

# digitalprinter

Technology and business strategies in digital print

October 2014 Issue 67

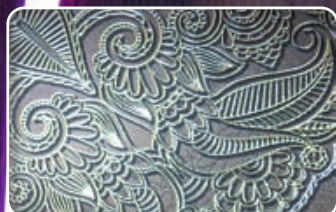
## Digital Printer Awards 2014



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All of them will...

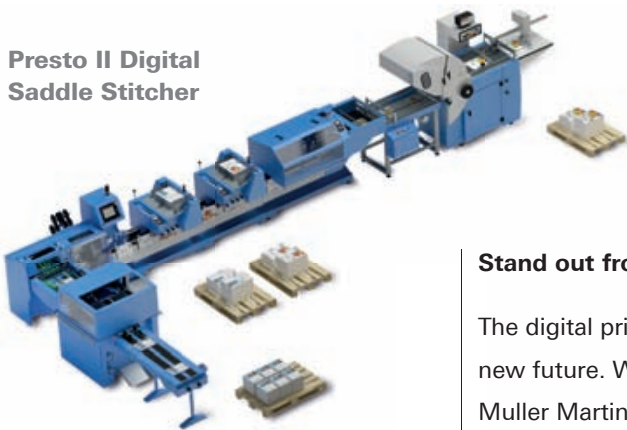
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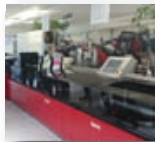


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Alan Chamley appointed independent non-executive director of MBA Group, Pitney Bowes appoints Andrew Ford as Vice President for marketing & communications in Europe and Christine West steps into top customer services role at OKI.

Assuming you looked at the front cover before getting to this page, you won't be surprised to hear that here at *Digital Printer* we had our big annual event recently. The 2014 Digital Printer Awards was one of the best I can remember – a great host in Rugby World Cup winner Will Greenwood, a lovely meal, plentiful wine, and just a fantastic, buoyant atmosphere among the guests; smiling faces everywhere.

Those smiling faces on the front cover belong to (from left) Will

Greenwood, Iain Moring, managing director of Screaming Colour, which added the Supreme Award to awards for Books and Creative Graphic Design on Digital Print, and John Vic of the Supreme Award sponsor, Premier Digital.

Congratulations to every company that was nominated this year; to those who entered but didn't make the cut: keep plugging away; next year could be your year. Enjoy the coverage, which starts on page 51, and the rest of the issue. **Andy Knaggs**

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## Screaming Colour steals the show at the DP Awards

The eighth annual Digital Printer Awards saw Screaming Colour clinch the top prize - the Supreme Award - after its Visions in China submission had triumphed in the Books category. The Supreme Award made it a hat-trick for the Clerkenwell-based company, as a separate entry - Leeds Castle Catering Proposal - won the Creative graphic design on digital print category.

Managing director Iain Moring told *Digital Printer*:

'We were delighted not only to win the two categories but also the Supreme Award. It is fantastic for everyone at Screaming Colour,

and our clients who give us the opportunity to produce innovative and exciting pieces of print.'

The ceremony was held at the



**All the winners of the Digital Printer Awards 2014 take to the stage for one last photo call/**

Will Greenwood was the host, entertaining guests with tales of his rugby days before announcing the 14 category winners and the Supreme Award.

After a two-day judging process, the judges were split on the overall best entry, but chose Screaming Colour's Visions in China because the piece 'demonstrates how far printers can go with digital production technologies: white and metallics and complex finishing'.

**Full coverage of the 2014 Digital Printer Awards begins on page 51.**

London Marriott Hotel, Grosvenor Square, on 2 October, with more than 300 people in attendance. England Rugby World Cup winner

**Delphax Technologies has launched its new elan 500 digital colour print system and announced a first sale of the press, which was to California-based beta tester CompuMail Inc.** The press is described as a robust production class sheet-fed system, offering full colour and 1600 dpi print quality at speeds of up to 500 impressions per minute. 'Elan has enabled us to complete 10,000 letters in just one hour, compared to our current fleet of four machines taking three hours,' said Sam Andreasen of CompuMail.

**KJB UK has installed a range of equipment from Renz UK, including a Punch 500 and a Mobi 500, improving the company's production range and driving new business opportunities.** The Mobi 500 is ideal for binding books and calendars from a minimum 50 mm to a maximum 500 mm working width. The heavy duty Punch 500 has a maximum working width of 500 mm and a 4 mm punching throat. It is ideal for book and calendar work, thick covers, digital stock and photographic paper.

**Direct marketing specialist Arvato Services has improved its performance, introduced innovative services and increased customer loyalty with the installation of a Xeikon 8500 digital press with inline cutting and folding units.** The company had been a sheet-fed only digital printer since adding digital in 2006. The web-fed Xeikon 8500 introduces new possibilities such as scalable print media widths, and the ability to produce leaflets in unconventional formats, as well as letters with folds and coupons.

**Digital Dimensions, a subscription-based online hub designed to help both commercial and in-house printers manage and grow their businesses has been launched by Canon.** The online portal will help printers with expert advice, profiling and planning tools, and mentoring programmes. The hub features content spanning business strategy and planning, selling and marketing digital print, and master classes dedicated to getting the most out of print and workflow technology. Blogs, 'ask the expert' seminars, industry news and community building features will also be available.

**HP is to divide into two new companies, with its printing and personal systems business to operate as HP Inc, while the technology infrastructure, software and services businesses will operate as Hewlett-Packard Enterprise.** Approaching the fourth year of its five-year turnaround plan, the company said it is positioned to accelerate performance, drive sustained growth and demonstrate clear industry leadership in key areas. Each new company will have the independence, focus, financial resources, and flexibility needed to adapt quickly to market and customer dynamics.

**Sign & Digital UK has confirmed that stand bookings for 2015 (NEC, Birmingham on 24 to 26 March 2015) are up by 20% year-on-year, with over 100 exhibitors already confirmed.** Confirmed exhibitors include Agfa Graphics, Blackman & White, Caslon, Colourgen, Friedheim International, HP, Hybrid Services/Mimaki, Inktec/Jetrix, Landor UK, Paperlinx, Resolute DTG, Soyang, and Vivid Laminating Technologies. A greater focus will be given to capitalising on growing industry sectors such as textile printing for interiors, soft signage and POP & POS displays for retail.

**Leeds Die Cutting has expanded its capabilities with a Horizon SPF/FC-200A booklet production line with two 10-station VAC-Turbo 100 PowerCollators, and a Horizon BQ270V single-clamp perfect binder.** The 4500 books per hour SPF/FC-200A was chosen to replace an aging Horizon system, and a second collating tower was needed as the firm is getting more 44-page plus booklets and longer run work. The Horizon BQ270V perfect binder is Leeds' first step into the service, which the company is seeing increasing interest in.

**Business supplies and services provider Irongate Group has turned to Xerox technology and software to support its expansion into emerging markets.** It has installed an iGen 150 press and invested in XMPie software to support the manufacture of niche, highly personalised products such as photo gifts and books, including confectionery photo-gifting. The Xerox Premier Partner has worked with Xerox for more than 20 years - transforming from a copy shop to a large-scale digital manufacturing specialist in the process.



## ProCo installs UK's first HP Indigo 7800 press

Sheffield-based ProCo has installed the UK's first HP Indigo 7800 digital press to explore new market potential for high-end applications and add value to its customers' businesses.

The HP Indigo 7800 offers direct printing on synthetic substrates with One Shot Colour technology, enabling print for high-value applications such as plastic cards, overlays, lenticular applications, point-of-sale and premium postcards. The press supports ElectroInk Digital Matte for spot coating effects on glossy substrates in addition to other special inks, including HP Indigo ElectroInk Invisible Red and Light Black. It also features unique



*ProCo managing director Jon Bailey with the new HP Indigo 7800.*

special effects including raised print, textured effects and digital water marks across thicker substrates of up to 400 gsm.

'Over the last few years, we have invested in the technology and the skillset to deliver automated marketing platforms,

loyalty programmes and data-driven communications as an enabler for print, and as their adoption gains momentum we have a very real need for more print production capabilities,' said Jon Bailey, managing director.

'Not only does the HP Indigo 7800 digital press maintain the highest possible productivity through proven quality, versatility and breakthrough intelligent automation, but its special printing capabilities expand digital applications, enabling us to address new markets.'

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

### **Staff fought to save Venture Banners' headquarters from flood damage in September, after a Saturday morning flash flood in Witham, Essex submerged the production floor in under an hour.**

Every machine suffered from ingress of water, including both the company's EFI Vuteks and its Zünd cutter. Staff and even their partners mopped and cleaned up all weekend, with one Vutek up and running by the Tuesday, and the second by Thursday lunchtime. The Zünd, was out of action for longer, but is now operational once more.

### **Harwood King Fine Art Studio, a Newhaven fine art screen printer, has replaced its primary large format printing devices with Canon iPF 8400 and Canon iPF 815 systems from M Partners Wide, enabling it to provide high quality print and film output, it said.**

The iPF 8400 is a 12 colour, 44 inch wide printing device, ideal for the company's fine art print production and proofing. The iPF 815 is a five-colour 44 inch device focused on film production for the subsequent creation of silkscreen originals.

**In the face of diminishing lithographic margins, Berkshire printer X1 has invested in a second Kodak Nexpress, boosting the company's speed, efficiency and profitability.** Much of the company's work is content-based web to print mailings – short runs of high quality products with a fast turnaround. The company first installed a Nexpress 10 years ago, and this press has been running at capacity. The new Nexpress means that X1 is now a fully digital house, with litho orders being outsourced.

**The Rt Hon David Blunkett MP will be the guest speaker at The Printing Charity's 187th Annual Luncheon in November, at Stationers' Hall, London.** Mr Blunkett was elected as MP for Sheffield Brightside and Hillsborough in 1987. He became Education and Employment Secretary in 1997, Home Secretary in 2001, and Work and Pensions Secretary in 2005. With major work on anti-poverty, affordable credit, social mobility, and the role of the community and voluntary sector, he has also founded the Future For Youth Foundation.

**Herbert Walkers has implemented a new strategy to focus on packaging, following an investment of more than £4 million in the last four years to offset the company's reliance upon greetings cards.** This investment includes two gluing lines, an auto stripping machine, a new printing press, a new MIS system and a DYSS X5-1310T die-less digital cutting table with Kasemake CAD software from AG/CAD. The cutting table enables it to turn around prototype and short run work within 24 hours.

**Manchester-based print service provider Entwistle Group has boosted productivity and turnaround times by doubling its print capacity with an HP Indigo 7600 digital press, which it also believes gives it an important differentiator.** The press has enabled Entwistle to meet ever-tightening deadlines and improve the quality, colour consistency and diversity of its products while reducing operating costs. It also means that the company can offer added-value products using white ink, thick substrates, transparent, coloured and metallic substrates, and special effects.

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## Van Son wide format inks added to Ink & Print portfolio

Pressroom supplier Ink & Print has acquired UK distribution rights to the premium range of Van Son Premium wide format inks, which it says are a competitive alternative to OEM inks for HP, Epson, Canon, Mimaki and Roland wide format printers.

The company is targeting commercial printers looking at going into wide format. It said that the inks are proven to perform consistently and to the highest standards, matching the performance of OEM inks, but with better value for money and also a collection service for empty cartridges.

Ink & Print managing director Clive Harper said there were

already around 100 users in the UK since distribution began, and that new products were expected to be added to the range early in 2015.

He added: 'Every commercial printer already has an Epson proofer so it's generally fairly straightforward to put in a wide format production device. What we have to make sure of is that we've got a reliable product with repeatability, and that we



*Van Son's third party wide format inks are available from Ink & Print.*

deliver good service. These inks are manufactured in Europe by a company that people know, and they come with a warranty and

technical support.'

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

**C.P. Bourg unveiled the 'first PUR perfect binder designed for automated in-line and off-line digital production of soft and hard-cover products' at Graph Expo.** The Bourg BB3202 PUR-C binds books in-line with a digital press or off-line with Bourg BSF Sheet Feeders. It produces perfect-bound volumes at a peak rate of 350 books per hour. Book sizes range from 100 x 100 mm up to 385 x 320 mm, and in thickness from 1 to 60 mm.

**Meadows Publishing Solutions' variable data software DesignMerge has been approved for use with Kodak's Nexpress colour printing systems, opening up the Nexpress fifth imaging unit for creative uses of variable data.** The software works directly with Adobe InDesign, and is ideal, according to Meadows, for data-driven VDP applications, from relatively simple, multi-up consecutive numbering and bar coding jobs, to sophisticated, personalised direct mail pieces. Fifth Imaging Station inks such as gold or red fluorescing can be used for specialty VDP applications.

**CGS Publishing Technologies has introduced ORIS Lynx, a cloud-based colour management solution that it says simply and cost-effectively ensures repeatable colour-accurate results across all devices.** Optimised ICC and device link profiles are created with just a few mouse clicks. All that is needed is a web browser and a measurement device. The software has patented colour management algorithms that calculate the relationship between the four printing inks to produce a stable gray balance. The result is increased print quality, less wastage, and reduced ink/toner usage.

**A new wide format digital dye sublimation printer for soft signage has been launched by Gandy Digital.** The Gandy Digital Softjet is designed for textile printers and large format print houses looking to increase print quality and productivity, explore new revenue streams and drive profitable growth. The roll-to-roll, direct to fabric printer is suitable for wall graphics, wall coverings, flags and tradeshow displays. It is available in 74, 100, and 132 inch (3.35 metres) print widths, and in four and six colour models.

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## Cut sheet and continuous development from Ricoh

It has been a big period for new technology announcements from Ricoh: on the cut sheet side, there are new flagship 130 pages per minute presses (the Pro C9100 series) and the company's first colour press with five colour stations, the Pro C7100. Both systems are already in beta sites.

On the continuous feed side is the launch of the Pro VC60000, which extends Ricoh's range of continuous feed inkjet presses.

The Pro C9100 series for the graphic arts sector is designed as a durable high volume range of presses, suited for larger commercial printers. The series has speeds of up to 130 pages per minute, a maximum monthly volume of up to one million A4 sheets, and a duty cycle of 1.75 million A4 sheets. Media capability is uncoated, textured and coated media from 52 to

400 gsm, duplex banner sheet printing up to 700 mm, and even speciality media such as super-gloss, magnet, metallic, transparent or synthetic. Printers can therefore include light packaging, direct mail, books, and promotional materials, into the services they offer.

direct mailers, service bureaux, digital printers and centralised reprographic departments. Capable of speeds of up to 90 pages per minute, and supporting media up to 360 gsm as well as new textured media technology, the fifth colour

VC60000 is a versatile, modular press, designed to excel at direct mail, book printing and marketing materials. Ricoh believes it will set a new benchmark for quality in its class as a result of its multi-drop ink technology, achieving a physical resolution of up to 1200 x 1200 dpi with a dynamic variable drop size within each pixel. It is

a duplex system that can produce nearly 100,000 A4 images per hour, up to 40 million per month. It can produce premium output on a broad

range of media that includes uncoated, coated offset, digital, treated and recycled.

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

**The Ricoh Pro C9100 series is the fastest in the company's cut sheet portfolio.**

The Ricoh Pro C7100 is said to be ideal for small to medium sized graphic arts businesses,

station allows spot or flood clear gloss or white toner applications, with the ability to quickly switch between the two. Simplex banner printing up to 700 mm is also possible.

The continuous feed Ricoh Pro



**Roland DG has launched the Texart RT-640, an advanced, 64inch dye sublimation transfer printer that is available in either four or eight colour ink configurations.** A major innovation is the new Roland Texart dye sublimation ink, which displays bold, vibrant colours and rich velvety blacks, as well as subtle gradations and fine details. The system can print seven different droplet sizes for smooth gradations and dense colour. It can print at up to 32.6 square metres per hour.

**Kodak has enhanced its Nexpress printers with a longer sheet capability, Dura Coat Mode and Light Black HD Dry Ink in the Fifth Imaging Unit.** These changes will become standard on all presses built in 2015, and the majority of installed presses can be upgraded. The long sheet capability will be expanded from 36 inches to one metre (39.37 inches). Dura Coat Mode uses Clear Dry Ink to put a clear, thin, matte layer over CMYK ink, for protection and for a unique finish.

**FreeFlow Core 4.0, the latest release of Xerox's workflow solution, has been enhanced with new optional modules: the Output Management Module logically groups and routes jobs through the print shop, aggregating similar jobs based on a customer's criteria.** The Variable Data Printing Module converts jobs to PDF and improves workflow productivity associated with complex, customised print jobs. IntegratedPLUS Automated Colour Management enables a centralised colour expert to track press status and administer profiles and spot colour recipes.

