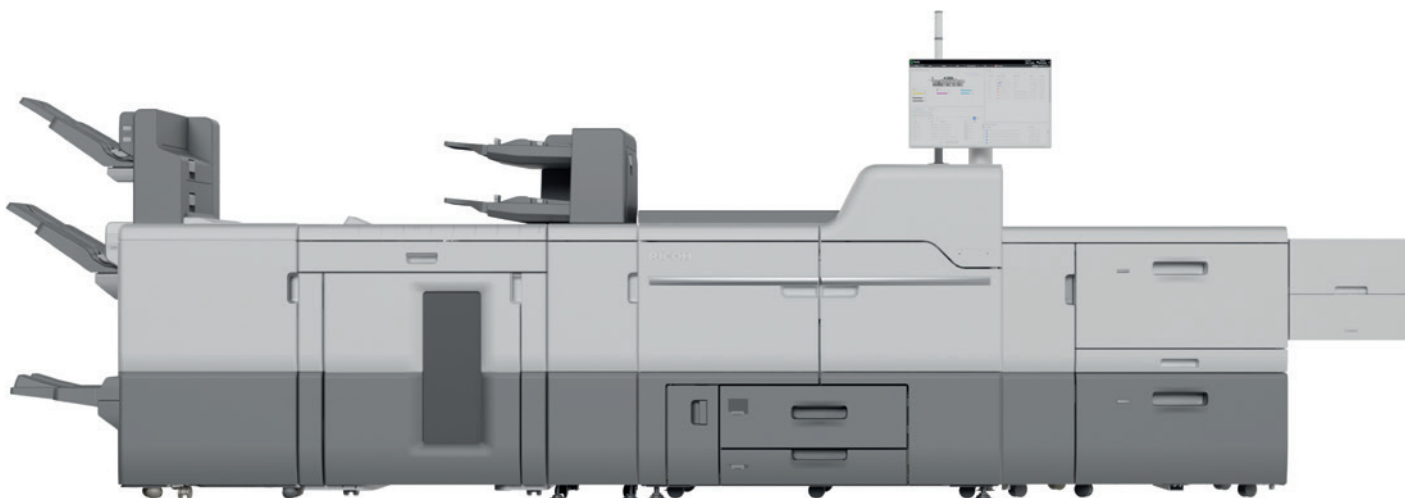
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# Ricoh Pro C7500 for UK Atomic Energy Authority



The partnership will see Ricoh supply UKAEA, the UK's national organisation responsible for the research and delivery of sustainable fusion energy, with a Ricoh Pro C7500 with integrated Plockmatic and Duplo finishing, helping to increase print automation capabilities and improve print output quality.

Ian Taylor, Production Print Specialist at Ricoh UK, said: "We are thrilled to extend our partnership with UK Atomic Energy Authority.

Integrating the Plockmatic and Duplo finishing devices with the Ricoh Pro C7500 will not only enhance print quality but also drive automation and deliver a wide range of benefits for the customer, enhancing operational efficiencies and ensuring higher quality output for the customer."

Stuart Morris, Print Manager at UKAEA, commented: "Ricoh continues to be a valued partner to Print Services at UKAEA. This most recent investment in Ricoh technology has

enabled us to streamline what were previously time consuming and manual operations, allowing us to build further workflow automation into our production environment."

Ricoh's on-going support and commitment to the partnership is all part of delivering innovative print and automation solutions as a trusted partner to some of the UK's leading organisations and print providers.

[www.ricoh.com](http://www.ricoh.com)

## MSM Promotions enhances production with swissQprint

Northern Ireland based MSM Print & Promotions has expanded its capabilities by adding a swissQprint Impala 4 to complement its existing swissQprint Nyala 4 flatbed printer, responding to the increasing demand for promotional products.

Established in 1997, MSM Print & Promotions (MSM) is renowned for its high quality printing and promotional solutions, particularly as a trade supplier of promotional and retail car air fresheners. The acquisition of a swissQprint Nyala in 2022 replaced two older flatbed UV printers. This immediately boosted productivity with significant savings in running costs.

### ENHANCED PRODUCTIVITY AND COST SAVINGS

Recognising swissQprint's commitment to quality and



service, MSM invested in a new swissQprint Impala in May this year to further increase production capacity. The Impala's exceptional performance and quality make it an ideal addition, enabling MSM to expand its product range while maintaining robust workflow capacity for its core promotional business.

Both the Nyala and the new Impala were commissioned with CMYK, white, and varnish, ensuring the high level of detail

and quality MSM's customers expect. Tom Smyth, Managing Partner at MSM, remarked, "swissQprint's efficiency is remarkable, and we're delighted to have the new Impala operating next to our Nyala. The decision to purchase a second swissQprint was an easy one. Our transition to swissQprint has not only improved productivity and lead times, but also resulted in significant savings in ink and energy costs."

"With their ease of use,

environmental advantages, quality output, speed and reliability we are proud owners of this advanced technology, they're a pleasure to use", Tom Smyth underlined.

### ASSURANCE AND SUPPORT

The addition of the Impala brings not only quality and performance benefits but also the assurance of reliable support from the swissQprint UK team. MSM opted for a 36 month warranty, which includes comprehensive service and maintenance, ensuring uninterrupted production. Annual maintenance by swissQprint's UK technicians further maximises system availability.

Ian Maxfield, Regional Sales Manager at swissQprint UK, commented, "We are delighted to support MSM's continued growth with a second swissQprint machine at their Northern Ireland facility. We greatly value their trust in our machines and look forward to supporting their demand for their unique specialist and varied applications."

[www.swissqprint.co.uk](http://www.swissqprint.co.uk)

# Printworks picks Horizon AFC 564AKT folder

**Printworks has chosen an Intelligent Finishing Systems (IFS) supplied Horizon AFC-564AKT folder to ensure its finishing remains fast and responsive.**

The Wolverhampton general commercial printer works with local and national organisations including the NHS. Established in 1982 it runs Heidelberg MO litho presses and Konica Minolta Bizhub digital presses.

Jim Monks, Managing Director, explains the investment: "We had a folder that was more than thirty years old and it needed some work doing. It was a great system, but it made sense to put the money we would have spent towards a new solution.

"We looked at what was on the market, but the Horizon stood out for us. We have a Horizon SPF-200L booklet maker so know the manufacturer and IFS. IFS also know us, so when we talked to them, they were able to recommend what they thought would be most suitable for our workload."

He continues: "The folder is obviously highly automated and easier to run. We liked the fast set up and how well it grips the paper. It is also easy to switch jobs which helps our operators



Jim Monks, Printworks Managing Director, with the new Horizon AFC-564AKT folder

and also means we can manage a lot more, short run work.

Printworks' Horizon AFC-564AKT user friendly high performance, space efficient automated cross-knife folder

features advanced automation for fast set up and job completion. It runs at up to 40,000 sheets per hour.

As for the impact the new addition has made since it was

installed in May, Jim says: "We now have shorter set up times, faster running times, increased capacity and greater flexibility."

[www.ifsl.uk.com](http://www.ifsl.uk.com)

## Growth Guarantee Scheme launched

**Compass Business Finance has confirmed that it has been accredited to deliver funding supported by the Growth Guarantee Scheme (GGS), via the British Business Bank to create further access to finance for UK smaller businesses to invest and grow.**

Launched in September as a successor to the Recovery Loan Scheme, an important new development is the addition of asset-based lending (ABL) and invoice finance to the range of supported facilities.

The Growth Guarantee Scheme is a government backed loan scheme that enables lenders to provide finance where they may not otherwise have done so, or to extend better than standard terms on business financing options. The scheme supports access to a wide range of business finance products for UK businesses.

The products under the scheme that can be

offered by Compass include:

- **Term Loans of £25,001 to £2m for business groups, across terms of up to six years.**
- **Asset Finance for investments in new and used machinery or other assets, where the finance is secured primarily against the asset itself.**
- **Asset-Based Lending is comprised of two or more types of finance being knitted together to achieve the overall funding package required.**
- **Invoice Finance enables applicants to access 85%-90% of the value of their unpaid invoices the moment they are raised.**



Jamie Nelson, Compass Business Finance Director, said: "We are delighted that the Growth Guarantee Scheme includes the addition of asset-based lending and invoice finance to the

supported facilities. ABL typically provides significantly higher levels of working capital than conventional methods of funding, such as bank loans and overdrafts."

He added: "Having been accredited to provide CBILS from day one and latterly the Recovery Loan Scheme, we've been able to support hundreds of additional customers in acquiring the finances they've needed to move their businesses forward. And GGS will help us to continue supplying funds where we otherwise may not have been able to."

**Find out more information from the British Business Bank on GGS here: [www.british-business-bank.co.uk/finance-options/debt-finance/growth-guarantee-scheme](http://www.british-business-bank.co.uk/finance-options/debt-finance/growth-guarantee-scheme) or on the Compass Business Finance website here: [www.compassbusinessfinance.co.uk/growth-guarantee-scheme/](http://www.compassbusinessfinance.co.uk/growth-guarantee-scheme/) [www.compassbusinessfinance.co.uk](http://www.compassbusinessfinance.co.uk)**



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# Xerox introduces PrimeLink C9200

Xerox introduced the Xerox PrimeLink C9200 Series colour printers at the PRINTING United Expo 2024 in Las Vegas. This entry level production press combines Xerox high end production capabilities, a space saving design, and automated production workflows to help clients and print service providers deliver high quality output on time and on budget.