**The flatbed UV printer Impala from swissQprint is now available with the latest generation of Konica Minolta 1024i print heads, pushing its top printing speed from 130 to 180 square metres per hour, with finer resolution that does away with draft mode.** The heads are already in use on the recently launched Nyala 2 model, which has sold 50 units to date. The Impala can print formats up to 2.5 x 4 metres in flatbed mode and can also be expanded using a roll to roll option.

**Screen has launched the Truepress Jet520HD inkjet press, offering improved print quality and a wider range of materials to print on than the original Truepress Jet520.** The HD model has a new paper transport, and new drying techniques, print heads and screening technologies that make the most of new wide gamut inks. Highest quality of 1200 x 1200 dpi is achieved at 50 metres per minute, and material from 40 to 250 gsm can be printed upon.

**Scodix has launched the W2P Digital Enhancement package, a web to print software module that helps Scodix users better demonstrate the impact of digital enhancement online.** The software is engineered to work with the user's web site, enabling the client to easily compare and contrast a job, with and without Scodix enhancements, thereby encouraging increased orders, business and revenue. It is designed to support users who are already implementing web to print, but are seeking to accelerate either overall revenue generation or value-added services.



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# Confidence in digital colour

The ISO 12647-2 standard for process control in offset printing has been updated to make it suitable for digital presses, some of which are better at hitting the target than others, writes *Laurel Brunner*.

For many printers the idea of standards brings to mind but one thing: cost. They associate standards compliance with expensive consultants bent on confusing them and delivering more in the way of hefty bills than real results to the business.

It is an unfair association, but in cases where a consultant only half knows his stuff and does not communicate effectively, the association has probably been fairly earned. This may have impeded compliance to ISO 12647-2, the standard for process control in offset printing that is becoming popular with digital printers.

ISO 12647-2 has been around for more than fifteen years and yet in the UK only a handful of printers are fully compliant with it. These are leading printing companies who have seen beyond the implementation cost. They recognise that, properly followed, an ISO standard can help improve margins and expand their businesses. Although ISO 12647-2 is not written for digital printers, it is a useful benchmark for digital printing because there is basically no published standard dedicated to digital printing. Until there is, companies who print both digitally and offset can use ISO 12647-2 to help them achieve common colour appearance across print methods.

Print buyers who want a few hundred personalised documents for a special event can get them printed digitally, and trust that the long run version printed offset will look the same as far as colour quality goes. This is what ISO 12647-2 is all about and its implementation is not as tricky as people think. How difficult it is, depends on the state of your workflow and colour management, and whether or not you can tightly control devices such as monitors and proofing systems.

In the UK, compliance is actually relatively easy because the BPIF's Certification Steering

committee has done much of the heavy lifting. The BPIF's certification scheme provides printers with a comprehensive guide to quality management and standards implementation. It is based on both ISO 12647-2 and ISO 9001, the standard for quality management systems used in all sorts of industries. The first version of the BPIF scheme was very closely aligned to ISO 12647-2. However, the steering committee has recently updated it to be suitable for a wider range of print production models, including digital printing. Printers who already have ISO 9001 will find it relatively straightforward to add the quality control bit as defined in ISO 12647-2.



**Colour management is not confined to the offset world.**

## Taking the plunge

Companies who choose to go down the ISO route usually make the decision in order to hang on to customers who demand 12647-2 compliance. Or perhaps the list of work they are asked to bid for has started to dwindle as ISO 12647-2 compliance becomes a require-

ment for a growing number of print buyers. Even if print buyers do not fully appreciate what it is, the requirement for 12647-2 compliance and certification helps them knock down RFP lists to a more manageable size.

Perhaps the most important part of the ISO 12647-2 certification decision is to take it seriously. There is no point chucking the standard at the pressman and telling him to get on with it. Achieving compliance requires root and branch commitment, investment in time, training, possibly new equipment and a willingness to test and make mistakes. That said, it is not so bad as it sounds because compliance is basically about quality control in the workflow, something a successful print business should be doing anyway. Colour data should already be managed so that printed colours look as you and your customers expect. Probably the biggest cost is the learning curve you go through in order to consistently achieve predictable results on press. The good news is that there is a premium for this work.

## Digital application

Some digital presses are more likely to be able to achieve ISO 12647-2 targets than others. And some manufacturers are better able to support an ISO 12647-2 implementation than others. Fujifilm, for instance, has an in-depth appreciation of colour management and is committed to ensuring that its JetPress technology can achieve ISO targets. Your digital press should be able to print consistent half-tone dot patterns from 2% to 98% with a screen ruling of 150 - 200 lpi and a spot size of 20µm on coated paper. If it does not, ask your supplier why not. If they understand your question, you are halfway there. If not, it is time to get the consultants in. Make sure they know 100% of their stuff and can deliver competence and value. ■





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# Kern displays mailing and more

Kern opened its doors to customers old and new at its site in Munsingen, Switzerland, to show the product portfolio that has allowed it to grow while mail volumes have shrunk. *Michal Lodej* reports.

It is safe to say that mailing houses and their suppliers were among the worst affected by the emergence of digital communications. As the company's customers have had to adapt, so too has Kern, while maintaining its tradition of high quality manufacturing.

Pete Jolley, general manager, said: 'The main aim of the open house was to show the products we have now and also what our customers can expect in the next 12 months. This includes our new envelope production system, which is here on a kind of 'suck it and see' basis. As it is a complex system, we can use our customers' feedback to help the development of the machine. It's also a good opportunity for our customers to come and see Kern, with a factory tour here where the company began, and we have had a good mix of new and old customers.'

'It's a relaxed environment here which gives our guests a lot of time to look around the whole demo site and look in detail at what they are interested in, with the advantage of being able to talk to the partners we have on site.'

'As for our UK customers, there hasn't been any significant exhibition this year so we thought it was better to do an open house. There has already been talk of us holding another one in the future, but there has to be a reason for it, such as a new

release for example.'

The focus of this open house was the two newest mailing lines in the company's portfolio, the 3600, an upgrade from the 3500, and the 5000 multiformat system.

'The 3600 is a development of the 3500, but has a lot of new technology which has automated many of the adjustments, and up time has been increased to allow the machine to be operated by just one person.'

The 3600 will be available from 2015, but Mr Jolley told *Digital Printer* that there has already been a sale of this system. Although the company cannot be named, Mr Jolley said that the unit will replace a number of Kern 3200s which have been running for more than 10 years and only now need to be upgraded.

Kern's Daniel Wenger spoke about the com-

pany's newest offerings. He said: 'The 3600 is the next step in the 3000 series. It is a high performance system for medium to high volume jobs with automatic settings and the possibility to change formats without stopping. The system works with a linear flow of materials up to 27,000 cycles per hour with new packing load for thicknesses of 0.1 to 8 mm.'

The 3600 inserting system is one of the company's high level lines and has undergone extensive field tests with customers during development. The machine has been designed to make it easier to operate, with a focus on keeping down-time to a minimum and improving operator access. The machine can run with documents between 82 x 148 mm and 356 x 225 mm.

He continued: 'The K5000 is a multiformat inserting system, combining with the W+D



*The K3600 inserting system is one of the company's high level mailing lines.*



inserting system. With C4 formats the unit can run up to 12,000 cycles an hour and 16,000 per hour at all other formats. Format change between folding and other applications can be done in less than three minutes.

'The new system comes with mailFactory, which can help take the jobs by reading the data on a closed loop system that gives the operator all the information available.'

The 5000 is the manifestation of the partnership Kern has made with W+D. The system integrates W+D's TIprint 4dl, a four colour printer using Impika print heads, for printing onto the front and back of envelopes, and W+D's BB700 inserting system.

'The 5000 will take Kern into a different market, transactional print, but the relationship with W+D will also help us grow stronger in the direct mail market. These markets are being forced together as a lot of printers and mailers are expanding their offerings to try to get a bigger slice of the same pie,' Mr Jolley added.

As a multiformat inserting system, the 5000 is a new concept from the company, which can be used for all envelope sizes, and contains an intelligent software system that can adapt the machine's configurations to suit each job, eliminating down time when a job change is required. Incorporating Kern's own mailFactory software, the machine is able to control and read the mail pieces as they pass through the system for complete closed loop production.

Reinhard Glade from W+D spoke about the role his company's technology plays in the union with Kern. He said: 'W+D is in the market of letters and envelope converting, but also has experience in flexo, offset and digital printing processes.'

'Our TIprint 4dl four colour inline digital printing solution works with our TIMOS software to read the pre-printed primary document, print a personalised envelope and pair them together inline, in one pass. All other solutions for four colour outsert printing print at the end of the print/insertion run. Printing onto a full envelope is difficult as the enve-



**Guest given the factory tour were shown the store room, where every item manufactured is meticulously stored away safely underground.**

lope's shape has changed according to its contents. So the W+D system has found a way to print on the envelope before the documents are inserted. It is a system which is direct marketing driven.'

***'The 3600 is a development of the 3500, but has a lot of new technology which has automated many of the adjustments, and up time has been increased to allow the machine to be operated by just one person.'***  
**Pete Jolley, Kern**

As well as the wide range of machinery on show, the open house offered an educational programme. Seminars were given by some of the many partners who were in attendance at the open house, such as Bernhard Cantzler from Mondi. He said: 'More and more applications are moving to digital print, and paper plays a huge part in this growth. As inkjet inks are water based the ink needs to dry, which means a decent paper is essential with the speed that inkjet runs at. As always, it is a case of the right paper for the right job and this depends on the application being run.'

Juan Lozano Merino, spoke about the com-

pany's newest operation running from Spain. The Spanish office is dedicated to looking at how the company can expand its offering outside the mailing sector and Mr Lozano Merino shared its experiences in his presentation, titled Kern Vision.

New markets include packaging and security printing, but the company has also developed the Data Vision 7000, which can be used in any printing sector.

The Data Vision 7000 is a unit made for quality control, a scanner for printed sheets designed for environments that require a high level of quality control. It is able to scan sheets up to B1 and can be used for all types of printing processes, including barcodes, OCR, and even Braille.

Direct mail is an established form of marketing and despite the emergence of digital communications should still play an important role in marketing. But do printers know enough about the marketing cycle? Mr Jolley said: 'It's not really a matter of whether the printers know enough about marketing. The people that hold the data need to know more about the marketing cycle. Even in just my own personal experience I have had companies send me new customer offers despite the fact I was an existing customer and they should have seen this in their data. This is the key. We can supply the kit to insert and enclose the mail but in a marketing context it is that data which can make it a great campaign or a bad one.' ■

# Metal guru

Although metal inks and toners are rare, you've got a wide choice of other methods to get metal effects with digital print. *Simon Eccles* provides a run-down.

**M**etallic foil die stamping and embossing has long been a way to add a touch of distinction and class to print.

The good old-fashioned method with dies and heat-transferred ultra-thin metal foil still works just as well with digital print as with any other process. If you just need lettering for a handful of bespoke book covers, it can be done more or less by hand. But if you need logos or symbols, these have to be done with metal dies, which have to be ordered well in advance and are expensive enough that you would only consider them for fairly long runs or frequently repeated jobs. The digitally printed image may be variable, but the foiled image will not be.

But it is now possible to achieve metallic effects with digital printing. A variety of processes are available, giving a range of effects from the merely interesting to the spectacular.

The US developer Color-Logic is active in this area. Its Process Metallic Color is licensed to print sites and lets them set up colour palettes for CMYK colour tints over a metallic base. Originally developed for use with metallic plus colour inks for analogue print processes, the system has now been extended to cater for digital print over metallic substrates. It can also generate white ink undercoat images for use with metallic media.

The handful of suppliers that offer metallic inks on digital printers and presses all offer a colour tint generator within their front end software.

## True gold and silver inks

Only one production class digital press can actually print metallic directly. That's the Kodak Nexpress SX series, which has the option of a

gold toner to run on its fifth colour unit (the company calls it 'Gold Dry Ink'). *Digital Printer's* February 2013 cover was produced with this.



**Celloglas has produced this sample of overprinting effects on its silver Mirri board.**

As with many offset or inkjet metallic inks, the Kodak gold toner is far from being a mirror finish. Erwin Busselot, Kodak's European marketing manager for digital print, says you get the best metallic effect by printing it as 100% solid areas. However, you can use it as tints over other colours to give a more subtle gold sheen.

The gold is one of a number of special coatings or effects available for the fifth unit on the Nexpress. There is no true silver, oddly enough, but the company claims that any pale tint colour can be given an ersatz metallic look

by overprinting with a Pearlescent clear ink. To get 'silver' you run a grey tint under the Pearlescent. Maybe it is in the eye of the beholder, but to these eyes at least it is not true metallic, though it is certainly noticeable.

The past four years has seen silver metallic inks offered with some wide format printers, in particular as part of standard eco solvent sets from Epson, Mimaki (which has a new, brighter, true solvent metallic too) and Roland. With all other digital presses you have got two main choices if you want to incorporate metallic effects in a job: either overprint onto a metallised substrate, or add metal foil as a post-print process.

## Why white matters

You can print straight onto metallised media with CMYK inks and toners, in which case everything takes on a metallic sheen, but you do tend to lose some colour contrast. If you can print white ink as a base layer and leave

holes in it, the result resembles foil blocking on normal white paper.

Opaque white is a rare feature on digital production presses, although it is now almost commonplace on wide format solvent and UV inkjets. Several of the current HP Indigo press range can run opaque white as well as clear toners on the same pass. These include the SRA3 format HP Indigo 5xxx, 7xxx and B2 format Indigo 10000 commercial presses and the WS4xxx and HP Indigo WS6xxx web fed industrial presses.

There are only three dry toner press types that we know of that offer white toner: the new Ricoh Pro C7100, the Xeikon 3000 series web fed label presses; and a pair of low cost, light production OKI printers (the A4 C711WT and A3 C920WT).

The Xeikon presses lay white down as an





**A sample of MGI's iFOIL system, that puts metal foil over raised clear varnish produced on its Jetvarnish 3D.**

undercoat for CMYK when printing on clear or metallised label stock. The Xeikon 3000s are simplex presses which limits their usefulness in commercial print. The duplex 5000 5/5 models apparently do not have a white option.

The Ricoh Pro C7100 applies white on its fifth unit. According to Stephen Palmer, director of production print in the UK: 'This means that if you need white as an undercoat with CMYK on top, then you have to send the work through twice. Although this might give some registration issues, you won't normally need close registration over a white layer.'

### Printing onto metallic media

Metallised substrates tend to give a brighter, more reflective finish than silver inks and are often available with other effects, such as holographic patterns, rainbow, glitter or other refractive appearances. There are metallised papers suited to dry toner printing, and Xeikon presses can print on self-adhesive metallised label stocks.

A couple of years ago Celloglas introduced an Indigo-compatible coating on some of its Mirri board range, which has a chrome-line near-mirror finish and other high gloss and matt metallic effects. The silver and Rainbow Mirri materials are certified by HP for Indigo presses. Celloglas also offers a lamination service where it will put some types of Mirri film over printers' own substrates.

This has opened up the potential for some very creative effects, especially in combination with the opaque white introduced for the top end sheet fed Indigos at drupa 2012. Mirri can be overprinted by offset and UV-cured

wide format inkjet inks in addition to the HP Indigo compatible media. It will not work with inkjet solvent inks. So far it will not officially work with dry toners, but watch this space.

An alternative to ready-metallised media is to use a metallic laminate that is applied to the substrate of your choice. Some of these have Indigo-compatible coatings, and most should be printable by UV inkjets.

For instance, Derprosa, a big Spanish laminate film maker, offers wet and thermal metallised versions of its Soft Touch BOPP (biaxially oriented polypropylene) film, with an Indigo-compatible coating. Soft Touch film has a matt appearance with a slightly velvety feel. It is available in silver, red and blue metallic, and matt black.

An intriguing effect comes when you print spot gloss varnish on top of the matt metallic – it turns it highly reflective. Scodix has been promoting the use of this laminate for the past year with its digital UV spot varnish ink jets, which can print raised and textured clear polymer. The lens effect of the raised UV polymer concentrates the light and gives an effect almost like chrome.

Scodix's UK distributor, Mark Nixon at Conversion UK, has been particularly involved with this, working with Derprosa's UK distributor and converter Graphic Image Films. Sandro Mosquera, sales and marketing director of GIF, said that so far

most of the technical and sales effort has gone into promoting the metallic film for printing by HP Indigos, but the company is now exploring the possibilities of other digital processes.

'We're looking at other laminating makers, but Derprosa's Soft Touch Metallic is the only one that works with Indigo that's available in the UK so far,' said Mr Nixon. Scodix models cost from about £100,000 for the B2 S75 to £320,000 for the faster Ultra model.