The Xerox PrimeLink C9265/C9275/C9281 include features that enable more flexibility and customisation, adapting to the needs of both production environments and offices. The Colour Press series uses a new toner formulation similar to the Xerox Iridesse Production Press and a completely redesigned imaging system to provide best in class performance with outstanding fine line detail, images, colour transitions, and colour accuracy with speeds up to 81 pages per minute. Custom media catalogues also provide optimal settings for the widest array of weights and sizes of media, such as small envelopes, book jackets, banners and calendars. Coupled with advanced production class feeding and finishing, the new series creates unmatched versatility.

“Our clients are demanding quality, versatility and affordability in light production printing”.



said Terry Antinora, Senior Vice President, head of product and engineering at Xerox. “These new colour presses are designed to help our clients adapt to changing market conditions and maximise their return on investment. In today’s competitive landscape, businesses need a printing solution that can do it all and our new presses are the answer.”

The PrimeLink C9200 series offers a choice of print servers from Xerox and Fiery, LLC and integrates with the Xerox end to end production print ecosystem, including:

- Workflow analytics and automation: Xerox FreeFlow Vision Software, Xerox FreeFlow Vision Connect Software and

Xerox FreeFlow Core

- Omni Channel customer communications management: XMPie Technology
- Intelligent Assistant Capabilities: Predictive AI for Production Print and Multifunction Print

The printers include a 10-inch touchscreen, making it easy to access general operations like print, scan and copy as well as cloud and productivity apps that simplify workflows, automate tasks and increase productivity. The PrimeLink C9200 series reinforces Production print as a key priority for Xerox to drive long-term success for its clients as they navigate the world of digital transformation.

[www.xerox.com](http://www.xerox.com)

## POPLAR EXTENDS ITS RICOH PARTNERSHIP

Digital print service provider Poplar Services Printers has strengthened its longstanding partnership with Ricoh by becoming the first UK company to install both the Ricoh Pro C9500 and Pro C7500.

This further investment into Ricoh services will enable Poplar to increase its capacity, increase its offering to 11 amazing digital colours, as well as expand into the short run packaging market. Poplar will leverage the fifth specialty colours capability of the new Ricoh systems, complemented with a flatbed cutter and neon technology software.

Yiannis Boucouvalas, Production Print Account Manager at Ricoh UK, said: “We’ve been a partner of Poplar Services Printers for eight years now, and we’re thrilled to continue to provide industry leading technology. Both the Pro C9500 and C7500, along with the flatbed cutter will help explore new market opportunities and drive innovation, delivering a wide range of benefits to their customers and positioning themselves at the forefront of the digital print industry.”

Martin Winders, Managing Director at Poplar Services Printers, commented: “Ricoh continues to excel, and the quality of print backed up with speed and reliability far exceeds that of its competitors. Having



operated the Ricoh Pro C9110 prior, we felt it was a natural next step to upgrade to the newest technology within Ricoh. We decided to add the Pro C7500 to allow us to offer our clients further special colours such as neon yellow, neon pink, metallic silver, metallic gold, white, clear and security UV red. The additional press offers a further increase in capacity and practically removes any downtime. Earlier this month, we completed our first order for a pharmaceutical client creating them a box printed in CMYK plus metallic silver, then cut out on the flatbed cutter. This technology opens doors and having now completed the full training and testing on all kit we are ready to unleash our new capabilities as the first company in the

UK offering this full service.”

The adoption of these latest systems marks a significant milestone for Poplar, enabling the company to offer new capabilities such as value add printing, special finishes and stand out quality with the use of fifth colour, which was not possible with the previous technology.

Ricoh’s continued dedication to this partnership underscores its mission to deliver leading production print and automation solutions as a trusted partner to some of the UK’s most successful commercial print providers.

**For further information, please visit [www.ricoh.co.uk/business-solutions/graphic-communications](http://www.ricoh.co.uk/business-solutions/graphic-communications)**



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# Canon enhances Arizona 1300 Series

Canon announces the addition of its FLXflow technology to the Arizona 1300 series, which brings new productivity and performance features to the flatbed printer series. Previously known as FLOW technology, the new FLXflow offers not only the original 'Hold' functionality, which helps to hold media on the zoneless flatbed table, but also the new optional 'Float' and 'Instant Switch' functionalities to improve media handling. With over 8,000 installations worldwide, Arizona users can now benefit from enhanced productivity, ease of use and application versatility thanks to FLXflow.

## OPTIMISED PRODUCTIVITY

Catering to growing mid-volume operations, the Arizona 1300 FLXflow supports a wide variety of substrates and applications. This enables large format graphics printers and other print service providers (PSPs), to efficiently offer customers a wide range of applications for the retail, interior décor, packaging, and industrial market segments.

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

The new Float functionality pushes air from the table upwards to create a cushion, enabling the easy positioning of heavy or challenging substrates and reducing the risk of media damage or waste. It also results in the smoother registration of all types of media, with a 'floating without drifting' ability enabling several pieces of media to be precisely positioned at the same time. The Instant Switch functionality allows the operator to easily change from Hold to Float by using the foot pedal(s) for simple operability of the printer, making it easy to remove media from the table.

## ENHANCED FLEXIBILITY

Arizona 1300 FLXflow customers can also take advantage of the Advanced Image Layout Controls, which allow last minute adjustments at the printer. This includes snap and align image to media, auto-trimming, nesting, batching of complex jobs, step and repeat, pitch setting, mirroring and re-assignment of print modes, giving additional flexibility when positioning substrates on the table and reducing waste of expensive



materials. Productivity is further enhanced by PRISMAservice support tools, which provide predictive maintenance and facilitate authorised remote assistance by qualified service technicians to increase uptime.

## IN-FIELD UPGRADABILITY

Customers of the current Arizona 1300 series with FLOW technology can upgrade their printer to the latest version with FLXflow technology, including the optional Float and Instant Switch functionalities. Upgrades also include features like the Advanced Image Layout Controls. They can also add PRISMA XL Suite workflow software to provide a preview function even for complex, multi-layered, textured jobs. PRISMA XL provides cost estimates and enables users to see what the final product will look like before it's printed while allowing them to make any necessary adjustments. The in-field upgradability is part of Canon's modular approach to its technology and software solutions, allowing users to access the latest available features, without needing to reinvest in new devices, extending the product lifecycle.

Customers can also benefit from the optional proCARE after sales service programme, which assures the highest uptime by offering predictable costs for maintenance and spare parts, preventive maintenance, remote support and fast response times. Additionally, all Arizona printers come with a Manufacturer's Warranty of one year, and an optional Arizona extended warranty programme is available for three, four, or five years.

Duncan Smith, Country Director, Production, Canon UK & Ireland says: "At Canon, we're focused on the continuous development of our portfolio by working closely with the market and our customers to evolve our products, from our printer ranges to the software that supports them. With that in mind, we're now extending the FLXflow technology from the Arizona 2300 series, announced in March

this year, to the Arizona 1300 series, giving even more of our customers the capability to be more versatile and deliver high quality applications with even greater workflow efficiency and productivity. And with its added 'Float' capability, our FLXflow technology makes life much easier for operators to handle irregular or heavy substrates, opening opportunities to produce an even wider range of applications."

## ELEVATED AND TEXTURED PRINTING FOR ENDLESS CREATIVITY

Available with the Arizona 1300 FLXflow is PRISMAelevate XL, which enables layered printing up to a height of four mm (0.157") to help customers create stand out, tactile artwork for elevated print applications that enhance and expand their product offering. It enables customers to explore new applications, such as high value, textured, permanent signage, product decoration, awards, décor materials and package prototyping, as well as applications for the visually impaired.

## DESIGNED WITH SUSTAINABILITY IN MIND

Offering reduced waste and lower energy consumption than its predecessors, the Arizona 1300 FLXflow has been designed with sustainability in mind. FLXflow technology requires less masking and underlays to hold media in place, resulting in less waste. As LED-UV printers, the series also consumes at least 15% less energy compared with its UV-halide predecessors and offers power saving features such as first time right printing and instant on functionality. Its inks are UL GREENGUARD Gold certified, which ensures prints are safe for use in sensitive environments such as hospitals, schools and other public places.

The Arizona 1300 FLXflow is available immediately via accredited partners as well as from Canon's direct sales organisations.

[www.canon.co.uk](http://www.canon.co.uk)



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# Xerox and Taktiful form new strategic partnership

Xerox and Taktiful Software Solutions have announced the intent to form a new strategic partnership to extend their presence in the digital embellishment market. This new alliance will build upon a foundation of successful collaboration, leveraging Xerox industry-leading digital printing technology and expansive market reach alongside Taktiful's AI-powered digital embellishment solutions and focus on client specific empowerment. It will mark a significant step forward in delivering extraordinary production print enhancement capabilities and maximising business development opportunities for clients around the globe. Digital print enhancements such as white, clear, mixed metallics, fluorescents and extended gamut increase profitability, delivering higher margins and enable clients and print service providers to expand into new areas.

"We are excited to join forces with Taktiful to push the boundaries of what is possible in developing new digital embellishment technology solutions," said Terry Antinora, Senior Vice President, head of product and engineering at Xerox. "Bringing together our respective resources and integrating our advanced AI-enabled technology workstreams supercharge our ability to deliver game changing, innovative solutions that meet the evolving needs of our clients."



"We are thrilled to embark on this strategic partnership with Xerox, a company that shares our vision for innovation and excellence in the digital embellishment space," said Kevin Abergel, founder and president of Taktiful Software Solutions. "By combining our strengths, we can drive the future of print enhancement, providing our clients with unparalleled tools to elevate their brand presence and operational efficiency. This collaboration goes beyond technology; it's making digital print embellishments more accessible and bringing them to a

wider audience."

In addition to technological capabilities, the partnership will combine complementary development and business resources to create innovative solutions that integrate seamlessly into existing print hardware, software and workflow infrastructures. Through AI-enabled software that lowers cost and drives efficiency, digital embellishments will become more widely accessible, enabling businesses to become more profitable in designing, operating, selling and marketing embellished print.

[www.xerox.com](http://www.xerox.com) • [www.taktiful.ai](http://www.taktiful.ai)

# Graphtec GB Show Mutoh's integrated print and cut

Mutoh Europe's first UK showing of the new XpertJet C641SR Pro starred on the Graphtec GB stand at the Print Show, Visitors were introduced to the 24" (630 mm) wide printer, Mutoh's first ever integrated print and cut machine.

Lawrence Hebron, Mutoh Product Manager for Graphtec GB, says, "We are delighted to have this brand new printer live and running at the UK's busiest print industry exhibition within a week of its announcement. Like all Mutoh products, this will surely be a high quality and great value machine that will suit many print, sign, and promotional graphics companies' workflows."

The Mutoh XpertJet C641SR Pro is a desktop printer that can also be equipped with a specially designed stand and an automatic roll-up device for added versatility. It offers contour cut and through cut functionality and has a MUTOH AccuFine 1600 nozzle print head, which delivers good print quality and productivity.



Lawrence adds, "This desktop print and cut machine delivers a quality production print speed of 6.5 m<sup>2</sup>/h at 600 x 900 dpi. It is a compact, lightweight printer/cutter designed for businesses that are starting out or those that want to bring graphics and sticker production in-house. It also has the versatility to create signs, full colour stickers, vehicle graphics, banners, posters, labels, heat transfers and fine art prints.

The new printer/cutter includes advanced user features found in the XpertJet SR Pro 54" and 64" wide printer models. It also uses MUTOH's



GREENGUARD Gold certified MS31/MS51 solvent inks suited for a huge range of outdoor and indoor graphics.

## CONTOUR CUT AND THROUGH CUT

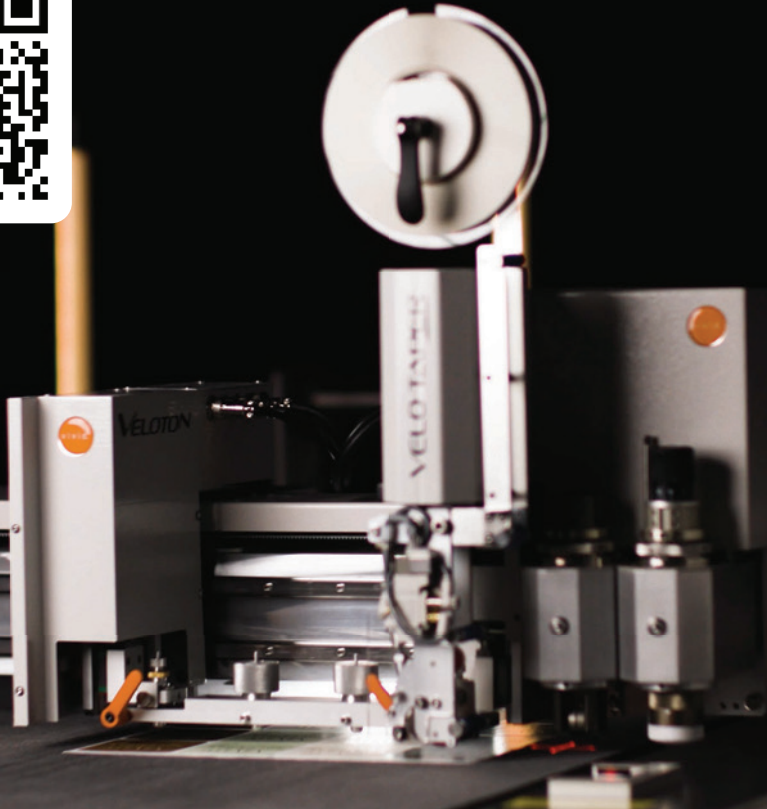
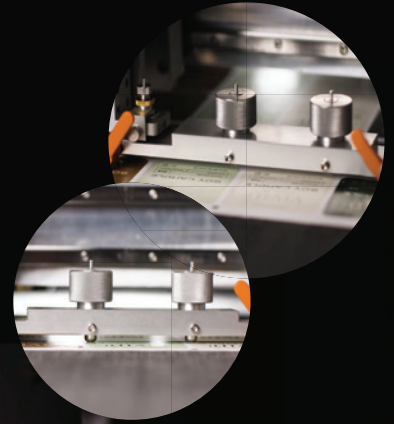
The XpertJet C641SR Pro integrates a drag knife cutting head for precise contour and through cutting. Two adjustable pressure arms can accommodate various media width ranges. A built in grit roller ensures accurate media transport and alignment.

[lawrenceh@graphtecgb.co.uk](mailto:lawrenceh@graphtecgb.co.uk)  
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# Keep it simple

**Martin Christie** explores the basics of print-on-demand, from paper sizes and measurement systems to colour theory and calibration, providing a practical guide for those new to the industry.

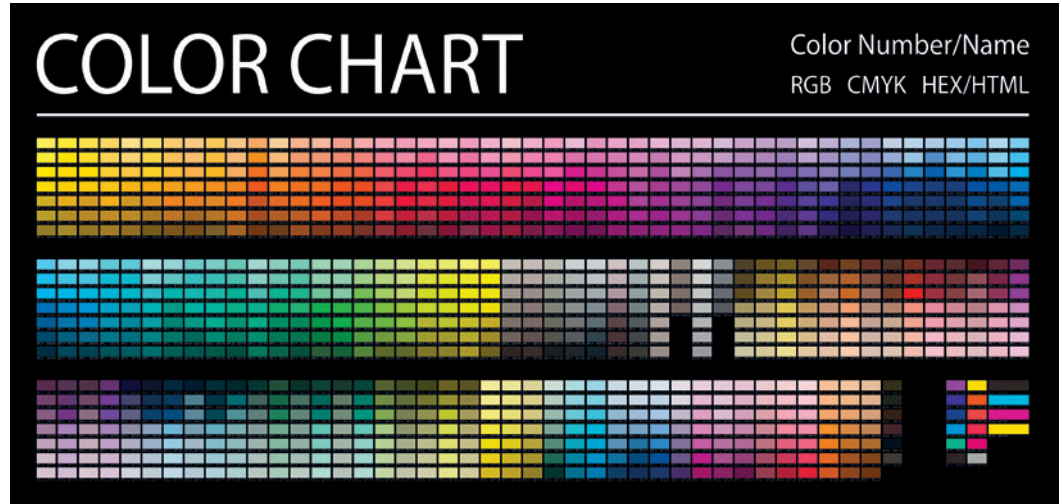
I've sent a good deal of the last few columns in the world of Artificial Intelligence, and its consequences for the working environment. So I thought I would try to avoid referring to it this month, apart from in that last sentence. Instead, I will look at things that are very much real and practical, many of which we take for granted in the print world but which are essential to understand to tackle the digital world and abandon all human calculations to the computer.

I'm very aware that while print-on-demand is one of the more traditional trades, many people will have joined the workforce in recent years without an apprenticeship in the paper and from a background that is much more digital-based. As a result, it's worth going through the basics to appreciate how one transfers to the other.

We tend to accept A-sizes for sheets of paper as a matter of course, but that hasn't always been the case, and North America still uses inches, which is why printer dialogue boxes default to letter and other redundant dimensions not used in Europe. It's also why large format machines still come in simple increments of feet rather than more obscure millimetres.

Napoleon is often credited with having a hand in the introduction of the metric system of measurement, but that is no more accurate than Ridley Scott's portrayal of him leading a cavalry charge at the Battle of Waterloo when he was actually in an inn down the road.

Standardisation of sizes, as



well as weights and distances, was essential from the early days; otherwise, the exchange of trade was impossible. There had to be recognised values for equivalent goods and monies. In fact, without a standard scale of time and distance you couldn't even arrange a meeting to trade at all.