MGI has also been promoting Derprosa laminate with its £250,000 Jetvarnish 3D inkjets, which likewise print raised clear polymer inks onto B2 sheets. In principle other digital spot varnishers will work in the same way. For instance, Autobond's SUV inkjets were designed from the start to go on its lamination machines, adding clear spot gloss over matt laminate. At Ipex in March, Komfi from the Czech Republic showed a new B2 spot UV varnish inkjet called Spotmatic 54. This is distributed in the UK by Friedheim and costs about £160,000.

### Post-print foiling

Foiling is the longest-established method for metallic effects from toner presses. Hot foiling and foil blocking/embossing is widely used and gives excellent results. However, it requires a physical metal die, which takes time to make, is relatively expensive, and has a



**Scodix showed this embossed metal effect among its samples at Ipex in March. It's produced by raised UV clear polymer over printed metallised laminate.**



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One digital alternative is foil fusing, first developed many years ago for plain paper photocopiers. This takes a toner printed image (any colour works) and uses heated rollers to press hot foil onto the whole of the surface. The toner absorbs more heat than the paper and melts the adhesive on the back of the foil. After cooling, the foil and its carrier film are peeled away, with the foil adhering just to the toner areas.

The foil effect is good, though you do not get the smoothing and embossing effect of physical dies. The attraction is that it is easy to set up and can work with cheap laser printers, ultra short runs and variable imaging. There is a wide range of effects and colours available with hot foil, not all of them metallic.

Foil fusing tends to be fairly limited in format. For instance, Caslon sells Them-O-Tech's Foil-Tech series of compact sheet fed machines, with a variety of speeds and capabilities including applying up to three coloured foil ribbons per pass, but even the top models have a maximum width of 370 or 380 mm, running at up to 1500 sheets per hour.

Prices start at around £1750 for a foil fusing machine, but go up to £10,500 for the bigger machines.

Some thermal printers can apply hot foil directly to printed or unprinted substrates. Again the formats are restricted. For instance, the £5995 Foil Xpress AP, a small digital hot foiler, is intended for book and thesis covers with a working area up to 203 x 254 mm. It applies a 300 x 600 dpi image in about five minutes per cover. It links to a Windows PC by USB. There is also the Foil Xpress Quattro, with the same working area but a wider 400 mm print head that allows larger logos to be printed. Michael Shier, owner of UK distributor Opus UK, said that he has sold 450 Foil Xpress units, mostly to small printers offering services such as university thesis printing.

At the more expensive end, it is now possible to put hot foil over UV ink or varnish on

several printers. MGI was the first to demonstrate this with the iFOIL system for its Jetvarnish 3D B2 format inkjet spot varnisher. Now Scodix says it can do the same thing. MGI is cagey about how iFOIL works, but Mark Nixon at Scodix distributor Conversions UK says that the Scodix method is to re-heat the cured clear polymer, which makes it slightly sticky. Conventional hot foil is pressed onto the surface and peeled away, leaving foil adhering to the polymer area.

'It works well, but the lamination method is more flexible, as it lets you get any number of metallic colours,' said Mr Nixon. 'The foil-on-top method can only do one colour at once.'

I-Sub Digital, a Midlands agent for Mimaki

white ink and metallics.

Lawrence Dalton, managing director of 1st Byte, says the Indigo 7600 opened up exciting creative possibilities, which he is promoting to customers through a series of lunchtime seminars with London creative agencies. These are called the Sensory Printing Seminars, and concentrate on the potential of 1st Byte's Scodix UV inkjet as well as metallic and other effects. The next one is on 18 November. 'Once we got the 7600 with white we were aware of the advantage of printing on metallics,' he said. 'Mirri board was the only option available at first and we used it very effectively. We now like the Derprosa laminate too.

'We use clear ink to get a special sparkle on the metallics. However, we found that the Indigo clear ink

scratches easily, so we spent a quarter million on the Scodix digital clear ink machine! Now we use the Scodix for large areas and the Indigo clear for small items like key-lines. There's quite a lot of to-ing and fro-ing between our laminator, the Indigos and the Scodix, which are all on different floors!

'The job that won the award used a bronze metallic effect created through Color-Logic to give a really nice finish on the Mirri board. We put two

layers of Scodix clear on, which they don't really recommend. The second layer was type, which gives the effect of blind embossing.'

## Conclusion

If you need to combine metallic effects with digital printing, you have got a wide choice, but all of the methods have a mix of disadvantages and advantages. It is horses for courses as ever. Ultimately we may see improved inkjet metallics or a metal-deposition spin-off from some of the 3D printing techniques under development, but for now that remains informed speculation. ■



**Hard to see in this image, but Eckart's metallic solvent ink is the most reflective we've seen yet for inkjet. Mimaki is promising something similar with its forthcoming SS21 solvent metallic ink.**

presses, has worked with foil makers to produce Digi-Foil, a system for putting foil over the clear ink on the small Mimaki UJF-3042 (B3) and 6042 (B2) flatbed UV inkjet printers. The range includes metallics plus wood grains, holofoils, special colours and other effects.

## Hands-on experience

At least two of this month's Digital Printer Awards winners have taken advantage of digital white over metallic media, both with HP Indigos. 1st Byte used white and clear ink printed on an HP Indigo 7600 with Mirri board on the Echo House Brochure that won the Creative Use of Substrates Award. Screaming Colour won the Supreme Award with the Visions in China book, using a combination of

# Selling special effects

Through its Sensory Print division, 1st Byte has taken a coherent message to the market in terms of special effects printing. *Digital Printer* asked managing director Lawrence Dalton about the market approach.

Some printing companies will happily toil along, sticking to the tried and trusted print and finishing methods, rarely if ever looking beyond the basics that CMYK offers. Others have it in their DNA to seek difference and push boundaries. Though he does not say so specifically, Lawrence Dalton, managing director of 1st Byte, would seem to fit squarely within the second camp.

Towards the end of his interview with *Digital Printer* he says that 'it has been my ambition for 1st Byte to be seen as a company to go to when you want something different'. A good way to achieve that has been through the company's most recent press investments – in 2012, the UK's first HP Indigo 7600, which can print white and clear ink onto black and heavy substrates, and then one of its first Scodix digital enhancement systems, which was installed in January 2014. 1st Byte has got the bit between its teeth now and the company has gone so far as to launch a new division for creative print applications called Sensory Print, backed up by an internal creative services department.

It all makes Mr Dalton a good man to sound out about how to sell this kind of added value print, since communicating the capability is every bit as important as gaining it in the first place.

'It was something that we had to build the demand for,' he told *Digital Printer*. 'We had the creative services department which started the year before, and that helped us in talking to clients and designers. We would often say: have you seen this? We would do a test for them and mostly they would say it was great. People have always been able to do spot UV, but if you want to do five or 50 books, the cost becomes very onerous. Suddenly with digital and the special effects

that we have here, customers can use special effects without any real price and time constraints. That's what these special effects in digital bring to the game.'

The message has been delivered to the market via a succession of educational seminars for customers and designers, which 1st Byte has partnered with Fedrigoni on, using the paper company's Clerkenwell offices, which is just along the road from 1st Byte, as a

promoting it at all.'

He puts a lot of this down to the standard of the 1st Byte website, which it has invested a great deal in, and which is added to with more content more or less every day. Even so, he reveals that he is looking to improve it still further with a new version next year. When 1st Byte does send out printed invitations for such events, they naturally make use of the special effects capabilities of the HP Indigo and Scodix.

He does accept that the ongoing success of the seminars is probably helped by their central London location, and says that if 1st Byte was out of town it would probably have to make the seminars more of an event to attract attendees.

*Digital Printer* asks about the sales approach: does it help to emphasise the potential returns of added value print, taking the discussion away from price?

'You can't avoid the cost aspect,' he replied. 'If it's too far outside their thoughts, there's no point wasting our time to promote it. We are fairly open about pricing

with clients. If they have not used it before, we will do something free of charge. It is about giving them that wow factor.'

Sensory Print has seen 1st Byte win new work that would not otherwise have come its way. It has even attracted some packaging jobs through being able to print with white ink and to create metallic effects using Color-Logic. The problem is that seeking differentiation is a never-ending quest. He joked: 'What we do next year is the perpetual question...edible print?' ■



**1st Byte produced this personalised Ipex invitation card for Conversion UK, with Derprosa Soft Touch metallic laminate over card, overprinted with HP Indigo white and CMYK, plus Scodix spot UV gloss to boost the reflective effect.**

venue. The seminars take place roughly every two months and have been a tremendous success, said Mr Dalton, each attracting 30 to 40 people, as many of them being non-clients as existing clients.

He said: 'The seminars have been a great benefit to us. We have got them down to a two-hour slot off site, giving talks, showing videos and handing out samples. We are finding that they are now self-perpetuating. In the early days we would send out hundreds of emails, trying to get people here; now the seminars are half full without us





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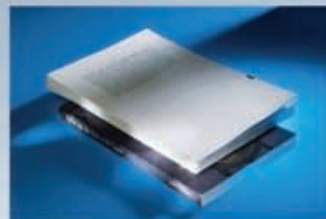
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# The heat is on

Caslon is finding that modern demands are starting to draw on traditional production methods, with heat being the common factor in the resurgence in special effects thermography and foiling applications.

Something interesting, it appears, is happening out there. This industry has progressed from letterpress to offset printing, with digital print now gaining in momentum. But the ancient arts have not gone away, and according to the gentlemen at Caslon, they are in fact resurgent.

'We sell Adana letterpress machines, and a lot of the digital shops are showing interest in that kit, because they cannot cut their prices anymore,' said Richard Caslon, managing director of the company and direct ancestor of William Caslon, who in 1720 founded the typeface that bears his name. Richard Caslon continued: 'They are trying to put in a different process that they can specialise in. It seems that people are trying to get back into other processes that are not so push-but-ton, to get an edge on the competition.'

'A lot of the traditional equipment and processes were lost when the industry went to digital, but it is coming back. The same happened when we went from letterpress to offset. There's nothing new; it's just people adapting it really.'

For letterpress, you can also read thermography – another long established process that has been picking up for Caslon again. Most familiarly used on greeting cards to add sparkle, the process involves covering wet ink with a powder and then heating it. It was creating raised print long before today's digital engines were wowing the crowds.

'Thermography has been there for years, but customers are saying they are getting a lot of enquiries for raised print because of Scodix, and we can do that. We believe our thermography is a lot better with colour work; it doesn't look like there's a piece of coloured plastic on top of the ink; it looks like a denser, more

solid finish.'

Caslon sells thermography machines ranging from a £2300 entry level system, up to about £30,000 for an automatic machine. From a digital print perspective however, the biggest problem is that thermography only works with wet ink, not with toner. It can however be used with digital duplicators such as those manufactured by Ricoh and Riso.



**The FoilTech FT12 is a mid-market foiling system with digital controls.**

Digital print has had a direct impact on the foiling market though, according to Caslon. It sells a range of systems (called FoilTech) that work by heating the toner and transferring foil from a sheet to the areas of melted toner as it goes through. The process is incredibly simple and compared to traditional foiling methods very cost effective, and the result is potentially higher margin work. It can also be used as a security feature.

'It costs just pence to produce an A4 sheet but it increases the quality massively, and the sensible people are still selling it at a high price,' observed sales director David Ball. The

systems range from the entry level FT10, which is hand-fed with analogue controls, costing £1750, up to the FoilTech Professional, which has automatic feed and impression, can lay down three foil colours in one pass, and is priced at £11,000. Caslon has recently introduced some mid-market systems also – the FT12 and FT12F – to fill the gap between these extremes. The FT12 is still hand-fed but has digital controls, allowing temperature and pressure to be set more accurately. The FT12F adds an automatic friction feed to this.

Fundamentally, if the toner image is good, then the foiled image will also be good. There is some variability in terms of the toner that different digital presses lay down, and Caslon is happy to advise customers on this, and do samples with output from the production press in question. The

process also does not work so well on textured stock, because the toner sits deeper in the troughs. Caslon supplies a range of different coloured foils, including a special clear foil which produces a denser and glossier effect that it says is similar to spot varnishing. Supplied as standard in 30 cm wide rolls, the foils can be cut to any size that customers desire.

While looking at foiling systems, many customers have also been considering the Maxit adhesive machines that Caslon sells, which are also well-established in the market, but are now getting increasing use for bonding together substrates – especially those of contrasting or complementing colours – to create, for example, thicker and more creative business cards.

All of these systems can help digital printers to differentiate and enhance their margins, said Mr Ball: 'I think that's what all printers are looking for at the moment – something that will set them aside.' ■

# Never mind the buzzwords

If it is true that few printing companies have been in a position to fire the silver bullet of full connectivity and automation in finishing, there are at least small steps that most printers can take to improve efficiency.

Job Definition Format, or JDF as it became familiarly known, was meant to radically improve the efficiency of the printing industry. The dream was for a common language (using XML) that would be used to communicate job details through every step of the print manufacturing chain, from prepress systems, through offset and digital printing presses, all the way through to finishing equipment that would automatically set itself up for the job based on the JDF information, and thence to dispatch and accounting.

A great many equipment manufacturers have consequently diligently made their systems 'JDF-ready'. But then...not much happened. Save for a few high profile sites, there has been no widespread uptake of JDF as an efficiency-boosting concept. Print companies are buying the kit, but few have made a concerted attempt to really join all the production dots together.

'It's a buzzword, but not many people are using it really,' said Paul Attew, sales director at the British manufacturer Watkiss Automation. 'We have two or three customers using it extensively, and there's another one in the pipeline, but the majority will just tap the job details into the guillotine and cut it. I don't think it will ever take off completely but it is there and more and more machines are becoming enabled that way. With guillotines, what interests people more is the accuracy, durability and repeatability, and you would say that's more important than JDF programmability.'

Peter Jolly, managing director of Duplo in the UK, agrees. 'For commercial printers who are trying to throw lots of different things through the plant in one day, JDF has just not really taken off. We've been JDF-ready, but there just has not been the demand. Every link



***'The barcode system is getting quite popular, which would lead you to suggest that they will put the validation on the paper rather than through the network.'* Paul Attew, Watkiss Automation**

in the chain has to work for the whole thing to work, and I'm not sure all the links have been aligned. People have thought: why over-complicate things? The benefits of JDF are not strong enough for a company to realign their whole factory around it. Ultimately, if the benefits were there it would have been demanded of us to make JDF work.'

This is not to say that printers are not interested in automation and efficiency, because they very much are. It is just that few have seen enough real life production benefit in

grappling with the complexities of an XML data stream passing invisibly between different production points, when there are easier ways of getting this information into their finishing equipment, ways that seem somehow more tangible. The humble bar code has stepped up to the plate in this regard, and increasingly post-press systems are seen with a simple bar code reader that the operator uses to scan the next job and activate automatic set up.

'The barcode gives you that integration,' Paul Attew continued. 'JDF has to get into a machine somehow and it can either be through the network or through a barcode. The barcode system is getting quite popular, which would lead you to suggest that they will put the validation on the paper rather than through the network. This is a developing area though. At the end of the day, it comes down to people looking for more efficiency and security and integrity.'

It is also a matter of scale too, according to Mr Attew. The bigger the printing company, the more compelling a case can be made for JDF integration throughout the factory. Smaller companies with a handful of pieces of machinery will find it harder to find the same tangible advantages. He said: 'In terms of taking automation a step further, whether its JDF or barcode, I don't think that at that level of the market it's that imminent, but it can easily be done. You just need to put a barcode reader on the end of a piece of equipment and it will adjust for the parameters of the job. You need a high enough volume of work going through to make JDF worthwhile, unless you are dealing with sensitive material and every document has to be traceable.'

Equipment manufacturers have not given up on JDF integration however. Jason Seaber, technical sales director at IFS, believes that it



is important for smaller companies to engage with JDF and benefit from it at some level. It was with such an aim in mind that Horizon, which IFS represents in the UK, launched a 'Lite' version of its pXnet bindery management system last year.

'It is there to help smaller companies get into some form of JDF workflow,' he told *Digital Printer*. 'This is all driven by the application and by what the customer wants to achieve. Some want to connect to MIS, some just want to control jobs through the bindery. Manufacturers are recognising that they've got to provide solutions for different types of companies. We see that as being quite important going forward. A customer may only have a small folder and cutting equipment, but they can invest in pXnet Lite and have full JDF connectivity, and they can expand the system as they go.'