Standard paper sizes were just a small part of this, but a very practical one as it meant an efficient use of an expensive resource. Print machines could be built to specific dimensions, and enlargements or reductions made to simple equations. It may not seem so if you are using irregular percentages to copy originals, but the A standard has its own logic. A0 is actually a square metre in surface area, and an A1 is an A0 cut in half just once to create two equal pieces. An A4 is the same sheet chopped four times to create 16 clones, and so on. It's simple when you work it out that way: ignore the often confusing dimensions and accept that the longest side of an A4 is the same as the shortest side of an A3 and so on. That way, you know that an A5 card fits perfectly on a folded piece of A4 and that it also conveniently slides into an A5 envelope.

Americans may not accept the standard, but the Chinese do. That's a fairly big chunk of humanity working on the same hymn sheet. Having a standard scale of sizes also means you can have a standard and easy to calculate scale of pricing. It's not perfect because, of course, customers don't always want standard sizes, but it does give an approximate guide to cost, and when complimentary things like envelopes and frames are also general in standard sizes, it makes sense.

Having a standard size to print also makes

it easier to work out the shape of an original image — the real dimensions rather than the ideal ones — which has become more difficult in digital days. When it was just a hard copy you could see the original was square so would have white spaces.

With pixels it's a bit more elusive to work out the relationship between width and height. It doesn't help that customers get confused as to which is which and, therefore, what size they really want. This relationship is often called the Aspect Ratio, but it's nothing more complicated than the fixed dimensions, so if you change them, you will alter the shape of the output. Keeping the same ratio, you may need to reduce or enlarge proportionally to fit the paper or crop parts that are not needed for print. It's the same old reproduction issue, but working with pixels, you can drastically transform the shape and perspective of the original if you are not careful, so it can be a bit of a minefield.

Photoshop is a great aid in that it faithfully displays a digital file to the exact pixel dimensions. So you see what you have got. Unlike other programs, the PS workspace is pixel-dependent, so if you have a 72ppi file, that's what it will show you, pixel for pixel. It does mean that if you import another image with a slightly different number of pixels, it will be a different size, smaller or large depending on the content. So it's always important to check, especially because the customer won't have.

The reason we get lots of variation in sizes is simply because customers are no longer working on A4 sheets of paper or pads of regular dimensions. Screens of phones and





tablets all have different ratios between the top and the sizes, so it's not surprising they have very little understanding of shape, let alone resolution.

The latter determines to some degree how large you can go in terms of print — one of the most common questions asked. But it's by no means a hard and fast answer; clarity and appearance are far more subjective facts than stark mathematics. All picture files — whether taken on camera, phone or downloaded from the internet, even scanned at high resolution — are dependent on the number of pixels captured. However, the quality of those pixels, not the quantity, is the important factor.

An image may have a relatively small pixel count yet still be quite acceptable at a certain size. The pictures on a cinema screen or a widescreen television are not actually high resolution, but then you are viewing from a distance rather than having your nose up against it. It's very much a human eye judgement, balanced alongside the context where it will be used, that's why any automated system for checking a file's integrity will always be flawed. It can tell you how big it is, but not how good it is.

While the 300ppi rule is the standard guideline for printing around A4 size, especially if text is involved, at large sizes, 200 or even 100ppi can be acceptable as long as the source has enough pixel information.

As most phone cameras now shoot images of several thousand ppi there's usually enough for a decent print as long as the customer hasn't downsized it to a ridiculously small size. Also, phones are able to capture a variety of perspectives, so the file may not always fit the more standard 3:4 ratio, which is near enough to an A-size print, or fit a standard frame if it is to be placed neatly in one.

The other elephant in the room — and

it's a big one — is colour, of course. When dealing with a hard copy original, there was a real colour you could see, even if you couldn't always replicate it accurately. With a digital file, however, created, the only relative colour is buried in the complex formula embedded in it on its creation. The more this has been done by purely automatic processors, whether via camera lenses, scanners, or designers who think they know what they are doing, the more room there is for error.

As an old Epson engineer once said to me in the early days of my large format journey, 'When you begin to understand what can go wrong, it's amazing anything comes out at all, let alone the right colour!' It was back then I was introduced to the concept of metamerism. This is a big word for a very simple physical fact which we all actually know, but rarely take account of. It's how colours look different in alternative lighting conditions — whether dawn or dusk, soft golden candlelight or bright neon fluorescents.

We see the light that falls upon the surface it reflects from. The colour of the object hasn't changed. A fire engine is still red even if, after dark, under street lights, it looks orange.

So obviously, things will look different printed on any paper compared to how they appear on a backlit screen, but there is much more to that than illumination, especially in attempting to match the wide gamut of red, green and blue rainbow selection, with the much more limited magenta, cyan, yellow and back of ink and toner.

In the early days of the internet, there was an attempt to standardise colour with a slightly reduced sRGB option — you can find it in Web Colours in Photoshop as a reference. And while that may work for websites so we are all looking at more or less the same thing, it's no different

from looking at someone else's television screen. The colours never quite match.

Without delving too much into the black art of calibration, there is one simple thing you can do to close the gap between what you see on the screen and what you can print. After all, the problem is usually a colour the customer has chosen that doesn't match what comes out, and it's no good to debate Pantone colours and hex numbers because if the printer can't print it, no amount of magic will make it change its mind.

If you take a decent colour chart with the widest range of colours and print it on whatever printer, and with standard settings, that will give you a good guide to the possible. You can even give a copy to a particularly fussy customer to take away to his home or work environment to compare and decide which particular shade of beige is acceptable. It will save a lot of time trying to do anything with printer settings or altering the colour hue in the file in pre-print.

I learned early that you can go around in circles trying to please a client and end up with something not too far from where you started.

The colour chart will contain the RGB and CMYK values of all of the colours, so you can refer to any particular one. Frequently, the difference between one and another is only a matter of density, which is crucial when laying down printed colour, and obviously less so with projected light.

Keeping it simple is the key. Customers don't want complicated solutions, and you can't afford to indulge them, so the easier you can make the whole process, the better. After, all we are print on demand, even if those demands are sometimes beyond what is possible. At least we can show what can be done, and at what price, and give the customer the choice.

# The Printing Charity first Director of Services



The Printing Charity has appointed Peter Ashcroft to the newly created position of Director of Services. The introduction of this role means that for the first time all the charity's welfare activities are combined into one team, covering the charity's free, confidential helpline, currently available to over 31,000 employees in almost 350 companies; financial assistance for those on low incomes or those

struggling to cover unexpected or unaffordable one off costs; and the charity's Almshouses for those retired from a career in our sector.

Prior to the Printing Charity, Pete worked for the Royal Air Force Benevolent Fund as Head of Community Welfare Programmes, responsible for the delivery of a suite of welfare services including its relationship, counselling and welfare casework services; its Airplay youth work programme; and a community engagement and social inclusion programme.

Printing Charity CEO Neil Lovell said: "I'm very pleased to welcome Pete to the Printing Charity. As the charity approaches its 200th anniversary in 2027, we are looking at how our welfare support and assistance can evolve to be fit for now and in the future. Pete's appointment will ensure we can be there for people whenever we are needed, in ways that are aligned with the evolving needs of the print industry and allied trades."

[www.theprintingcharity.org.uk](http://www.theprintingcharity.org.uk)

## SIMON COOPER IS NOW MD OF ONLINEPRINTERS AND SOLOPRESS



The Onlineprinters Group is taking the next step in its international strategic realignment by appointing Simon Cooper as Managing Director of Onlineprinters' and Solopress' online business. Cooper has been Managing Director of Solopress, the online printing company and part of the Onlineprinters Group, since 2019. In his new role he will manage both businesses within the Onlineprinters Group.

### EVEN CLOSER TO THE CUSTOMER

'With this realigned joint focus, Onlineprinters and Solopress are in a much better position to conquer the European market. I am very pleased to be able to take both companies forward together and further develop our brands in the face of tough competition,' emphasises Cooper. 'We will continue to produce locally in Germany, the UK and Spain in order to be as close to our customers as possible.'

### UNIFIED VISION

With this realignment of the C-level management team, the Onlineprinters Group is strengthening its position in the European market by integrating its successful online business models, leveraging existing synergies even more efficiently, and strategically boosting its international growth. Esben Mols Kabell, Managing Director of the Scandinavian Print Group (SPG), will therefore continue to manage the business in Scandinavia and in particular drive forward group's M&A activities. The international management board thus consists of Simon Cooper (online business of the Onlineprinters and Solopress brands), Esben Mols Kabell (SPG and M&A), Tobias Volgmann (Group CFO) and Sascha Krines (Group CEO), who will continue to drive forward the group's strategic development and in particular its focus on data and tech.

### INVESTMENT IN AI AND TECHNOLOGY

Sascha Krines, Group CEO, sees great potential for growth through an intensified networking within the Onlineprinters Group: 'We want to share our knowledge and utilise important developments in the field of software technology jointly and in a resource efficient manner. By integrating ground breaking innovations such as artificial intelligence (AI), we want to stay ahead of the competition and further optimise the customer experience.'

[www.solopress.com](http://www.solopress.com)

## STATIONERS' COMPANY ELECT NEW MASTER 2024/2025



A former soldier, diplomat and senior executive of De La Rue PLC, the banknote printer, has been elected as Master of the Worshipful Company of Stationers and Newspaper Makers.