***'The benefits of JDF are not strong enough for a company to realign their whole factory around. Ultimately, if the benefits were there it would have been demanded of us to make JDF work.'***

***Peter Jolly, Duplo***

### True quality

Whatever the state of matters in terms of the industry's progress towards bringing automation into the finishing department, Mr Seaber is of the opinion that post-press in general suffers from a glaring omission compared to other aspects of production: a true quality standard for finishing, akin to the well-known ISO 12647-2 offset printing standard.

He said: 'Printers get into conversations with

customers about what's acceptable, and it would help avoid some of those discussions. As automated workflows become more popular, quality is going to become more important, because with automation you are then relying on the technology to set up and process the work, rather than the operator manually presenting and producing the work. With automation their needs to be more control over the quality standard of what's produced.

'There needs to be further debate. Printers would like some form of guidelines to aspire to. It always gets talked about but nothing ever happens. People look at it and think, there are so many processes, where do you start? It's such a huge project, but it would be good if there was a standard even for just the mainstream areas of finishing, so that when manufacturers design a machine they design it to achieve that standard of finishing.'

In fact, such an ISO standard is in the process of development – ISO 16762 Graphic Technology – Postpress – General requirements and ISO 16763 for book binding are being prepared by working groups within ISO's Graphic Technology Technical Committee (TC 130). John Charnock of Print Research International, who sits on the committee, said that there is still a good deal of work to be done on these standards but progress is being made. The standard goes to a 'Committee Draft' stage in October 2014, but Mr Charnock said he would welcome expert input and feedback on the draft document.

### New applications

In the meantime, the market is about technology and applications, and there is strong interest and growth in added value finishing such as layflat binding, and bonded work. This last is the kind of application that any printer could get into through the simple expedient of investing in a low cost adhesive system. Bonding two or three substrates together, perhaps of different colours to give a 'liquorice all-sort' effect, gives applications such as business cards and wedding stationery an extra dimension.

'People are getting really creative with different textures, looks and feels,' reported Lewis Price, managing director of Ashgate Automation, which sells the Maxit Adhesive Systems. These are motorised roller coaters which apply a very thin coating of a unique hot melt adhesive. The glue will not transfer to fingers and is completely non-hazardous and non-toxic.

'We have sold these systems for a while but in the last year the volume has ramped up massively, and it seems to be a growing trend across the country,' Mr Price continued. 'People are doing big A1 mounts right down to business cards. It's low volume but high return work.'

Caslon also sells the Maxit machines and is also experiencing this growth in interest, often in tandem with enquiries about its FoilTech foiling systems. 'Most digital printers are producing 250 gsm business cards, whereas people are now looking at 500 and 700 gsm,' said Caslon sales director David Ball. 'They have cottoned on that they can use the Maxit to create a thicker, more creative card. Digital print could not produce the thickness of work that litho could do, and by duplexing it, digital printers can produce a much thicker product. That ties in very well with foiling. We find that most people looking at foiling are interested in Maxit as well.'

In terms of layflat binding, Peter Jolly of Duplo, which sells the Mitamax systems as well as standard perfect and PUR binders, believes it has a strong future, saying: 'I think in five years' time this layflat technology will be the next level of binding in the whole world of print. If something is cheap and a commodity I will look at my iPhone; if you want me to pick it up it has got to be good. That is what's driving the binding trend.' ■



***'As automated workflows become more popular, quality is going to become more important, because with automation you are then relying on the technology to set up and process the work.'***  
***Jason Seaber, IFS***

# Bits on binding

*Digital Printer's* Finishing Special continues with a series of pages detailing latest product developments across different post-press technology areas – starting with binding, then bookletmaking/stitching (page 32), folding/creasing (page 34), guillotining and cutting (page 40) and laminating (page 42).

## CP Bourg – sold by Integra and TCS

At Graph Expo in Chicago, CP Bourg announced what it said was 'the first PUR perfect binder designed for automated in-line and off-line digital production of soft- and hard-cover photobooks, catalogues and other printed colour materials'.

The system was the compact Bourg BB3202 PUR-C binder, and it was demonstrated in-line with a Xerox iGen150 via a Bourg BSF Sheet Feeder and a Bourg BPRF Perforating Rotating Folder. Based on CP Bourg's BB3002 perfect binder, the Bourg BB3202 PUR-C combines innovative automation with a highly efficient, compact and user-friendly Nordson PUR gluing system that is completely sealed and fully integrated with the binder's operation. This prevents vapours from escaping and air from compromising the remaining adhesive. An automatic cleaning cycle makes it easy for the operator to purge old glue just once at start-up and quickly resume production.

Producing books at a peak rate of 350 per hour, depending on press speed, the final

thickness of each job to process each book most productively, and sets jogging, power milling and notching, gluing, scoring and suction cover-feeding under programme control.

## IFS

Horizon has just launched a new SmartBinding system at Graph Expo in Chicago – a solution that is more for continuous feed digital than for cut sheet digital but suitable for both. In a continuous feed configuration it would be matched with a Lasermix unwinder and a cutter. The paper then goes into a Horizon fully automated signature folding machine (the AF-566T4F), which accumulates signatures into book blocks that are glued and pressed (the BDS-40) and then fed into a nine-clamp variable perfect binder (the SB-09V), which can hot melt or PUR bind. The books are then fed inline to a variable three-knife trimmer (the HT-1000V).

This solution can produce up to 2000 books per hour for short runs where two or three books are being trimmed at a time. When doing runs of one the maximum speed would be 1000 books per hour.

IFS is also the agent for Tecna, which owns Lasermix. Tecna has a variable binding and trimming solution, the Libra 800, which can be configured for roll input or cut sheet. It is designed for soft and hard cover production but for run lengths of one, with full automation driven by barcodes.

## Watkiss Automation

Watkiss's latest perfect binder is the Lega 420 from Italian manufacturer Mamo (which supplies a range of finishing equipment, including laminators (see page 34)). The Lega 420 fills a gap between hot melt and PUR, according to Watkiss. There are a number of



**Tough but not PUR:**  
the Mamo Lega 420

applications that the market considers requires PUR, even with its issues with cost, convenience, maintenance, and shelf life of the glue. The Lega does not use PUR glue but with adjustments on clamp and spine pressures from control panel, it has proven in pull tests on the strength of the spine that it performs far better than standard hot melt, and for some applications it is almost as good as PUR but at a lower cost, according to the company.

The binder also has two clamps that move to hold the book in the middle of the machine (centre registered), giving an added bonus that it can hard case bind too, with a simple change of clamp plates. The Mamo Lega 420 perfect binder costs around £8000.

## Encore Machinery

The Luton distributor is now selling the NewBind Micra, a professional entry level binder that it says is the perfect binding machine for photo albums and books on demand. At £16,800 it is 'the most competitively priced PUR closed tank binder on the market', according to Mike Biggs, Encore's



**The Bourg BB3202 PUR-C binder.**

dimensions of books produced can range in size from 100 x 100 mm up to a maximum 385 x 320 mm, and in thickness from one to 60 mm – the largest of any in-line binder currently available, according to CP Bourg.

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**The NewBind Micra is available from Encore Machinery.**

managing director. Simplified mechanical setup reduces setup time and wastage, and even though it is an entry level machine, it still features the patented NewBind closed tank glue system found on larger machines. This system of glue fusion with its sealed circuit, integrated with the NewBind Cleaning System, allows for quick cleaning of the entire glue applicator unit, saving materials wastage and making it easy to use and economical in consumption.

The machine has a milling tool that is integrated with fibre opening tools specially made for low emission of residual dust. The nipping station for application of covers is manually operated or electrical as optional, and self-adjusting from minimum to maximum thickness. Cover feeding is done manually on the standard version, although a cover positioning device is also available with the possibility of applying multiple creases. It handles book sizes from 120 x 110 mm to 380 x 320 mm, with cover sizes ranging from 120 x 220 mm up to 380 x 700 mm. The block or spine thickness can be from one to 50 mm.

#### Perfect Bindery Solutions

Since Ipex, Oxfordshire-based Perfect Bindery Solutions is working on bringing the products of Italian manufacturer Risetec to the UK market, with a number of high quality binders and three knife trimmers already in production in Spain, France

and Germany.

A range of perfect binding machines are available, including single, four, seven, 12, 16 clamp systems, with a range of speeds from 600 to 4000 books per hour, and book formats up to 350 x 300 mm and 55 mm in thickness. All of the models are available with modular endpapering, backlining and cover feeders with scoring. All can be connected to gatherers and three knife trimmers for inline production. All the machines are computerised, with the single

and four-clamp machines being perfect for on demand, digital hard and soft cover book production. And all adhesive options are available: cold glue, hot melt and PUR. There are also large format binders available in the range, with book sizes up to 490 x 320 mm.

Also from Risetec is the TL 73 three knife trimmer, which Perfect Bindery Solutions claims, thanks to its separate fore-edge knife trim, is the only such device in the world that can cut books with or without flaps.



**Risetec's TL 73 three knife trimmer**

#### Morgana

UK manufacturer Morgana used Ipex 2014 to launch a new addition to its PUR perfect binder range. The DigiBook 200 was a late addition to the company's show line-up, with the machine only arriving in UK on the Friday before the show.

The new model sits above the entry level

DigiBook 150, featuring more automation than the basic version. It measures each book block to set up the heads automatically, meaning that users can switch from one size of book to another very swiftly and easily. As its name suggests, the product can bind up to 200 books per hour. It is priced at £27,000.

The DigiBook 200 handles spine lengths from 110 to 320 mm and the maximum thickness is 50 mm. Retractable spine milling means that the device can go from soft- to hard-cover binding at the flick of a switch. Side gluing for the cover hinge is adjustable depending upon the cover style required.

#### Duplo

Getting its commercial launch at Duplo's London Calling event was the UltraBind-6000 PUR Binder. This is a single clamp, closed tank system that is ideal for producing a number of different jobs in the same day. Hot melt side gluing 'locks the book in', meaning it can be trimmed and packed for the customer more quickly than conventional PUR-only devices. It can produce up to 300 books an hour and has a cycling speed of 600 cycles per hour. Complete automation with in-line scoring, and cover feeding is standard. Duplo said the binder is the ideal solution for a printer who has litho and digital presses and is producing high to mid volume production runs.

#### Renz

The Mobi 360 semi-automatic calendar and book binding machine has seen several upgraded features of late. These include tool free make ready, a reduced footprint, and elimination of the de-spooler for separating paper. The single phase semi-automatic wire binding machine binds books and calendars from 52 mm up to a

maximum working width of 360 mm with 12 different wire diameters, and has become popular in finishing departments across the UK, according to Renz. It was part of live workflows Duplo's London Calling in October, where it also appeared alongside a range of bench-top punching and binding solutions from Renz. ■





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# TG Print: daring to be different

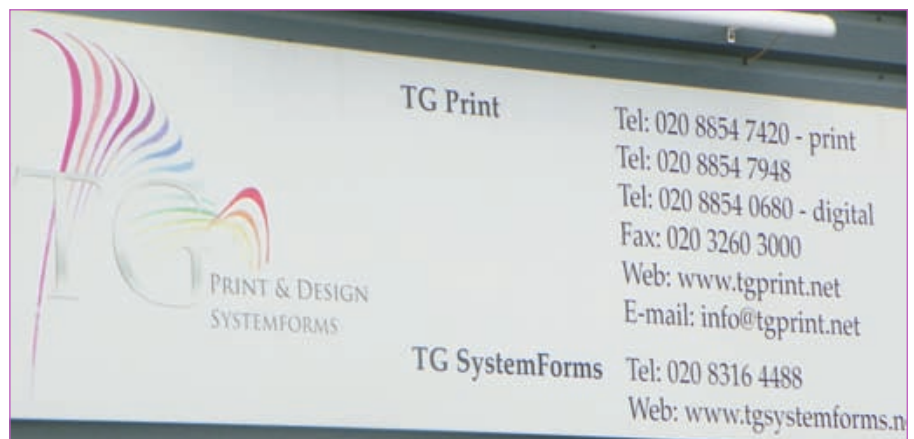
London's TG Print has always looked to new avenues of opportunity to grow its business under managing director David Duhig. *Andy Knaggs* hears that the fresh ideas continue to flow.

A long conversation with TG Print's David Duhig elicits a number of interesting observations on subjects such as the state of the print industry, the urge to invest and to diversify, the value of post-press, the rarity of skilled finishing operators, and the importance of presentation.

Possibly the most interesting point raised though was this, in relation to the company's nascent layflat photobook/case bound book service, for which it has invested in a LumeJet press alongside Mitamax, Fastbind and Casematic finishing equipment: 'If someone is paying £50 for two books, they want a good job done. A woman will pay more attention to it than a high risk finishing operator. That's where our expansion will come from – women.

*'If you just came in to work to do flyers all day it would be mind-numbing. You want to drive yourself mentally with more interesting work, and that's what the LumeJet is about. It is stunning: a quantum leap in quality.'* **David Duhig**

'Rather than trying to retrain finishers into a more finesse role, we will get women from fulfilment companies doing bench work and train them up. The flat books, photobooks and hard case books are quite intensive and I think women will do a better job on it. They



are more conscientious.

He pointed out the likelihood that many women are working below where they should be, just through their circumstances. 'They have been PAs and had a family and they are now in hand finishing. It's an area where people are missing a trick.'

The company has brought most finishing processes in-house. It has streamlined its operations and devoted resources to training operators with the skills necessary. In the wider scheme of things however, this is still an area where TG Print 'struggles like anyone else', said Mr Duhig, continuing: 'Skill levels within that department are difficult to come by. It's because sometimes the strength you need from a finisher is that repetition of doing the same thing all day. You need that mentality to just stand at the back of a folding machine all day.

'When it comes to a new piece of equipment, that mentality goes against you though. We have had a lot of young lads and trained them; some have worked out and some have not. You have just got to try to give the right guys the right jobs.'

## The difference

The company has invested heavily in finishing, but to ask if this is a specific area of focus or differentiation for TG Print is to see things slightly too simplistically. It does sell on finishing to a degree, and having so much post-press technology in-house gives it flexibility and quicker turnaround; customers are more comfortable placing work because they know there will be fewer excuses. But really, investment and differentiation seem to be the natural way of things to Mr Duhig – something that is not true for every print company.

'A couple of printers I know have not bought anything in the time that we have brought in two presses, four digital presses, large format...some people just don't want to take a chance. It also keeps you interested. If you just came in to work to do flyers all day it would be mind-numbing. You want to drive yourself mentally with more interesting work, and that's what the LumeJet is about. It is stunning: a quantum leap in quality. Most printers are printing things that will be in the bin within a week, but this kind of work has longevity to it and it gives people more

## A new venture in photobooks

Ashgate Automation were the suppliers of a Fastbind Fotomount F46e large format 'layflat' binder and a Casematic H46Pro casemaker to complement TG Print's new photo quality LumeJet S200 printer, allowing it to produce a range of applications with hard and soft covers up to A3 portrait and landscape size.

'We wanted to set ourselves apart from other photobook manufacturers, and that is why we invested in the LumeJet. I was so impressed with its photographic quality, particularly when printing metallic colours,' David Duhig said. 'When choosing Fastbind, we wanted to ensure that the photobook making equipment gave us

a finish that was compatible with the quality we could achieve on the LumeJet.'

The production of one-plus books will be a big change for TG Print, but quality will be its big selling point. While Mr Duhig expects existing customers to be receptive, the main business will be via the internet, and the firm has invested in Taopix websites and has its own in-house web designer. 'As well as selling to businesses and consumers via our own web site, we will be working with photographers and art galleries who can send us their photographs and designs for printing and finishing,' he said.

'We are starting from scratch but have done that successfully before with other

investments. In this case we are taking it slowly because we want to get it right. That said, we are optimistic that in a year's time we will have a separate photobook department and by then may be ordering another Fastbind line from Ashgate.'



**David Duhig shows off TG Print's recently found layflat book binding capability.**

job satisfaction.'

He is not afraid to try something and fail. The company has had a go at t-shirt printing before. It has not worked out just yet, but there is a printed t-shirt hanging up in the reception area and every day, when customers come to pick up jobs, they ask about whether TG Print can do that kind of thing too. It will be revisited, and already the firm is looking at a new printer with white and metallic inks. His attitude is quite straightforward: 'If you don't try, you don't find out.'

TG Print has done that with large format printing before and fully intends to keep pushing in this direction. Amidst the discussion about finishing, Mr Duhig said that while most printers are buying finishing equipment,

they should really be buying into large format.

'It's the only place that a printer can find decent profit and turnover these days,' he contended. 'It won't cost you much – £10,000 to £12,000 for a decent machine, but it will print you a banner and might get you into a market that can make you some money.'

He added that a trip to FESPA in London in 2013 had been mightily impressive. 'It was the best print show I have ever been to. You see different things and new things; some really innovative and great stuff. Some of the lesser known players there were selling some great products. I will definitely go to the next show.'