Paul Wilson was born in London and educated there and at North Sydney Boys High School in Australia. Enlisting in the British army in 1975, he served in Cyprus, Northern Ireland, the British Army of the Rhine and BRIXMIS, the British Commander-in-Chief's mission to the Soviet Forces in Germany, where he acted as an interpreter in Russian and German.

Transferring to the Foreign and Commonwealth Office in 1986, he was appointed desk officer for Eastern Europe and Southern Africa and then was seconded to the Home Office for 18 months. In 1991 Paul was appointed First Secretary (Political) at the British High Commission, Islamabad, Pakistan where, among other duties, he monitored developments in Afghanistan. In 1992 he was a member of the Foreign Office mission to establish diplomatic relations with the new Mujahideen government in Kabul.

In 1994, following the end of his posting to Islamabad and his return to London, Paul left the Foreign Office to join De La Rue PLC, initially to act as its sales representative to the former Soviet republics of Central Asia. In 2000 he was appointed Sales Director of the company's banknote division, responsible for sales and relationships with central banks around the world. In this role company business took him on frequent business trips to Africa, the Middle East, Central and Southern Asia and Central and Eastern Europe. In 2003 Paul was appointed Managing Director of De La Rue Identity Systems and over the next four years was responsible for strengthening the business and developing products which led subsequently to the award of the UK government's biometric passport contract, establishing De La Rue as the leading commercial passport printer in the world at that time. In 2007 Paul handed over the passport business to establish the position of De La Rue's Director of Government Relations, responsible for relationships with ministers and civil servants in Whitehall and MPs in Westminster. In 2015, he retired from De La Rue.

When not engaged on Stationers' Company activities, Paul spends most of his time writing and has had two books published on monetary history. He is married to Alison, a former officer in the army, whom he met on the village green at Ampport, Hampshire, close to their current home. They have one son, Alex, an economics undergraduate who takes some satisfaction in correcting his father's shaky understanding of that subject.

[www.stationers.org](http://www.stationers.org)



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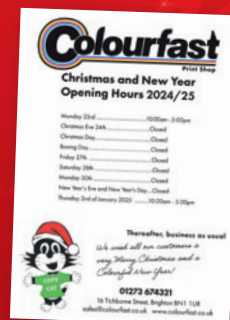
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## COUNTDOWN TO CHRISTMAS

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Over the next three months we will be sharing our print trade suppliers recommendations on these pages and you are invited to join in the spirit with your Christmas pressie tips.



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# Bakers donates £1/2million to local charities

Since moving to Brentwood in 2011, Bakers has been making regular donations to local charities and good causes.

With the launch of the Bakers Foundation in 2023 their commitment to support the local community has been elevated to the extent that they have now donated over £1/2 million to good causes,

Steve Baker, Managing Director, said, "I'm immensely proud that we are in a position to be able to continually support charities in our community. It's really important to me that the legacy of the Bakers Foundation will continue to do good for as long as the company maintains success."

Kirsty Dailly, PR & Marketing Manager, added, "It's always such an amazing feeling to be able to provide donations to charities we have supported for many years, and to continue to build our relationships with their teams. It's also a privilege to hear from new charities that can benefit from the Bakers Foundation."

Here are details of who Bakers Foundation has supported this summer.

## SNAP

Thank you once again for your generous support of SIBS4FUN, everyone at SNAP is hugely appreciative of your continuing support of our work. With your help, we were able provide another special week and the children absolutely loved the tattoos — as usual!

## WIPE AWAY THOSE TEARS

Thanks to donations from the Bakers Foundation, Wipe Away Those Tears were able to fund a course of physiotherapy for Finley at a cost of £1,000. — Gail O'Shea, Trustee at Wipe Away Those Tears.

## KIDS INSPIRE



Kids Inspire is an Essex based children's mental health charity supporting children, young people and their families who are experiencing anxiety, depression, trauma, self harm, and other worries. Paula Ashfield, Head of Fundraising at Kids Inspire.

## HOPEFIELD ANIMAL SANCTUARY

We are the largest sanctuary in Essex and have been rescuing animals since 1983. We offer a home to any breed, providing a lifetime of love, care and security for abused, abandoned and neglected animals. We are currently home to over 600 residents across 100 different species.

## CHALLENGING MND



We have financed three pan Essex Nurses who will shadow families from diagnosis in hospital and at regular intervals at home to ensure that their needs as a family are met. This is a support which the MND community locally have been asking for as coordinating 6-8 specialities from the hospital/social care and in the third sector is pretty challenging for anyone living with MND.

## POD CHILDREN'S CHARITY



Thank you very much for so generously funding Pod's visits to the children's wards at Essex hospitals This new donation from Bakers Foundation will fund 60 Pod sessions. at Southend, Newham, Romford, Chelmsford, Whipp's Cross and Harlow hospitals, similar to previous years. Lisa — Lead Health Play Specialist at Southend and Chelmsford.

## YOUNG LIVES VS CANCER

Thank you all for your on-going support with a £2000 donation from the Baker Foundation. This will make an incredible impact! The donation will help to support the costs of families staying at Paul's House, our dedicated "Home from Home" in London. £2000 could cover over one month's stay for a family at Paul's House to save them the time, money and energy expended to travel to London, whilst their child is facing treatment for cancer. Kim Mangelsht, Fundraising and Engagement Manager at Young Lives vs Cancer.

## BRENTWOOD FOODBANK

Brentwood Foodbank, who are part of the Trussell Trust network of food banks, are struggling to keep up with demand and having to buy large quantities of food on a weekly basis. For the financial year ending 30 April 2024 we provided over 130,000 meals to Brentwood residents referred to us by frontline professionals.

## MARILLAC NEUROLOGICAL CARE CENTRE

Baker Labels' generous support will be instrumental in delivering projects which enhance resident comfort, wellbeing, and independence. The Marillac Neurological Care Centre provides specialist care and treatment for 52 residents with complex neurological conditions. Neurological injuries and conditions can have devastating, life long impacts on anyone — it only takes a few seconds for a life to be completely knocked off course.

## BILLERICAY FOODBANK



One family we have helped this week gave us this feedback "Dear all at Billericay Foodbank, I would like to thank you all from the bottom of my heart. Last night was the first night I have slept all the way through without my stomach growling, [www.bakerlabels.co.uk](http://www.bakerlabels.co.uk)



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# Ensocoat celebrating 60 years of luxury packaging

**Premier, one of the UK's leading suppliers of graphical and carton board material, are celebrating six decades of Stora Enso's excellent Ensocoat brand of graphical and packaging boards.**

Ensocoat was first produced sixty years ago by Stora Enso at the Imatra Mill in Eastern Finland. Throughout the years this luxury solid bleached sulphate (SBS) board has been consistently developed and enhanced, earning a global reputation as a world class luxury packaging and graphical board.

Ensocoat is a coated SBS board that features a multi-layered, fibre structure of chemical pulp for extra stiffness and strength; it's this structure that allows Ensocoat to withstand the most demanding finishing processes. Ensocoat delivers



an unbeatable, aesthetic, visual quality combined with a smooth, luxury feel; truly enhancing a brand's representation. For decades, printers have chosen this reliable material for its superior performance in folded structures and its surface smoothness for superb finishes. Ensocoat is

manufactured using renewable fibres from sustainably managed forests and bio-energy, unboxing a wealth of sustainability benefits for printers, packaging converters and brand owners alike.

Chris Bosworth, Sales Director of Premier's Board division comments "Congratulations to

all our friends at Stora Enso, on 60 years with a market leading brand. Ensocoat is high quality SBS board that offers versatility in a number of luxury packaging and graphical applications. It forms an integral part of our product portfolio at Premier."

The packaging you create epitomises your brand, and with Ensocoat by Stora Enso, presenting an outstanding product is effortless. For graphical end uses, Ensocoat comes with an EU Ecolabel Certificate option, showing that it fulfils the European Commission's sustainability criteria for graphic paper. An increasing number of leading cosmetic and luxury brands are choosing Ensocoat for their packaging to meet their highest quality requirements.

[www.paper.co.uk](http://www.paper.co.uk)

# Fedrigoni excellent sustainability

**Fedrigoni is confirmed in the elite of companies recognised for its strong commitment to sustainability: for the third year running, in fact, the Group has been awarded the platinum medal by Ecovadis, placing it in the top 1% of companies for ESG performance, worldwide and in the industry itself, and improving its score to 90/100. The platinum medal is the highest rating awarded by Ecovadis, the international ESG rating agency that each year examines tens of thousands of companies of all sizes and from all manufacturing sectors around the world, assessing their operations and management systems in terms of environmental care and social responsibility.**

"This result is an important incentive to continue to strive for excellence, together with our stakeholders and customers," comments Marco Nespolo, the Group's CEO. "We are seriously committed every day and in all branches to achieving our ESG 2030 objectives, in a path of constant improvement guided also by the feedback we receive through assessments such as that of Ecovadis, which allow us to implement corrective actions from year to year, improving from one assessment to the next until we reach, in just five years, results of which we can really be proud".

Fedrigoni is among the world's leading players in premium labels and self-adhesive materials, special papers for luxury packaging and other creative solutions, and RFID and



connected solutions. This high score, 90/100, derives from performance in the "Environment" category and improvement in the "Sustainable Procurement" category, so much so that Ecovadis is developing a case study on Fedrigoni's own supply chain, so that it can serve as an example to other companies. In addition, in 2024 Fedrigoni was confirmed as the leader in the "Carbon Management" category, among the companies with the best management system for climate change issues, with ambitious decarbonisation objectives set on a scientific basis.

Fedrigoni's entire growth strategy is permeated by a constant commitment to sustainability issues, where one of the biggest challenges is the energy transition, where the Group aims to achieve carbon neutrality by 2050. The multinational company's approach, called "Making Progress", provides a roadmap of targets to be reached by 2030, tracking

all progress in a rigorous, transparent and measurable way: from a 30% reduction in CO<sub>2</sub> emissions (a target endorsed by SBTi), to water consumption (which is to be reduced by 10% in terms of withdrawal, returning 95% of it clean to the environment), from waste management with a view to full circularity (zero waste sent to landfill) to a product offering of 100% Aticelca-certified recyclable special papers and self-adhesive materials suitable for recycling or reuse that are Recyclclass certified.

In the social sphere, the company is committed to creating an increasingly safe and inclusive working environment: priorities include accident prevention (in 2023 at Group level the accident frequency index fell by 17.7%, from 13.3 to 11), reducing the gender gap (to reach 35% of managerial positions occupied by women) and promoting an inclusive and learning environment for the company's 6000 people. Fedrigoni's commitment to its people and the local communities in the places where the company operates also includes tangible actions on the issues of biodiversity and human rights. Ecovadis' Platinum medal is not the only recognition in the ESG sphere received by Fedrigoni, which has been included by S&P Global in the Sustainability Yearbook 2024, where it ranks only 8% of the more than 9,400 companies assessed in the Corporate Sustainability Assessment 2023.

[www.fedrigoni.com](http://www.fedrigoni.com)





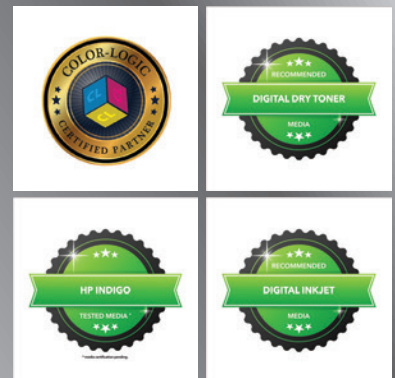
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# The Print Show first cuts

Mimaki's exclusive distributor for the UK and Ireland, Hybrid Services, has announced the launch of four new printers to the sign and graphics, industrial and textile markets.



The Mimaki CJV200 Series, a range of roll to roll print and cut solvent machines, and the Mimaki TS330-3200DS, a direct and transfer sublimation printer, were both demonstrated for the first time in Europe on Hybrid's stand at The Print Show. These two technologies, alongside an entry level flatbed UV printer, the JFX200-1213 EX, and Mimaki's latest direct to film (DTF) solution, the TxF300-1600, will be commercially available in Europe towards the end of 2024, and have been developed with new features, print formats and higher speeds to support customers ready to expand and futureproof their business.

"We're privileged to be hosting the European launch of both the new Mimaki CJV200 Series and the TS330-3200DS at a UK exhibition," said Hybrid Services' Sales Director Andy Gregory. "These new products will be valuable additions to the Mimaki line-up and bring tangible benefits to our customers."

"At Mimaki, we are committed to driving innovation that meets the evolving needs of our customers and also anticipates future trends in the printing industry," comments Arjen Evertse,



Andrew Edwards, Partner Sales Manager (Sign & Graphics)



Mimaki CJV 200-160

General Manager Sales at Mimaki Europe. "These four new printers were created to offer the industry new ways to expand and diversify print businesses with the confidence a high quality, highly efficient Mimaki solution provides.

"Meeting various different challenges across the markets we serve, the CJV200 Series and the JFX200-1213 EX offer a stepping stone to businesses entering the sign graphic market, bolstering their production capabilities or looking to add new large format applications to their offering. The new TS330-3200DS and TxF300-1600 provide the flexibility, quality and productivity customers need to attract new business across the textile sector, enabling them to expand their application portfolios or seamlessly sidestep into new markets.

"We are confident that the availability of all four of these new technologies later this year will be highly anticipated by printers across the industry who are looking to take their businesses to the next level, whether that be in productivity, capacity, or application range."

## CJV200 SERIES: SIMPLICITY AND STABILITY

Using the same print engine as the 330 Series high production models, the CJV200 Series is Mimaki's new range of entry level solvent integrated printer/

cutters. Designed to be more accessible for printers of varying levels of experience to operate and maintain, the model is equipped with several features to improve ease of use. These include an "ink saving function" that reduces ink consumption, a quicker print-head cleaning time and Mimaki's Dot Adjustment System (DAS), which automatically completes bi-directional print and media feed adjustments, simplifying media changes and reducing operator errors.

With a high practical print speed of 17sq m/h, the CJV200 boasts one of the highest productivity levels for an entry level printer and is able to handle seasonal variations in output volume. For improved efficiency and stability, the printer is equipped with Mimaki's Core Technologies, including Mimaki Advanced Pass System (MAPS4) to reduce banding and uneven colours, as well as the Nozzle Recovery System (NRS) to minimise downtime.

The CJV200 Series uses Mimaki's new SS22 solvent ink, which will be released alongside the printer. This safety conscious ink does not contain increasingly regulated ingredients such as GBL. Building on the success of the SS21 ink, it has achieved the industry's highest level of outdoor weather resistance and comes in an environmentally friendly paper cartridge.





Mimaki TS330-3200DS

### TS330-3200DS: VERSATILITY FOR SOFT SIGNAGE AND HOME TEXTILES

The TS330-3200DS is a 3.2-metre wide hybrid printer, capable of both direct sublimation printing on fabric and sublimation transfer printing on paper. This dual capability allows users to choose the most suitable printing method based on the fabric and the application, making it an excellent choice for both soft signage and home textile markets.

With its increased width and dual modes, the TS330-3200DS supports a wide range of applications. In addition to producing vibrant, large format fabric signs, it can also be used to print interior fabrics like curtains, carpets, and bedding. The hybrid nature of the TS330-3200DS allows seamless switching between direct fabric printing and sublimation transfer printing, which is easily achieved by attaching or removing a platen.

This printer is equipped with Mimaki's latest 330 Series engine and is capable of printing up to 150sq m/h at a print resolution of 600dpi. Whether for short run production or high mix orders, the TS330-3200DS ensures high quality results in a short amount of time, making it a versatile tool for today's fast paced textile industry.

### JFX200-1213EX: HIGH PRODUCTIVITY IN A MORE COMPACT SIZE

The JFX200-1213 EX is an entry level flatbed UV inkjet printer designed to meet the needs of businesses seeking a

mid-size printing solution. With a print area of 1.2m x 1.3m, the printer's size sits between Mimaki's smaller format UJF Series and the larger format JFX Series. Despite being approximately 30% smaller than the popular JFX200-2513 EX model, the JFX200-1213 EX delivers the same superior image quality with resolutions of up to 1,200dpi.

The JFX200-1213 EX can print within international A0 standards, adding to its versatility and making it an ideal solution for industrial customers who do not need to produce larger scale items. It also benefits sign makers with limited installation space, allowing them to effectively produce poster-size graphics

and half-board sign panels.

Offering a maximum print speed of 25sq m/h, the JFX200-1213 EX is also well suited for businesses looking to scale up their production from smaller flatbed printers to a larger machine. Additionally, the JFX200-1213 EX supports six colour ink sets for a wide colour gamut and enhanced image quality.

**TxF300-1600: Higher Productivity in Custom Fashion and Interior Fabrics**

The TxF300-1600, the latest addition to Mimaki's Direct to Film (DTF) line of printers, is designed to meet the growing demand for high productivity custom fashion and interior fabric printing. This latest model increases productivity by an impressive 30% compared to the TxF300-75. With a maximum print width of 1.6 metres, the TxF300-1600 is not only ideal for custom garment printing but also extends its application to larger scale items, interior fabrics and floor mats.

The TxF300-1600 incorporates Mimaki's Core Technologies to ensure stable and uninterrupted operation. Furthermore, the printer uses inks that are OEKO-TEX® ECO-PASSPORT certified, meeting the stringent criteria for chemical safety and environmental responsibility.

In addition to these four new products, Mimaki announced the EMEA launch of the CFX Series, a range of high end flatbed cutting tables previewed during FESPA 2024. Now including a router option, the CFX Series enables precise cutting of commonly used materials within signage, such as acrylic and aluminium composite boards. ■

**For more information on the Mimaki range of printers, visit [www.hybridservices.co.uk](http://www.hybridservices.co.uk)**



Mimaki JFX200-1213 EX

# Psycho Peacock embraces sustainability with Soyang

**Large format specialist graphics supplier Psycho Peacock has revealed how its use of ST-216 R Nightstar and ST-601 R Starlight fabrics from Soyang Europe is allowing the company to offer a more sustainable service to clients across a range of markets. Based in Salford in Greater Manchester, Psycho Peacock has been providing specialist graphics to clients in the retail, events, museums, construction, and visitor attractions sectors for more than 40 years. This offering is expanded further by working with sister company Full Circle Exhibitions & Events, which focuses on event signage and branding knowledge.**

For more than half of its life, Psycho Peacock has been working in partnership with Soyang Europe, drawing on the supplier's extensive knowledge of markets and its far reaching product range to create a wide variety of eye-catching applications.