TG Print has used an Agfa Anapurna before, and is seriously considering investing in another flatbed UV printer so that it can print onto materials such as glass, plastic, and Perspex.

## The presentation

The LumeJet might be the latest printing technology to be acquired but before it, an MGI Meteor DP8700XL was purchased to print long sheets and onto a wide range of materials. These augment a pair of Konica Minolta 6000s and a Xerox press, with Heidelberg Speedmaster on the litho side. Aside from the layflat and case bound book side of the business (see boxout), the marquee technology on the post-press side is a Zünd cutting table, and this is being used for presentation as much as for customer jobs.

'The Zünd really was a conscious effort,' Mr Duhig continued. 'The presentation of our end product has now moved up a gear because we create our own cardboard boxes to the exact size we want, and when someone picks the job up it looks good. We can do a fancy brochure in a slip case and a fancy box. It is about presentation. Someone is paying £400 for a job. Don't give them a bashed up box or one that's badly taped up or has a footprint on it. Give them a nice box and you have a much better chance of being paid for it and it not being sent back. There are lots of different ways to make a job look bad, and not many to make it look good.'

One of the ways to make a business card job look good is through 'bonded cards' – adhering two or three pieces of card together, perhaps using different colours, to create a more striking piece. Mr Duhig observes that a large percentage of print ordered online is business cards, so 'you need to sell the best business cards you can'.

'With the advent of soft touch laminate, we did some cards for someone and he wanted them duplex,' he explained. 'We did it and it looked really good. The next step is triplex with colour in the middle. You get a 900 gsm card with soft touch, and once people have seen that they don't want anything else. People don't throw away such high quality business cards. The Mitamax, which we bought from Ashgate, allows us to produce some very high quality business cards relatively quickly and sets us apart from the bloke up the road, who does not do that and does not do soft touch.'

Soft touch and a woman's touch – the immediate future for TG Print. ■



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# Bookletmaking and stitching

## Duplo

A number of new bookletmaking and stitching products were shown at London Calling.

Prominent was the iSaddle, which Duplo says can handle both digital and litho output with the same configuration, due to its AMS (air management system) on the feeder. The fully automatic stitching system offers 'intelligent automated precision' combined with PC controlled technology. It combines the advantages of flatter publications from the old-generation saddle stitchers with the automation of modern bookletmakers, alongside additional capabilities such as A4 landscape, Duplo said.

Duplo also launched the DC-616PRO and the DC-646 multi-finishers, and an optional integrated folding system for the DC-646. The DC-616 is an all-in-one solution for finishing standard short run jobs such as greeting cards, invitations, menus and 24-up business cards. It is able to slit, cut, crease and perforate. The DC-646 is the latest variation of the DC-646PRO launched at Ipex, replacing the DC-645i.

thick (of 80 gsm) from the previous 22 sheets, utilising the Square Back finish provided by a SpineMaster unit positioned after trimming.

It also has a new product on offer for the smaller printer – the Superfax SF-500EU. This is a hand-fed, table top machine with integrated Square Back finishing, which does a maximum of 300 square back books per hour. For the first time it makes Square Back finishing available at entry level. Watkiss has licenced its technology patents to SuperFax in Germany to allow this development to be made. Watkiss is selling the device at a price of £3500.

A further entry level bookletmaker, this time without Square Back finishing, is the Mamo Cuce, which sells for about £2000.

## IFS

Late last year, Horizon brought in a new digital sheet feeder, the HOF-400, which IFS says is proving to be popular. It is a high pile feeder, with an optional suction cover feeder for heavy covers or laminated covers. It can be used with either Horizon bookletmakers or with the StitchLiner saddle stitcher with 3-knife trim. It can also be combined with a VAC collator to produce hybrid saddle stitched booklets of litho sheets merged with digital sheets. IFS said it has two such installations in the UK already.

The company added that barcode verification with digital sheet feeders is becoming increasingly popular, enabling the processing of variable data while maintaining integrity. This means that many errors can be picked up before they turn into a finished, stitched book.

## Morgana

Debuted at the US show Graph Expo in October, Morgana's high capacity dual bin

feeder, the AF602, is included in the latest version of its System AF2000S bookletmaker. The AF602 has a capacity of up to 21 inches, making it capable of long, uninterrupted production runs. Pre-collated sets can be placed into both bins, or covers (even when coated or laminated) can be placed into one bin when they need to be merged with collated sets. The 'unique' air assisted feeding unit gives reliable, consistent feeding of digitally printed media.

The bookletmaker can be supplied with heavy-duty stitching heads for up to 50,000 stitches from one wire spool, or with stapling heads that can be loaded with 5000-staple cassettes. A fore-edge trimmer comes as standard, while Morgana's Squarefold can be added to produce squared spine flat books.

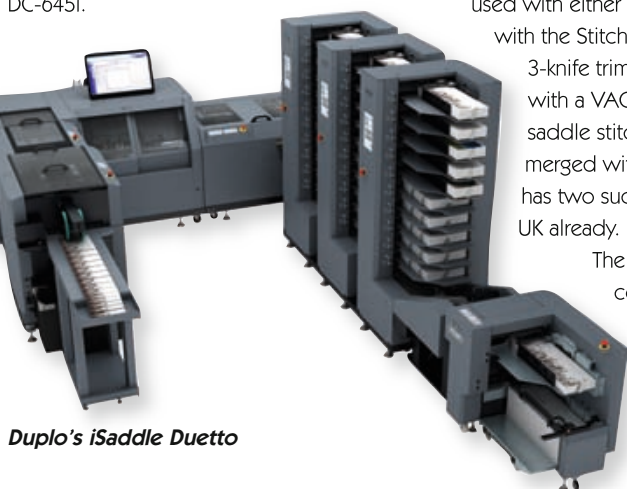
## IBIS

The latest developments from IBIS for its Smart-binder are the SBS-100 Sheet buffer module, and the ASA-100 Automatic Stitch Adjustment Option, both of which are targeted towards being able to produce dynamically varying saddle-stitched books or booklets in-line with a high speed continuous feed printer.

ASA-100 varies stitch wire length, pressure and leg balance to enable the number of pages in each booklet to be continually varied between eight and 200 pages. The sheet buffer module, however, has additional broad reaching benefits, including allowing the saddle stitcher to stop for up to two minutes without having to stop the printer.

## Smyth

Italian manufacturer Smyth (sold in the UK by Perfect Bindery Solutions) has recently introduced an on demand short run booklet making system which enables flat sheets from a digital press to be folded and stitched into booklets. The systems can also be fitted to a Smyth digital sewing line, thus enabling thread sewing and saddle stitching in one machine. ■



Duplo's iSaddle Duetto

## Watkiss Automation

Developers of the Square Back concept, Watkiss has the top of the range PowerSquare, the mid-range BookMaster Pro, which has just been extended to handle a book 30 sheets





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# Folding and creasing

## IFS

Horizon introduced the CRF-362 creaser/folder last year, designed to handle the creasing and folding of digital colour output across a wide range of light and heavy weight stocks, coated or uncoated. It is capable of up to ten crease lines on a sheet, and uses an impact scoring technology that eliminates or minimizes cracking of the stock or printed image. Creasing dies for both up and down creasing mean that spine, hinge and flap creases for perfect bound book covers can be produced in one pass.

Another recent addition was the Horizon AF-406F/T406F automated modular buckle folder, which runs at up to 30,000 sheets per hour. It has six buckles on the first station and six on the second that can be combined. It features small circumference and special multiple compound rollers for consistent precision folding of complex smaller formats at speed. The maximum sheet size it can handle is 400 x 650 mm.

IFS is also the agent for Petratto, which manufactures the Metro folder/gluer. With more than 100 different tools this enables a die cut product to be converted into a box, folder or envelope. Petratto has released a smaller version for the short run digital market, costing about £50,000.

## B&R Moll

B&R Moll has developed the Premier 36 System – a folder/gluer specifically designed to perform complex folding and gluing tasks on larger format (920 mm wide) print media, including projects involving multiple inserts, pharmaceutical and credit card requirements.

The Premier 36 incorporates features such as segmented 'Sure-Grip' fold rollers with automatic settings, and a main buckle fold plate with removable ribs and a stainless steel back plate to prevent marking and static build-up. It can handle material ranging from 140 to 500 gsm, and in sizes ranging from 139 x 139 mm up to 920 x 920 mm. Maximum linear speed is 130 metres per minute.

## Tech-ni-fold

Tech-ni-fold says the CreaseStream mini creasing and micro-perforating machines were developed to fill a gap in the digital finishing market where there are few affordable solutions available between the traditional push down handle creasers and semi and fully automatic creasing machines.

The CreaseStream series features three systems: CreaseStream mini standard is handle-driven but the handle is rotary and will turn through sheets up to three times faster;

CreaseStream mini Quick-feed also harnesses the rotary handle, although it has a 'unique' sheet feeding mechanism, the patent pending 'Gravity

Flow Feeder' into which more than 100 sheets can be loaded, so does not require hand feeding of the sheets individually; and CreaseStream mini Auto-feed, which benefits from the same feeding

mechanism as the Quick-feed version, but the handle is replaced by a motor.

## Heidelberg

An extra-grip soft PU roller compound on Heidelberg's Stahlfolders makes it easy for them to handle both digital and litho printed work, with no marking on digital substrates and total control of the folding process. Set up is so slick that a company running both litho and digital can easily stop a long job and fit in a short run quickly, before returning to the previous job with the information held in the control system.

For the digital carton producer, Heidelberg has a full range of folder gluers in many formats, from 55 to 115 cm width. These can output a wide range of cartons and there are options for braille application and inline carton inspection. These machines are ideal for short run work as well as large run lengths due to the fast set up and robust design.

## Encore

Operating at speeds up to 11,000 per hour, the Pit Stop range of high volume creasing and perforating machines, distributed in the UK by Encore Machinery, can be configured as stand-alone or on-line finishing equipment.

The Pit Stop DH Speed is a doubled head creaser, which creates letterpress quality creasing and perforating on all types of digitally printed work in the same pass. The rise and fall platen creasing action enables positive accurate creasing on stock from 60 to 600 gsm. A 200-location memory with a quick and easy set-up of up to 100 creases per sheet is standard on the machine. A wire punch tool and a two or four-hole drill punch can be fitted.

The Pit Stop creasers can be linked to an MB fold unit for high volume on-line creasing and folding. A recent introduction is the launch of the PitStop creaser on-line to a Watkiss bookletmaker with square back facility. ■



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# Pneumatic praise

Vivid Laminating showed upgraded versions of its Matrix laminators at Fespa 2013 and at Ipex, with pneumatic rollers and duplex capabilities being added. City Printing has been one of the first to try them out.

Sophie Pearson says she has never come across a machine upgrade as thorough as the one that Vivid Laminating Technologies has performed on its Matrix laminating systems over the last year or so. The manufacturer claims that the Matrixes are Europe's best-selling single-sided laminator, but the upgraded versions – premiered at Fespa 2013 and then shown at Ipex – are now capable of duplex laminating, and also now have pneumatic rollers, which bring a number of benefits for users.

City Printing, where Ms Pearson is office manager and graphic designer, is one such customer, having purchased the first generation Matrix MX-530 when it was launched five years ago. It proved to be a good machine, but when the duplex and pneumatic version was viewed at Ipex this year, the time was ripe to modernise.

'They have covered literally every base with this upgrade,' she told *Digital Printer*. 'The new machine (Matrix MX-530DP) has pneumatic rollers so you get a lot more pressure on the rollers, and more even coverage. There is a roll at top and at the bottom, so you can laminate both sides at once, and that doubles productivity so we can do a lot more before we have to outsource.'

'It also runs all the laminating films a lot better than the old one did, and that has meant that our costs are a quarter of what they were. We do a lot of digital print, and you had to use really expensive film, but with this new machine we can use normal OPP film which is much cheaper, and the finish is so much better. That has made a big difference with cost, and the machine pays for itself.'

The small 30-plus year old family company, based in north London, is very much in favour of keeping as much work, and therefore control, in-house as possible. The client base ranges from local businesses to blue chips such as Audi and BMW. The work is general commercial print, from one-offs, through personalised print, to huge runs, with both digital



City Printing upgraded to the duplex Matrix this summer.

and litho within its armoury. It takes pride in offering a personal service that incorporates advising customers on ways to give their printed items more impact and make them less costly.

Currently around 20 to 30% of work goes through the Matrix laminator. It is quick and easy to set up, with electronic controls. The OPP film is thinner, enabling a greater amount of film on a single roll, so it requires to be changed less frequently, again improving productivity. The system also has a counter on it now – a small addition maybe, but a useful one, according to operator Martin Burling, who said: 'It helps us to schedule, because you know how quickly you are going. It seems like a silly little thing but it makes a big difference because if you are in the middle of a job

and someone needs to know when the next job can go on, the only other way to judge it is by comparing pile heights – the ones you've done against those still to do.'

The duplex Matrix went in during July and by the start of October more than 10,000 sheets had already gone through it. Additional new options such as an extra stacker tray and an automatic feeder are also being considered now. Overall, the benefits have come from increased productivity and reduced cost. Ms Pearson said the relationship with Vivid was also a factor.

'It ticked all the boxes. Turnaround is quicker and costs are less. Laminating both sides at once halves the production time, and you can run it a lot

faster and not worry about any problems. The laminating film being so much cheaper has allowed us to do more work in-house - work that we might have said no to because of time constraints. I have never come across an upgrade so thorough.

'We went back to Vivid because the first Matrix was so good, and because their engineers are incredibly useful – you can call them about all sorts of questions. Once we find a company that we know does good work, we stick with them.' ■

## Matrix MX-530 DP

### Specifications

Maximum laminating speed:	10 m/minute
Maximum laminating film width:	500 mm
Paper thickness:	135 gsm +
Maximum sheet width:	550 mm
Overall dimensions:	900 x 2050 x 1400 mm

# Fastbind PU

The industry's first combined PUR/EVA table top perfect binder for less

**F**astbind's expertise in making high quality, low volume EVA perfect binders has now been turned to PUR too. The result is PUREVA XT – an innovative and versatile system, sold in the UK by Ashgate Automation, which can meet all of your perfect binding needs at a price that is unparalleled in the industry.

When needed, anyone can now take advantage of PUR hot melt quality, which can be between 40 and 60% stronger than EVA, while still retaining EVA capability for the many jobs that it is best suited for, all within a binder that costs less than £10,000. Fastbind claims that the system costs one third of the price, generates one third of the operating costs, and takes up one third of the space needed by traditional perfect binding solutions.

Designed and built with the short run, digital printer in mind, what sets the PUREVA apart is that, through an integrated casing-in system, the compact, table top binder enables both soft and hard cover binding in a single machine, using a choice of standard EVA or PUR hot melts, depending upon the job in hand.

It also introduces new interchangeable glue cartridges and a quick release handle that allows for fast switching between EVA and PUR glues. While traditional PUR machines can be expensive and time-consuming to maintain, the PUREVA XT has an innovative glue mechanism that is easily cleaned and even changed, with electronic adjustable temperature control and single button operation when switching between glue types. Its 'closed tank' system is normally found on far more expensive binders.

It also has a totally new kind of rail mechanism for the glue applicator. The applicator glides effortlessly over the book block with almost no resistance. The large handle is placed low in front of the applicator for ease of use.

A new PGO Microcut roughener optimises the cutting pattern to increase glue penetration for better binding strength. Unlike other spine rougheners that grind the spine, creating noise and dust, the PGO opens the paper grain with very little noise and almost no paper dust.

Built on the same chassis as the popular Fastbind Elite XT perfect binder, PUREVA XT users can be certain of reliable performance.



Virtually any binding job up to SRA3 size or A4 landscape and up to 45 mm thick can be accommodated. It is simple to use, and requires no set up times or book format adjustments, being self-adjusting for book thicknesses from one to 1000 pages (depending on paper stock). Easy manual operation and rugged construction means low maintenance and years of dependable use.

The PUREVA XT sits alongside the rest of the Fastbind range, and can be combined with Fastbind's casemakers for high quality hard cover books and photo albums – most particularly the Casematic

H46PRO case making machine, which manufactures the hard cases that can then be bound on the new machine with either PUR or EVA adhesive.

'Short run soft and hard cover books are growing in demand and have become one of the most profitable products you can offer. Because it is dramatically smaller and considerably lower priced than traditional PUR machines, virtually any print shop can incorporate the flexibility of the PUREVA XT into its existing environment. This is a breakthrough not only for the small to medium sized printers but large binderies as well,' said Lewis Price, sales director, Ashgate Automation.