Psycho Peacock recently expanded this relationship by starting to work with ST-216 R Nightstar and ST-601 R Starlight, both of which are designed to provide customers with a more sustainable offering that they can then pass on to their own clients.

ST-216 R Nightstar is a wrap knitted blackout fabric with textured surface on its front side and black coating on the back. Mainly used for



dye-sublimation printing, the product offers excellent opacity, softness, bending resistance and wrinkle resistance, making it an effective solution for applications such as backdrops, pop-up displays and frame systems.

As for ST-601 R Starlight, this is a coated backlit with woven based fabric featuring a tight textured structure with a coating. This

means the material does not suffer from any light leakage, which, coupled with good wrinkle resistance, makes it a popular solution for light box applications.

While their features differ, something that the two products have in common is that they are both made from recycled PET bottle yarn, offering a significant, environmentally friendly incentive for print companies and their customers.

It was this feature that particularly appealed to Andy McIntyre, General Manager of Psycho Peacock, as it aligns with the company's own core values of sustainability and environmental responsibility.

"Choosing these sustainable materials fits seamlessly with our business goals and values," Andrew said. "Our ESSA accreditation on the exhibition side of the business underscores our commitment to sustainable practices, including the Reconomy sustainability closed loop.

"We didn't adopt sustainability to gain a competitive edge, but it has naturally fortified our market position. Our goal is to lead by example, encouraging the industry to adopt sustainable practices."

Psycho Peacock primarily uses its Durst P5 TEX i-Sub printer to produce work on the two materials. While the company has only been working with these latest introductions from Soyang Europe for a short period of time, Andrew said he is already looking at how the fabrics can help Psycho Peacock move into new markets.

[www.soyang.co.uk](http://www.soyang.co.uk)

## FEDRIGONI'S NEW SYMBOL GIFT CARD BOARD

**Gift and loyalty cards, crafted from renewable FSC virgin fibres for optimal end of life recycling and recovery: Fedrigoni's new Symbol Gift Card Board solution is entirely plastic free, offering a more environmentally friendly alternative to traditional plastic cards.**

Manufactured from 100% renewable fibres and designed to be completely recyclable as backed up by the highest A+ grade of the Aticelca 501 assessment system, Symbol Gift Card Board makes it possible to produce paper gift cards with great visual impact and sharp, eye catching and long lasting details. In addition, the new Gift card solution can be combined beautifully with Fedrigoni's other creative paper ranges allowing complete creative freedom to create more thoughtful and memorable coordinated Gift card carrier solutions.

Finally, it is design engineered specifically for gift card applications, offering the whitest and brightest gift card in the market, as well as high bulk and excellent rigidity and stiffness for strong performance through the supply



chain to the end consumer. And thanks to its exceptional surface finishing offers exceptional performance in terms of printing and converting.

According to various sector studies and in-depth qualitative research carried out by Fedrigoni earlier this year with US consumers, this new Fedrigoni Gift card solution is 100% in line with evolving consumer attitudes and behaviours. Today's consumers are moving towards a more conscious notion of luxury that favours social and environmental values. With its intrinsic flexibility, a sustainable gift card made from cellulose is well suited to

this context, offering a practical gift that is environmentally friendly and minimises the wastefulness of an unwanted gift, as it can be thoughtfully chosen to match the recipient's lifestyle and preferences.

The move to paper gift card not only represents a step forward in environmental awareness, but also fully represents the group's on-going commitment to continuous research and product innovation, in line with growing consumer awareness of sustainability issues,' says Celine Bertuzzi, Marketing Director Fedrigoni Special Papers. With these new all paper solutions, we want to help drive the retail industry towards more conscious practices by providing brands with an alternative solution to plastic that maintains optimal printing and converting performance'. In a world where unboxing often overshadows the gift itself, our 100 per cent paper materials bring the focus back to what really matters: conscious gift-giving and moments of authentic exchange'.

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# AM Labels wins Afnia Outstanding Achievement Award

**AM Labels Limited (AML) received the Outstanding Achievement Award, from Afnia, for their excellent hardware sales performance.**

AML earned the distinction of selling the very first Afnia X350 digital roll to roll label press and the D.P.R. SrL Taurus Laser Finisher in the UK. The team was presented with the award at the two day dealer conference, hosted by Afnia and D.P.R. SrL in Milan.

Michael Nette, EMEA, Senior Sales Manager, Afnia, presented the award to Brendon Bass, Sales and Marketing Manager, and James Kendall, Senior Technical Engineer from AM Labels Limited and said: "This is a superb achievement by the team in the UK. They have the great combination of sales, marketing and technical expertise and experience and are genuinely excellent partners. It is an award well deserved by the team."

Brendon Bass, AML Sales and Marketing

Manager, highlighted the significance of the award: "We were the first reseller in the UK to debut the new Afnia X350 digital roll to roll label press and D.P.R. Taurus Digital Laser Label Finisher. Designed to work seamlessly together, the pairing makes cutting and finishing labels extremely efficient. They provide the ideal solution for businesses with high volume labelling and packaging requirements. With the innovative Memjet DuraFlex technology, the Afnia X350, and the D.P.R. Taurus Laser Finisher deliver vibrant and professional results, while also offering user friendly, fast and consistent print results, all able to be created in-house."

AM Labels has expanded its business operation through engineering excellence and innovation and the Afnia X350 digital roll to roll press is a game changer. The efficiency, high quality print and a speed of up to 45 metres per



From left: Michael Nette, EMEA, Senior Sales Manager, Afnia; James Kendall, Senior Technical Engineer, AM Labels Ltd; Brendon Bass, Sales and Marketing Manager, AM Labels Ltd; Mitch Ackmann, CEO, Afnia USA

minute, with a roll width of 350 mm as well as a larger roll diameter of 350 mm, provides up to 500 metres of label stock on a roll or up to 1,000 metres of flexible packaging. Ideal for all food, beverage and chemical firms the X350 bridges a substantial gap in the market without an extravagant price tag.

For more information about AM Labels Limited please call the sales team on 01536 414222 or email: [sales@amlabels.co.uk](mailto:sales@amlabels.co.uk)  
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## "PROFIT WITH PRINT & CUT" EVENT SHOWCASED MIMAKI'S LATEST INNOVATIONS



Mimaki technology was on display at the recent "Profit with Print & Cut" event. Hosted by Hybrid Services, the event showcased the latest advancements in wide format printing and cutting technology.

At the centre of the event was the recently launched Mimaki UJV100-160Plus UV printer, a cutting edge solution designed to meet the diverse needs of modern print businesses. Accompanied by the Mimaki CG-130AR cutting plotter, a workflow demo highlighted the substantial productivity gains achievable with a separate wide format printer and vinyl cutter.

The Mimaki UJV100-160Plus UV printer is currently available for just £12,995 with a three year warranty. Featuring

low energy consumption, thanks to advanced UV-LED technology, the UJV not only reduces operational costs but also aligns with eco-friendly practices. The printer's improved productivity, capable of handling diverse print jobs swiftly, ensures faster turnaround times and increased output. Furthermore, the UJV100-160Plus supports a broad spectrum of applications, from printing to creative substrates to creating stickers and decals when combined with the CG-130AR cutting plotter, offering unparalleled versatility. The printer's new ink saving feature further enhances profitability by reducing material costs, making it an ideal choice for businesses aiming to optimise their print productivity.  
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## Wrexham AFC PressOn and off the pitch with new and sustainable stadium wraps

**As Wrexham AFC's Global Technology partner, the football club has worked with long term HP customer, PressOn, one of the UK's leading large format print firms, for the design and installation of new graphics within the STōK Cae Ras football stadium.**

With a portfolio including a HP Latex 3600 and HP Latex R2000, PressOn are experts when it comes to producing high quality digital prints for both outdoor and indoor settings.

The job required custom made wraps to be designed, developed, and installed for a variety of spaces within Wrexham AFC's stadium, including the corridors leading to the player dressing rooms – which was no match for the Kent based company who are vastly experienced in printing for diverse surfaces and challenging environments.

The designs created had to highlight the legacy, achievement and history of the Football Club to every player who will walk through the corridors over the next few years– as Wrexham seek to continue their journey climbing the divisions.

Working in conjunction with the HP teams, PressOn were tasked with developing a vibrant design spanning several areas within the lower Wrexham Lager Stand and, more importantly, a design that spans into a new, exciting era for Wrexham AFC, as the club continues their trajectory in improving both on and off the pitch. Club branding, and some much needed colour were absolute essentials, all strategically chosen to boost player morale and create a

powerful pre-game atmosphere that ignites their competitive spirit.

The HP Latex 3600, and Latex R2000 guarantees robust quality large format printing at every speed for dedicated application production. With such versatility set ups offering premium indoor and outdoor prints, and roll widths ranging up to 3.2m, it's no surprise that PressOn has invested in these products for a number of years now.