'The PUREVA XT is now the pinnacle of the Fastbind range. We could always offer on demand bespoke hard case binding, and with the addition of PUREVA XT into the range, users now can take advantage of the benefits which PUR has over traditional EVA hot-melts, without losing sight of the fact that, for many applications, EVA is still a more suitable choice for book binding.'

PUREVA XT is available now and can be viewed at Ashgate Automation's showroom.

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

## Specifications

- Production speed: 1 to 3 books per minute
- Min/max binding thickness: 0.1 to 45 mm
- Max binding length: 455 mm
- Min/max binding height: 140 to 320 mm
- Dimensions (W x L x H): 107 x 60 x 64 cm



# REVA XT

than £10,000 – available from Ashgate Automation.

PGO Microcut roughener



PUREVA XT



Casematic H32Pro



Interchangeable glue cartridge

# Cutting and guillotining

## IFS

There is a new machine launching at Print Efficiently: the Horizon RD-4055 Rotary Die Cutter, which can die-cut, crease, perforate, slit, hole punch and round corner in one process for digital and offset printed sheets, running at up to 6000 cycles per hour, with a maximum sheet size of 400 x 550 mm. It uses a flexible magnetic die which is lower cost than a mechanical die. The servo motor has a controlled 'Repeat Register' feature that allows multiple-up applications from single-up die to minimize die cost.

Jason Seaber of IFS said: 'The Horizon solution really brings a good level of automation and reduced cost of die but more importantly enables the customer to do a fairly quick make ready. This will help digital printers be able to cost effectively do what we call converted print: shaped products and innovative designs.'

Another recent product is the Horizon TBC-200L, which automatically trims the head and foot of magazines and catalogues, running at up to 4000 books per hour. It is connectable with the Horizon SPF-20/20A, 200A/200L bookletmaking systems, and eliminates the need for separate cutting and moving of work.

Then there is Horizon Smart Stacker and the Lasemax PageReady. Both were developed to use with HP Indigo presses – the B2 HP Indigo 10000 for the former, and the HP Indigo 7000 for the latter. Used inline or near line, they will cut printed sheets down to page size, then collate, merge and stack the pages into piles for binding or bookletmaking. Smart Stacker can only be used with HP Indigo at the moment but will be released for near line use with any digital printer; PageReady can only be used in line with the HP Indigo, but off line it can handle any form of digital print.

## Friedheim International

The latest in cutting available from Friedheim International is the new Power Cutting Control (PCC) for the Schneider Senator guillotines,

and Bograma's BSR 550 servo rotary die cutter.

PCC gives Schneider Senator users a 15-inch, high resolution display with complete control over the guillotine. It includes SafeLOGIC intelligent electronics for the highest operating safety, replacing the traditional safety wire connection. Ethernet and USB interfaces enable simple data exchange, connection into a network, and remote maintenance, while the open system architecture supports integration with digital workflow.



**The Schneider Senator guillotines now come with Power Cutting Control via a 15-inch display.**

The Bograma BSR 550 die cutter can manufacture products such as mailings, booklets, labels, folders, greeting cards and folded boxes one-up or multiple-up. It can punch, kiss cut, perforate, groove and de-boss, with automatic discharge of the section grids. It can run upstream from digital printers and folding machines, and downstream from mailing systems and folding box machines.

## Heidelberg

In the Polar range of guillotines from Heidelberg, the Polar 56 and Polar 66 programmable cutters are best matched to the

small format digital printer, both with a Net format that can integrate into the digital workflow. Options include a barcode reader for automatic programme generation; Compucut for job preparation and information gathering; and a step by step 'visualization' guide to help the operator work through a job with minimal error risk. These small models are often sold with Heidelberg's Linoprint presses.

For the digital book binder, Polar also now offers a single knife trimmer with precise cutting accuracy, fast set up and network compatibility, which Heidelberg says bridges the gap between the three-knife trimmer and the high-speed cutter.

## Caslon

Caslon sells card cutting machines from A4 up to SRA3 size, but for something a bit different, how about the Therm-o-type Zip TS2L digital finisher, a very versatile device that can round corners, die cut, emboss, up and down crease, tab cut, window cut, hole punch, perforate, slit, score, and do scalloped edges, all in one pass. No-one in the UK is using this US-manufactured machine yet, although Caslon has sold two in Germany. Up to 39 steps can be programmed for a single sheet.

## Watkiss Automation

Watkiss is the latest company to partner with Guillo-Crease, the Glasgow based developer of a unique guillotine creasing system which already fits onto guillotines from manufacturers such as Polar, Schneider Senator and Perfecta. To change over from cutting to creasing, users must attach a false clamp plate onto the guillotine clamp, then remove the cutting stick from the guillotine bed and replace it with a Guillo-Crease creasing stick. Watkiss showed this at Ipex on the Mohr guillotines it sells, gaining a lot of interest, it said. ■



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# Laminating

## Vivid Laminating

The company launched new Matrix systems at Ipex – upgraded systems with pneumatic rollers that allow much faster production speeds and make it possible to use standard OPP film with digital print, and with duplex capability.

Another thing the firm has been working on is Flatbook. This is essentially an add-on for the Matrix system that solves the problem of book cover curl up when using a conventional OPP laminating film. Using a nylon film rather than OPP is quite a bit more expensive. Flatbook involves a new cutting device which bolts onto the top of Matrix and cuts out a channel of the film as it laminates covers, leaving an un-laminated inside spine. When PUR or hot melt glue is applied during binding, the glue sits in the spine but not on top of the lamination. The result is a totally flat book that does not curl up.

## Terry Cooper Services (TCS)

Spanish laminator manufacturer Bagel Systems, represented in the UK by TCS, has entered into a technology development partnership with Derprosa Film, which produces soft touch and BOPP films. The agreement sees one of Bagel's Digifav B2 Pro laminators being installed at the film manufacturer's Spanish research and development laboratory, where it will test new films in readiness for their market launch, and help evolve the company's Soft Touch technology. Derprosa said the Digifav B2 Pro model 'replicates accurately a huge spectrum of work environments and practices, including the most demanding temperature and pressure values'.

## Friedheim International

The Komfi Amiga laminators (which come in 36, 52 and 76 cm versions) have been given a bit of an upgrade and are now a little more productive. The Amiga 52 for example can process at up to 25 metres per minute with an optional feeding head (15 metres per minute otherwise). This feeder head additionally enables processing of paper weights up to 600 gsm, instead of 350 gsm. The laminator is specifically designed for digital printing, with a bottom suction feeder, automatic and



**An optional feeder head gives the Amiga 52 a top speed of 25 metres per minute.**

electronically adjustable sheet overlap control, and NBR (rubber) counter pressure roller.

Apart from the Komfi feeder head, options include a film splitter, a Teflon-coated non-stick counter pressure roller, and a machine modification for embossing.

## D&K

Ipex saw a successful launch of the new double-sided Europa PB, which is based on the earlier, single-sided Europa, which now has over 200 installations.

Equally adept at processing both litho and digitally produced print, D&K said the unique configuration of the Europa PB was conceived for photobook producers who need to obtain an identical finish on each side of the sheet. Each of the two identical laminating heads comprises a chrome laminating roller and rubber nip roller individually controlled for heat and pressure. No reduction in speed is necessary when laminating both sides at the same time, while one of the laminating stations may be turned off when laminating one side only.

## IFS

IFS unveiled the Foliant Vega 400A at Ipex, a B3 laminator with a non-stick lamination pressure roller that allows window lamination, as well as thermal lamination. It replaces the Gemini C400A. Running at 18 metres per minute (up from 15), the system is ideal for

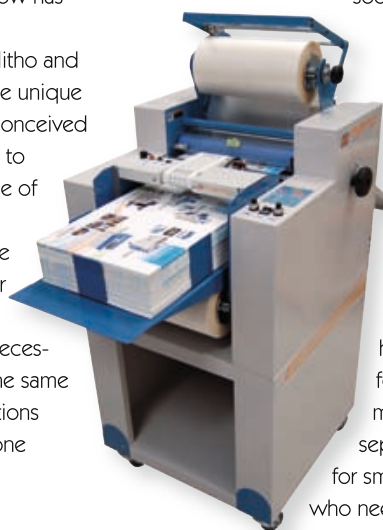
digital or litho short to medium run lengths, with a suction belt feed from the top of the stack. Other capabilities include an intuitive colour touch screen control for easy set up and fast make readies and low level housekeeping as there is no need for regular cleaning. The Foliant Vega 400A is priced at just under £20,000.

Foliant has also enhanced the production capability of its Mercury 400SF and Mercury 530SF systems to run at a faster 25 metres per minute. The manufacturer's highest specification Mercury 530 was demonstrated at Ipex with double-sided lamination and film air shaft to speed up the changeover of film.

## Watkiss Automation

The Bedfordshire company has been getting increasing numbers of enquiries for laminators and believes it has found a range to meet market needs in the Mamo Plasti range from Italy. The range extends from the smallest Plasti 330 up to the wide format Plasti 1100.

The SRA3 format Plasti 350 is targeted very much at the digital print market, with both friction feed and suction feed possible. The 520 mm wide Plasti 520 is manual feed but soon to become



**The Mamo Plasti 350.**

automated. With these laminators there is now a wide range of finishes, with the most popular being soft touch. Watkiss said the Mamo Plasti 350ASP with high pile suction feeder and automatic overlap and separation is perfect for small print shops who need to in-source laminating operations with a small investment, and for commercial printers who need to process low volume digitally printed stock. It costs around £9,000. ■



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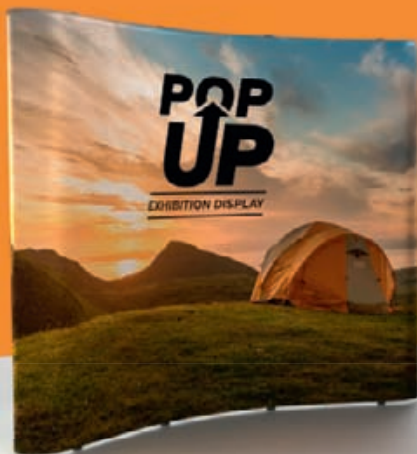
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## Intercoat puts the interesting in vinyl

**A**s commercial printers continue to embrace the wide format inkjet print revolution, typically producing banners and POS graphics, the demand for increased profitability is fuelling the search for new and more interesting applications to optimise their full potential. Soyang Europe believes it has the answer.

Intercoat is a high quality, German-manufactured self-adhesive vinyl, perfect for a huge range of applications, including promotional stickers, short-run decals, product labelling, industrial and equipment labels, safety signs, window and vehicle graphics, POS items, badges and much more. The material can be printed with any latex, eco-solvent, solvent or UV-curable wide format printer, is outdoor durable, and



**Intercoat self-adhesive vinyl enables printers to produce creative decals, labels and signage.**

has options which offer resistance to humidity and temperature changes that are especially beneficial with the onset of winter.

A varied and creative range of products can be produced on Intercoat media, with gloss or matte white finish options, as well as a variety of over laminates and frosted 'etched glass' film. Multistick and Shopstick are an excellent choice for short term retail applications, where ease of application and removal are paramount.

All Intercoat media is available in 1370 mm and 1524 mm widths, on a next day delivery basis direct from Soyang's 70,000 square foot warehouse in Lancashire.

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

## New photo and fine art papers from HP

**U**pgraded matte canvases and a new range of FSC-certified photo papers have been announced by HP. The upgraded canvases are the HP Professional Matte Canvas, suitable for fine art and photo reproductions, which has a bright white, smooth matte finish on a 2-over-1 weave, and HP Artist Matte Canvas, which HP says is ideal for longer production runs of art reproductions and photo enlargements, featuring a 1-over-1 weave on a slightly textured surface that dries quickly. Both are designed for aqueous printers and are optimised for the HP Designjet printers.

An improved coating provides higher quality image reproduction, giving deeper blacks, brighter whites and an increased colour gamut.

The photo papers are optimised for HP's Latex printers, offering 'unsurpassed photo quality', with instant-dry and scratch resistant characteristics. There are three resin-coated substrates within the range: HP Professional Gloss Photo Paper; HP Professional Satin

Photo Paper; and Everyday Satin Photo Paper. Photography, retail display, corporate and home décor, and posters are all likely applications.

The professional products are 275 gsm papers that are available in 36, 42, 54 and 60-inch widths, and 100 foot roll lengths. Brand Management Group sells these media through a string of UK resellers: Perfect Colours, Repopoint, UFP, PSW, CWE, Diatic, and Creative Office Solutions.

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

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**HP Professional Photo Papers have a bright white finish, providing a high dynamic range.**

## Tailored by Thread-rigoni!

**A**n exclusive VIP event in London in September saw Fedrigoni launch a new book that showcases a number of fabric effect papers and boards, while also paying homage to London's famous Savile Row and its internationally renowned tailors.



**Savile Row: the famous centre of London tailoring excellence has inspired Fedrigoni's latest product showcase.**

The Guide for the Perfect Gentleman book comprises of three fabric effect textures: Plain, which has a tactile surface with excellent bulk; Pinstripe, whose unique design is wet-laid during the paper making process; and Tweed, with a more refined and subtle embossing texture. Fedrigoni said that there has been an improvement in the production process to allow for more flexibility and precision in bending.

Manufactured to complement trends in men's fashion, two new nuances in Aubergine and Brown have been introduced to the already existing White, Extra White, Blue, Camel and Dark Grey shades. The papers are available in weights ranging from 80 to 300 gsm, and all are FSC-certified, comprising 60% ECF pulp, 20% cotton and 20% textile fibres.

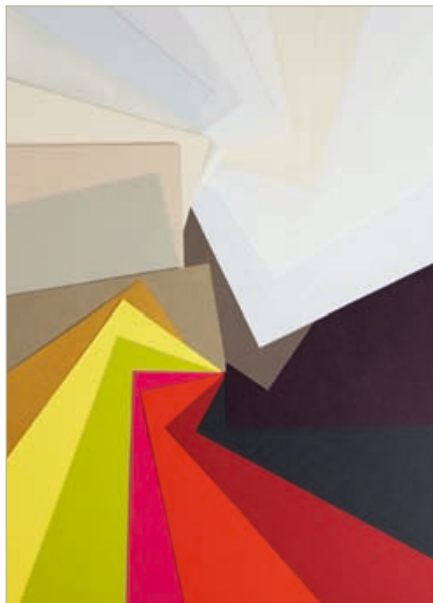
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# Tinted love

From a small start, the coloured papers sector is on the march, driven in large part by expanding capabilities on modern digital presses.

You do not have to look very far to find the key driver behind growth in the coloured or tinted paper market: the increasing footprint in the market of digital printing systems that have white ink and clear ink capability. As designers become more educated about the possibilities and see what can be done in short runs, the demand can only grow.



**Above and below right: Curious Matter is a tinted paper range from Antalis.**

It is an area that for the paper merchants is showing significant growth, albeit from a low starting point, leading John Vic, sales director for Digital Media at Premier Paper Group, to state that demand has not reached a crescendo yet. People have been just printing the tint, but with continuous development of new colours to add to ranges such as Fedrignoi's Sirio (available from Premier Paper), GF Smith's Colorplan, and Antalis' Keaykolour, and the trend towards added value print products bringing about greater use of white inks and metallic substrates, this is changing.

'It's a small area of the market but it is growing at quite a rate of knots, because of com-

panies bringing white inks through for toner presses and for HP Indigo,' said Mr Vic. 'We want to bring more to market, and we are getting requests for 80 to 90 tints, but not in vast quantities.'

'The more tinted material that becomes available on the market, the more likely it is that designers and brand managers will look to utilise such stocks,' added Jim Whittington, digital specialist at Antalis.

'Couple that with the advent of special effects in the printed process such as white and clear inks, textures etc. and you have the possibility to really make tinted material stand out from the crowd and make your printed piece work that much harder.'

Brands are looking to make their marketing material more effective, and this has led to much smaller print runs of more luxurious output. Tinted material helps tremendously with this goal in mind. It is also possible theoretically that a tinted paper may very closely match a brand's corporate colour, which can remove a good deal of head scratching over colour management.

## In vogue

The development of new colours is an interesting area. Sham Ahmed, national digital sales manager for Antalis, said that clients are looking for more modern, fashionable colours. Antalis, for example, changes the colours in its Popset range every 12 months, based on what is fashionable. There generally has to be a customer demand first however, John Vic pointed out.

'We just extend the range with another tint as someone demands it or as we make it,' he said. 'Many of the colours are quite stark rather than pastel currently. I don't think the demand is out there for that yet. If one big customer said they wanted pastel colours for digital applications, I could do it with that one company, and everyone else could get the scraps. But that big customer is not there yet.'

Reflecting the short run, high value nature of many of the applications that coloured papers are used for, many ranges are available in split packs. Antalis, for example, offers tinted papers from the Keaykolour and Popset ranges in quantities of as few as 25 sheets and any multiple of one above that. 'This makes it far easier financially for brands to utilise these creative stocks and it has proved a tremendous success for the sales of these papers,' said Jim Whittington.

How do these papers compare to standard papers in terms of quality? 'The quality of all papers is much better today than it ever has been and this goes for the tinted materials on the market too,' Mr Whittington continued. 'Many creative paper mills now understand that whilst large run jobs are nice to pick up, they are few and far between, and it is much more likely that tinted materials will be used on short run jobs. This means supplying paper that will run on both liquid and dry toner technology in the precision trimmed size of SRA3+ or SRA3.'

It is still true to say 'the smoother the better' for digital printing, and many digital presses still struggle a little with heavily textured materials, he added, but this is a challenge that the mills and paper merchants are addressing and overcoming. 'Materials like Keaykolour and



Rives are running with tremendous success on a large swathe of the digital technology that is out there.' ■

# Paper Round

Sponsored by



## Mitsubishi completes high speed inkjet range



**Transactional and transpromo applications are ideal for the new JetScript papers.**

Two new JetScript papers have been introduced by Mitsubishi HiTec Paper for the high speed inkjet sector. Specifically, the JetScript DT 8002 and DT 9002 are suitable for transactional and transpromo applications.

The 80 and 90 gsm papers have matte eco top-surfaces and are printable on both sides. Mitsubishi said they have high whiteness, excellent opacity and high smoothness, with superb drying and processing properties. Both products have been developed for use with pigment inks but are also suitable for dye inks. They are FSC Mix certified.

[www.mitsubishi-paper.com](http://www.mitsubishi-paper.com)

## Middleton targets large format and packaging



**Major investments at Middleton Paper will see its stock range enhanced.**

A multi-million pound investment in new equipment by Middleton Paper will see the West Midlands-based merchant and converter and its paper merchant division Vision Paper & Board focus on the large format and packaging sectors for growth.

In March 2015 a new Pasaban 1850 sheeter is due to be installed – the third new sheeter purchased by the company in the last ten years. It has a number of features designed to handle a diverse range of products, Middleton Paper said. In addition, its existing Pasaban 1650 sheeter will be upgraded to the latest specifications.

The developments mean that Middleton Paper's sheeting capability will extend to sizes from 300 x 310 mm up to 1850 x 2200 mm, in grammages from 40 to 600 gsm. The firm is seeking to offer a greater depth of stock, and is increasing storage volumes as well as expanding its delivery fleet.

[www.middleton-paper.com](http://www.middleton-paper.com)

## Park takes Antalis honour

A quarterly travel and lifestyle magazine printed by Park Communications in London took the top prize at Antalis UK's Reviews Awards in September.

The awards recognise 'superior design and creative print', with 10 categories including Digital, Magazine & Catalogue, Corporate Brochures, Direct Mail, Books, Stationery, Recycled, and Creative Papers.

Park won the Magazine & Catalogue category as well as being named the overall winner. The piece – named Cereal Volume 5 – was designed by the Cereal in-house design team. It was printed on Edixion Offset white 300 and 140 gsm.

The Digital category was won by Team Impression, which printed 'Gareth Edwards Portfolio' for Passport on Cyclus Print 150 and 115 gsm, winning the judges' praise for its 'interesting and flexible format'.

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

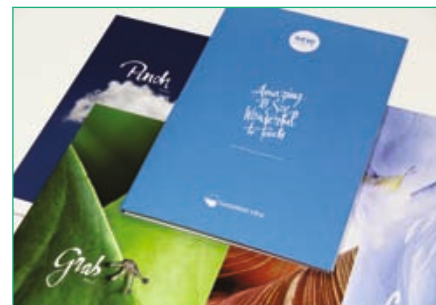
## Amazingly wonderful...

Italian paper company Lecta has launched a new swatchbook for its GardaMatt Ultra papers from Cartiere del Garda.

The 'Amazing to see, wonderful to touch' swatchbook is a sample folder revolving around the concept of papers that are beautiful to look at and marvellous to feel. It contains a series of photographs with actions

directly related to the images. For example, the feathers of a swan are an invitation to caress; the weightlessness of a white cloud an invitation to pinch.

GardaMatt Ultra is the latest creation from Lecta. The company said it is continuing to invest in the development of innovative products that anticipate and respond to market needs, combining maximum quality with respect for the environment.



**Lecta's new swatchbook for GardaMatt Ultra.**

GardaMatt Ultra is a woodfree coated paper with a rough matt surface. It is high-bulk, acid-free and age-resistant, available in substances of 115, 130, 150 and 170 gsm, and can be FSC or PEFC-certified upon request.

[www.gardacartiere.it](http://www.gardacartiere.it)

## Chapelon and Warren bring Alaska to the UK...

International Paper's GC2 lightweight coated board Alaska Plus is to be distributed in the UK by Chapelon Board and Warren, with the aim of developing sales of the product to the pharmaceutical, confectionery and healthcare luxury packaging sectors.

Alaska Plus is a multiply virgin fibre coated board with a double coating on the top side and an uncoated manila back-side, and is a lightweight version of the Alaska GC2 product. Produced at the Kwidzyn mill in Poland, it is available in a range of grammage weights between 205 and 330 gsm. The manufacturer said it has 'great runnability, perfect printability, high brightness, gloss and smoothness

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**The Kwidzyn mill in Poland produces Alaska Plus.**

together with an uncompromised strength'. It is FSC-certified, as is the mill.

Warren will stock Alaska Plus at its Midlands warehouse, while Chapelton will provide stocking arrangements as contracts are developed. Those wishing to trial the product can contact either merchant, or International Paper's sales manager for coated boards in the UK, Antony Mackie.

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

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

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

### ...while Warren also beefs up paper supply

Warren is rolling out a new paper sales division across the East & West Midlands, stocking a full range of coated and uncoated paper, digital and copier grades, and speciality products such as inkjet reels, carbonless paper, self-adhesive and envelopes. The firm has also been investing in its West Bromwich site, with a new converting facility that



**From left: John Turner, Mark Medley, Adrian McManus and Kieran Ferguson of Warren.**

includes reel to sheet cutting, rewinding and guillotining.

These developments come on the back of a recent re-branding, and show the merchant's commitment to supporting the paper sector as well as board.

Warren managing director Kieran Ferguson said: 'Our goal is for the paper side of Warren to become renowned for excellent service levels in the same way that our board side has. Our aim and intention is to build on our established reputation.'

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

### New backlit film boosts output

Kodak has a new glossy backlit film on the market for solvent, low-solvent and UV-curable inkjet technologies. Brand Management Group, which is licenced to market the Kodak wide format products through a worldwide reseller network, said the film delivers 'exceptional colour saturation' for backlit applications, comparing it to the vivid colour possible using Kodak's Duratrans Display material and continuous tone machines.

Available from Kodak's UK dealers, the 8-mil front-print backlit material is heavyweight and durable enough for applications such as retail signs, outdoor backlits, trade show displays and menu boards. It can also be used for non-backlit applications and is available in 36, 50 and 60-inch widths.

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

### Arjo campaign runs until November

40,000 mailers are being distributed to printers, corporates and designers in 26 countries across Europe in Arjowiggins Graphic's latest campaign for Cocoon recycled paper, which runs until 15 November. Inspired by how a caterpillar in a cocoon transforms into a beautiful butterfly, Arjowiggins Graphic's 'Biomimicry Campaign' will use mailers and a website to convey how its Cocoon range has turned waste paper into 100% recycled extra white paper.

The mailers distributed in the UK are printed on Cocoon Offset 100% Recycled, FSC Recycled Certified, 300 gsm. They transform into a die-cut 3D butterfly when unfolded, with shades of pink, blue, green and orange on a bright white background, a stark contrast to the blacks, blues and purples colours on the exterior. The colourful mailers will also feature an innovative green 'ECOfilm' gloss lamination that is biodegradable.

[www.white-and-recycled.co.uk](http://www.white-and-recycled.co.uk)

### Flying the flag for the Latex 300

A new textile collection has been announced by Italy-based Guandong, with a wide range of materials certified for the HP Latex 300 printer. Within the collection are several ranges, such as the LUS series, which includes polyester flags without liner, Frame & Décor, which is perfect for backlit and interior decoration, and Elastics & Conformable Polyester,



**Polyester flag materials are among Guandong's new Textile Collection.**

which is suited for versatile applications.

Also included are Cotton Canvas, softer but stronger than traditional canvas, Polyester Canvas, with excellent toughness and low liquid absorption, and the new ART Canvas Havana Back (warm white) for the fine art market.

<http://guandong.eu>

### Light is the latest Element

Premier Paper Group has introduced Elements Light, a low weight and high bulk paper for office and digital laser and inkjet printing applications, expanding its Elements range of Earth, Air and Fire variants.

Available in A4 and A3 and in a range of weights, the low weight and high bulk of Elements Light mean that less energy and raw materials have been used in its production, making it 'the enlightened alternate paper choice for the environmentally conscious end user'. It can also be Carbon Captured through Premier Paper.

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

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A DIGITAL PRINTER INITIATIVE



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# The digitalprinter awards 2014 winners

## Success breeds success...

...and the smell of success was most definitely there in the rarefied atmosphere of the Digital Printer Awards 2014, as the industry's high fliers gathered at the Marriott London Grosvenor Square hotel on Thursday 2 October to honour the latest batch of digital printing excellence.

Rugby World Cup winner Will Greenwood MBE kept the exceptionally well-behaved audience entertained with stories from his international career, keeping the bubbly and the laughter flowing. Then it was time for the nitty-gritty...

And so across the next 30-odd pages of the magazine, what happened next will unfold before your eyes – the 2014 winners of one of the most highly sought after accolades in the UK printing industry.

Some incredible work was submitted, as the UK's digital printers once again stepped up to the mark and delivered a raft of beautiful, creative and hugely innovative work for their clients.

Our congratulations go to the winners of course, but every nominated entry was a superb piece of print in its own right and worthy of congratulation. The gallery of entries provided at the awards ceremony proved to be a magnet for guests, entrants and sponsors alike.

We thank our judges – a four-strong panel with vast experience in both procuring and producing print – for their time, enthusiasm and expertise. They were:

**Donna Brown** – joint head of production at OgilvyOne Worldwide.

**Laurel Brunner** – consultant, journalist and managing director of Digital Dots, active on ISO standards.

**Mike Newman** – owner of marketing supply chain consultancy, Intelligent Outsource.

**Paul Sherfield** – runs The Missing Horse Consultancy, active on ISO standards.

And of course, we thank our sponsors too, without whom the Digital Printer Awards would not be. They are listed below.









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# Adding value

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## WINNER

### Face Creative Services for the Wood Hall Collection Vols I, II, III & IV

**Customer:** Rare Art Press**Workflow software:** Time Harvest**Press/printer:** Xeikon**Finishing equipment:** Various**Substrate:** Replica matt 200 gsm**Run length:** 40 x 4 volumes**Designer:** Bruce Marchant

The judges said:

“Beautifully presented and printed. Exceptional print that helped to sell the client's product.”



Host Will Greenwood with Bill Harding, managing director, Face Creative Services, and Peter Jolly, UK managing director, Duplo.

Also nominated:



**Concept for Advisor Reports**  
**Customer:** NFU Mutual



**Elanders for F & F at Tesco's Paper Doll Party Campaign**  
**Customer:** F & F at Tesco



**TG Print and Design for Oakfield Road**  
**Customer:** ehouse (for Savills Estate Agents)



**Pureprint Group for Lost My Name**  
**Customer:** Lost My Name



KONICA MINOLTA

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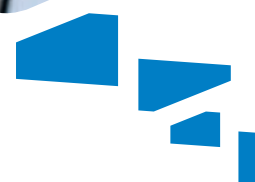
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# Best cross media campaign

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## WINNER

### Resource for Comms Hero Event

**Customer:** Comms Hero  
**Workflow software:** DDA  
**MIS/web to print:** Imprint  
**Press/printer:** HP Indigo 5000/7  
**Finishing equipment:** Various  
**Substrate:** Uncoated stock  
**Run Length:** 100  
**Designer:** Mick Hone and Tom Green



The judges said:

“Powerful submission leveraging multiple channels to deliver tangible results, showcasing print as a valuable part of the marketing mix.”



Will Greenwood, Phil Thompson, managing director of resource and Malcolm Glynn, head of marketing at Konica Minolta.

Also nominated:



### Kingsline Solutions for SCC Prospectus

**Customer:** Sussex Coast College



### Real Digital for The Grocer Cross Media

**Customer:** WRBM



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Winner  
Best use of finishing



The Digital Printer Awards 2014



# Best use of finishing

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## WINNER

### Harrier LLC for White Leopard

**Customer:** SGL Printers

**Press/printer used:** HP Indigo 7600

**Finishing equipment:** Mitamax layflat book maker

**Substrate:** Cover - Indigo Premium Smooth Uncoated FSC 300 gsm; Text - Indigo Premium Smooth Uncoated FSC 170 gsm

**Run length:** 50



The judges said:

“Beautifully printed and excellently executed lay-flat binding; a showcase piece.”



Andrew Langley, sales manager at Harrier LLC, and Bryan Godwyn, joint managing director at Intelligent Finishing Systems.

Also nominated:



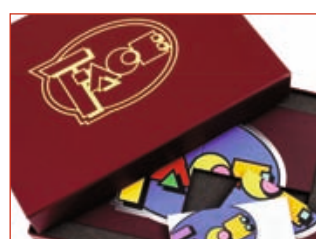
**Pureprint Group for 17 Million Yards - An Adventure to the Ryder Cup 2014**

**Customer:** Touch Agency



**Screaming Colour for Terminator 2 Box and Invite**

**Customer:** Nirvana



**Face Creative Services for Face Presenter**

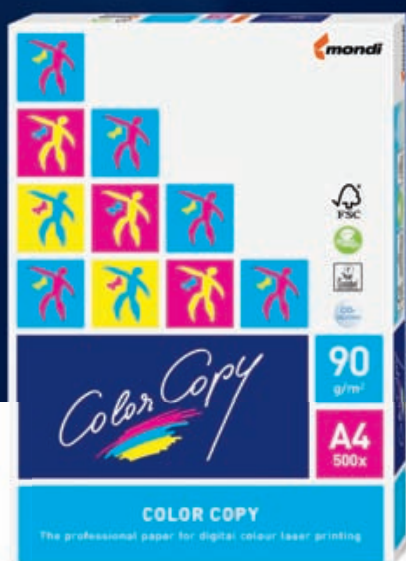
**Customer:** Face Creative Service



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# Best use of variable data

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## WINNER

### Inc. Direct for Welcome Home

**Customer:** Cunard Line

**Workflow software:** XMPie

**Press/printer:** Xerox iGen 150

**Finishing equipment:** Horizon Stitchliner

**Substrate:** Colotech silk

**Run length:** 1500 weekly

**Designer:** Alison Moss - Cunard



The judges said:

“Superb example of variable data print, well produced, highly effective; an emotionally powerful trigger campaign.”



Noel Warner, chief executive officer of Inc Direct, with Karen Henderson, Mondi sales and marketing manager in the UK.

Also nominated:



REAL Digital International for Diageo Total Rewards Statement

**Customer:** Towers Watson



REAL Digital International for TUI Toy 2013

**Customer:** TUI



Printondemand-worldwide for The Book of Sam

**Customer:** The Book of Everyone



Pureprint Group for Lost My Name

**Customer:** Lost My Name



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# Books

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## WINNER

### Screaming Colour for Visions in China

**Company name:** Screaming Colour  
**Customer:** Kinnersley Kent Design  
**Workflow software used:** Enfocus Switch  
**MIS/web to print software:** Custom-built MIS  
**Press/print used:** HP Indigo 7500  
**Finishing:** Herbertson HTHO foiling machine, Morgana 300 PUR binder  
**Substrate:** Peregrina Majestic Casino Gold, Colourplan Ebony, Plain Finish and Symbol Freelif gloss  
**Run length:** 20  
**Designer:** Kinnersley Kent Design



The judges said:

“Gorgeous. Great use of metallics and white. Pushing digital to its limits. A beautiful book!”