Moreover, HP Latex inks are amongst the most environmentally friendly in printing. With the investment in HP Latex printing technology, the designs are water based and provide a sustainable printing method when compared to typical UV and solvent based print technologies. Unlike typical UV and solvents, HP Latex inks emit no odours and eliminate exposure to chemicals from reactive monomers and ozone generation.

This all aligns to HP's, PressOn's and Wrexham AFC's long term sustainability objectives. In 2021, Wrexham AFC co-owners, Rob McElhenney and Ryan Reynolds, outlined in a mission statement their commitment, "to a more ecologically sustainable version of the club and stadium."

Wrexham AFC Executive Director Humphrey Ker said, "We're thrilled with the design that has been printed across the corridors and player tunnel within the STōK Cae Ras. Not only is the finished piece visibly bold and impressive, but with its eco credentials this work underlines Wrexham AFC's commitment to enhance the

stadium in a more sustainable manner.

"The latest designs embody our well stated ambitions, within the Club's mission statement, of matching progress on the pitch with the progression we have made on it. As we look to continue climbing the footballing pyramid, projects like this with HP and PressOn help us to elevate the stadium in parallel and transform these spaces through innovative design with HP Latex technology."

"We have a vast amount of experience in using HP Latex technology having invested in our first latex printer in 2008 – now we are 100% HP Latex printers." Andy Wilson, Managing Director of PressOn. "The sustainable inks, which are water based, cooperate well with the materials we use. This project was for installation onto walls within corridors. From the submission of artwork to the required installation date, we had a small production window and we had no qualms in meeting the deadline, which other print technologies would not have been suitable for due to the confined spaces and odours the print would have emitted".

With projects like the Wrexham AFC stadium designs, HP and PressOn continue to push the boundaries and capabilities within print technology. This is amidst the continued investment, research, and development into water-based print technology leveraged by the HP Latex portfolio.

**To learn more about HP Latex printing technology, visit [www.hp.com/gb-en/printers/large-format/latex-printers.html](http://www.hp.com/gb-en/printers/large-format/latex-printers.html)**





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# Something to share?

## ACROSS THE POND

Why don't mountaineers like late September? Because it is fall. Please excuse the Americanisms.

Why did Humpty Dumpty have a great fall? To make up for his miserable summer.

Why did the boy keep tripping on September 22? Because it was the beginning of fall.

Why did the lions get up and leave in September? Because pride goes before a fall.

## A NUCLEAR PHYSICIST IS DRINKING AT OKTOBERFEST...

He approaches the bar to and calls over a barman. The barman asks what he would like, and the physicist raises one finger and says, "Ein Stein".

## HOW DO YOU GET TO OKTOBERFEST?

Follow the lederhosen.

## OKTOBERFEST

A man walks into a bar and orders a beer. "Ah, October! Almost time for Halloween. This season reminds me of how I met my wife. I went to a costume party and saw her across the room. Standing there tall and gorgeous next to her friend. They'd come to the party together dressed as the number ten," he tells the bartender. "That's when I knew, she was the one."

## OCTOBER JIBES

October 10th was such a great day. 10/10

I can't believe people are letting fireworks off in October! It's scared the dog so badly he's knocked the Christmas tree over.

Apparently, I was supposed to wait until October 31st to dress up like a ghost. Guess I spook too soon.

It's October 1st and we all know what that means to stores around the world. "It's beginning to look a lot like Christmas..."

## GHOULISH VAMPIRE BEER

Three vampires went into a bar and sat down. The barmaid came over to take their orders. "And what would you, er, gentlemen like tonight?"

The first vampire said, "I'll have a mug of blood." The second vampire said, "I'll have a mug of blood." The third vampire shook his head at his companions and said, "I will have a glass of plasma."

The barmaid wrote down each order, went to the bar and called to the bartender, "Two bloods and a blood light."

## CHEERS M'DEARS

There's a big conference of beer producers. At the end of the day, the Presidents of all the beer companies decide to have a drink in a bar.

The President of 'Budweiser' orders a Bud, the President of 'Miller' orders a Miller Lite, Adolph Coors orders a Coors, and the list goes on.

Then the waitress asks Arthur Guinness what he wants to drink, and much to everybody's amazement, Mr. Guinness orders a Coke.

"Why don't you order a Guinness?" his colleagues ask.

"Naah. If you guys won't drink beer, then neither will I."

## HALLOWEEN HOWLERS

What's the safest way to pay for stuff when buying from creatures on the dark web?

Always use cryptocurrency.

What happened to the cannibal who showed up late to Halloween dinner? They gave him the cold shoulder.

What did the parent say to the baby ghost? Don't spook until you're spoken too.

What are two freshly married spiders called? Newly webbed.

Why did the ghost go to the bar? To get sheet faced.

What is it like to be friends with a vampire? It's

a pain in the neck.

Why hasn't anyone ever seen ghost poop? Because it's invisible.

Why did the monster go inside the bar? For the boos.

What health insurance do Halloween creatures use? Medi-scare.

What do you call it when a vampire has a serious problem in his home? It's a grave problem.

Why do skeletons make good comedians? They are two humorous.

Why is the woman afraid of the vampire? Because he is all bite and no bark.

What's the cause of death when the gigantic prize winning pumpkin crushed a man to death? He was gourd to death.

What happens if you combine a vampire and a snowman? You get frostbite.

What do skeletons call a raging fun party? An osteoblast!

Do zombies eat popcorn with their fingers? No, they like to eat the fingers separately.

Do you know what killed the man who had a two ton pumpkin fall on him? He was squashed.

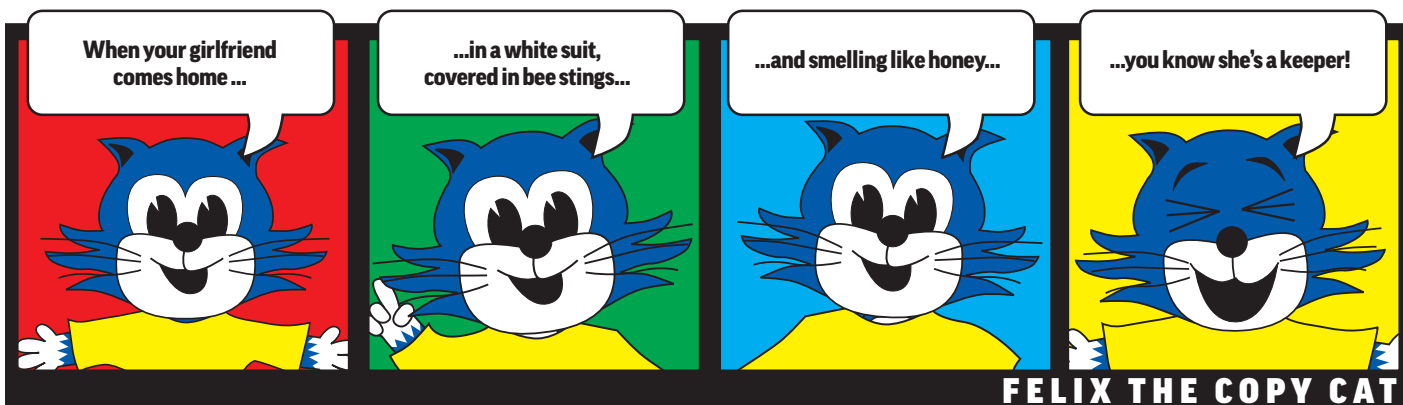
## THE DROWNING VAT

Old man Murphy had worked down at the brewery for years, but one day, he just wasn't paying attention and he tripped on the walkway and fell over into the beer vat and drowned.

The foreman thought it should be his job to inform the widow Murphy of her old man's death. He showed up at the front door and rang the bell. When she came to the door, he said, "I'm sorry to tell you, but poor old Murphy passed away at work today when he fell into the vat and drowned."

She wept and covered her face with her apron and after some time, between sobs, she asked, "Tell me, did he suffer?"

"I don't think so," said the foreman. "He got out three times to go to the toilet."





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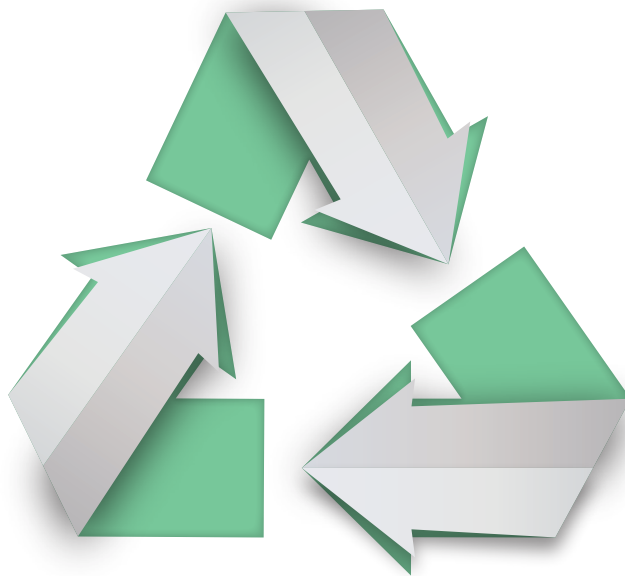
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