*Screaming Colour managing director Iain Moring, and Roger Aust, director of Close Brothers Asset Finance.*

Also nominated:



**Printondemand-worldwide for Getting to Know the Ancestors of Friedhelm & Elizabeth Randandt**

**Customer:** Dori Dacre



**Pureprint Group for Lost My Name**

**Customer:** Lost My Name



**Face Creative Services for The Wood Hall Collection Vol I, II, III & IV**

**Customer:** Rare Art Press



**Colourgraphic Arts for D-Day Book**

**Customer:** Paul Martin Design



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# Creative graphic design on digital print

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## WINNER

### Screaming Colour for Leeds Castle Catering Proposal

**Company name:** Screaming Colour  
**Customer:** Centerplate  
**Workflow software:** Enfocus Switch  
**MIS/web to print:** Custom-built MIS  
**Press/Printer:** HP Indigo 7500  
**Finishing equipment:** Herbertson HTHO foiling machine, Morgana 300 PUR Binder  
**Substrate:** Colorado red, Plike royal blue, Tintoretto Gesso, Cromatico, Sirio Pearl Polar Dawn  
**Run length:** 4  
**Designer:** Gungho Design (part of Screaming Colour)



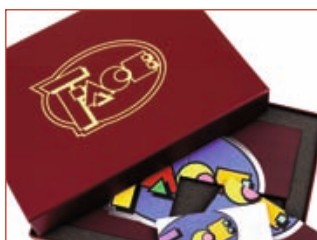
The judges said:

“Stunning...one of the most remarkable documents of this kind that I've ever seen.”



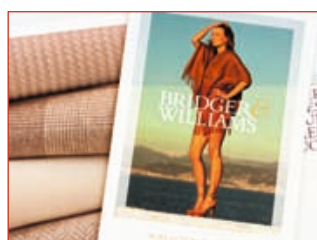
Twice in quick succession! Screaming Colour's Iain Moring is flanked by Rob Mannix, director of sales at GF Smith.

Also nominated:



Face Creative Services for Face Presenter

**Customer:** Face Creative Service



Purely Digital for Pure Luxury Cashmere

**Customer:** The One Off Melbourne



Screaming Colour for Visions in China

**Customer:** Kinnersley Kent Design



Pureprint Group for Fred Perry men's Laurel Wreath Collection and Men's Footwear Collection 2014

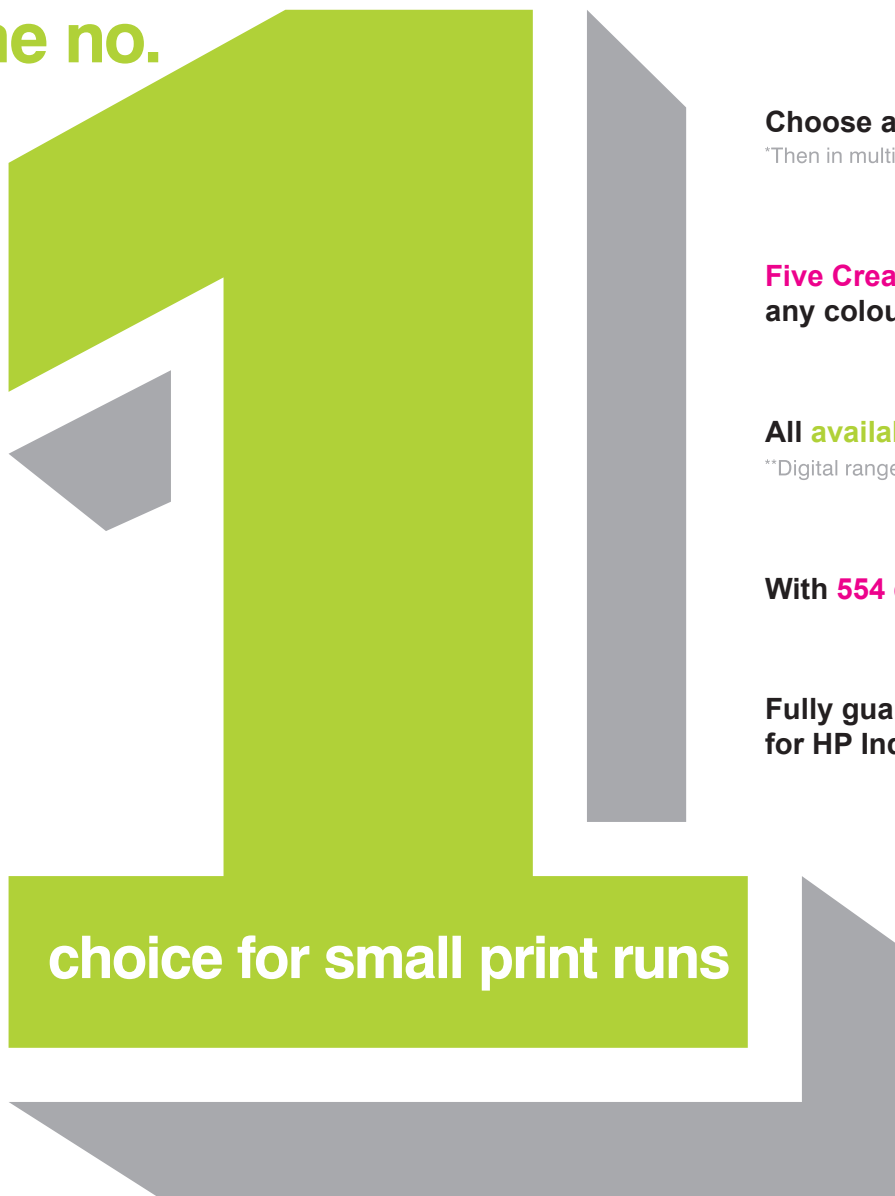
**Customer:** Fred Perry

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

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# Creative use of substrates

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## WINNER

### 1st Byte for Echo House Brochure, Edition One

**Company name:** 1st Byte

**Customer:** Echo House

**MIS/web-to-print:** Tharstern

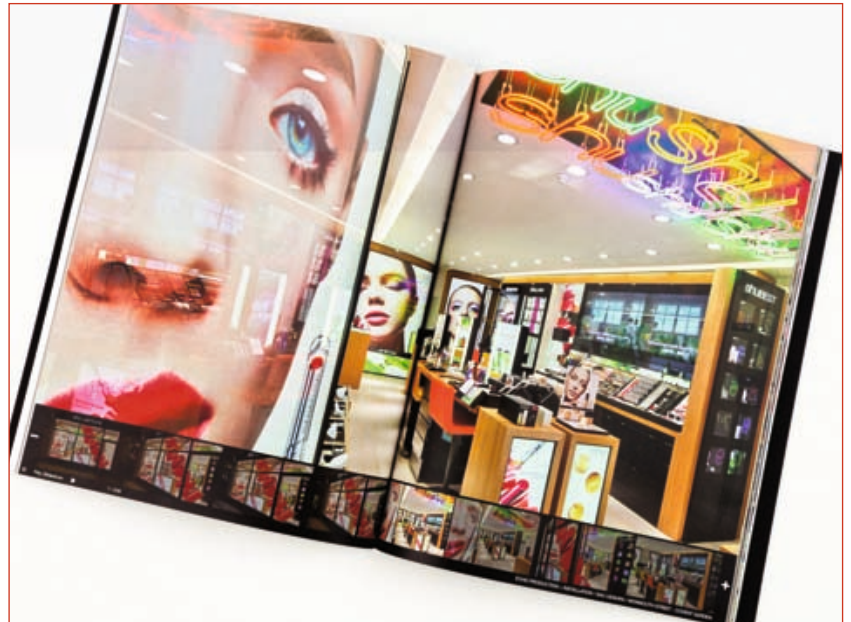
**Press/printer used:** HP Indigo 7600, Scodix

**Finishing equipment:** PUR bound

**Substrate:** Colorplan Ebony, Cromatico (tracing paper) 350 gsm, digital 150 gsm, Eco Kraft Ribbed 170 gsm, Mirri Board

**Run length:** 100

**Designer:** Echo House in-house design



The judges said:

“Gorgeous presentation and print quality. A great example of how substrates can enhance and influence content.”



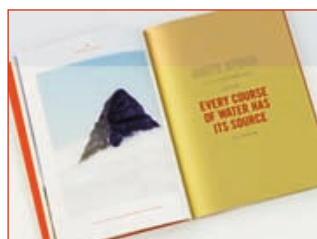
Lawrence Dalton, 1st Byte's managing director, with Sham Ahmed, national digital sales manager for Antalis.

Also nominated:



Crossprint for Total Service Catalogue

**Customer:** Crossprint



Pureprint Group for 17 Million Yards - An Adventure to the Ryder Cup 2014

**Customer:** Touch Agency



Ultimate Packaging for Gardman - Ernst Charles

**Customer:** Gardman



Spectrum UAE for Coffee Table Book for Polarcus

**Customer:** Polarcus

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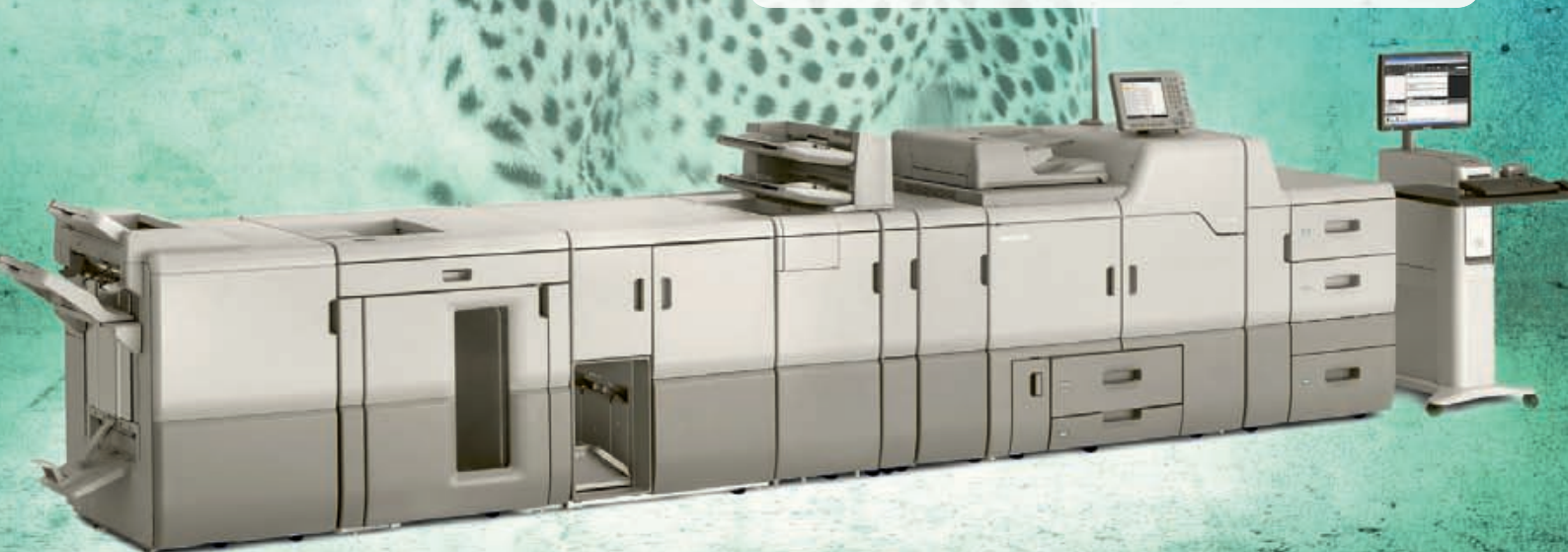
The industry is evolving at an incredible rate. Clients and prospects have become more demanding. Competition is much fiercer, and the economy is tougher than it's been in years.

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# Digital and the environment

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**RICOH**  
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## WINNER

### Crossprint for Total Service Catalogue

**Customer:** Crossprint**Software:** EFI Fiery**Press/Printer:** Ricoh C751 VDP**Finishing equipment:** Horizon perfect binder
**Substrate:** Cover - Regency Silk. Text - Regency Silk 150 gsm, UPM fine offset 140 gsm, Regency Gloss 150 gsm, Revive Silk 150 gsm, Crossprint Natural Offset 150 gsm, Pro Synthetic 140 gsm, Coala Roll up 160gsm
**Run length:** On-going

The judges said:

“A lovely submission demonstrating real commitment to environmental impact reduction.”



Tim Sell, managing director of Crossprint, with Gareth Parker, Ricoh's market development manager.

Also nominated:



### Newnorth for Results Book for IIED

**Customer:** IIED

### DPZ for Good Taste Printed Wooden Panels

**Customer:** Good Taste Coffee & Bakery



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# Innovation

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## WINNER

### DPZ for Syon Park Printed Flooring

**Customer:** Tiger Play  
**Workflow software:** ONYX/Adobe  
**Press/printer used:** Canon Océ Arizona  
**Substrate:** 3 mm cushioned vinyl flooring  
**Run length:** 1 off/ 100sq meters approx  
**Designer:** Tiger Play



The judges said:

“Excellent presentation demonstrating an innovative yet practical approach to solving a client's problem.”



*Mike Sheering, DPZ sales director, (plus colleague) Keith McMurtrie, managing director of Tharstern (far right).*

Also nominated:



#### Elanders for F & F at Tesco's Paper Doll Party Campaign

**Customer:** F & F at Tesco



#### Fuller Davies for Print Just Got Different

**Customer:** Fuller Davies



#### Kingsline Solutions for SCC Prospectus

**Customer:** Sussex Coast College

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# Labels

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**XEIKON**

## WINNER

### CS Labels for Northern Gates 2013 Vintage Barley Wine Style Ale

**Customer:** Northern Monk Brewery  
**Workflow software:** One Vision  
**Press/printer used:** Xeikon 3300  
**Finishing equipment:** GM 500  
**Substrate:** UPM Raflatac Silver PP  
**Run length:** 500  
**Designer:** Northern Monk Brewery



The judges said:

“Innovative solution with good use of variable data to create a social dimension; beautifully produced and presented.”



CS Labels' managing director Simon Smith, alongside Duncan Sargeant, sales manager for labels & packaging at Xeikon.

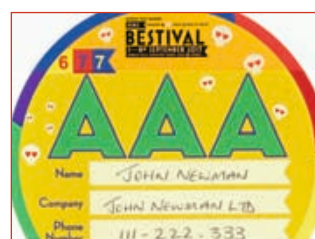
Also nominated:



**Limpet Labels UK for Raspberry Ketone**  
**Customer:** Real Health Co



**AJS Labels for English Sparkling Wine**  
**Customer:** Maud Heath



**Mercian Labels for Bestival Carpark Pass**  
**Customer:** 'Band Man'



**AJS Labels for E-Liquid**  
**Customer:** Readability

# Award Winning Solutions

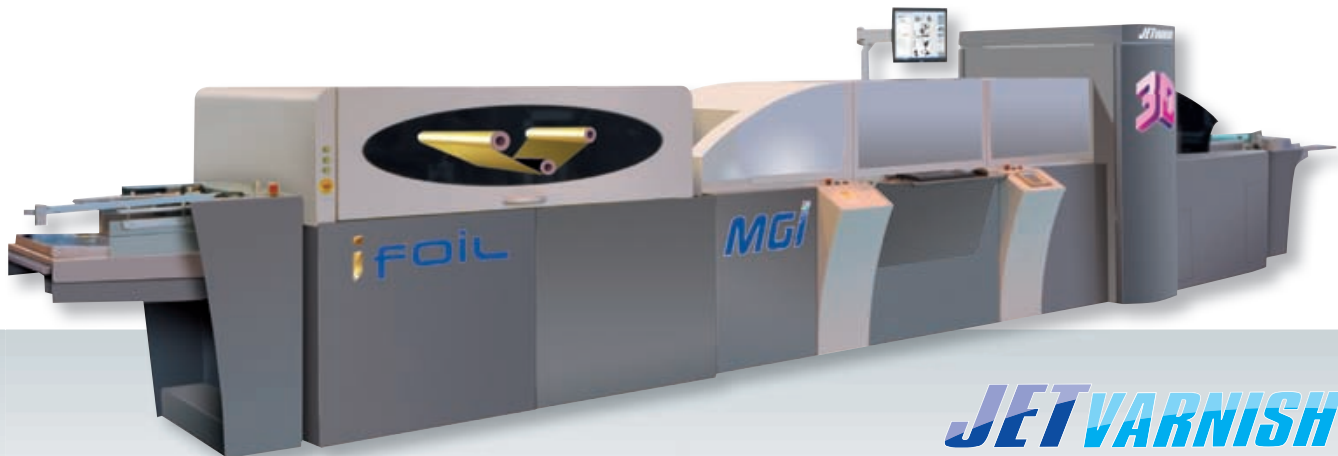
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# Marketing collateral

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## WINNER

### Fuller Davies for Print Just Got Different

**Customer:** Fuller Davies

**Workflow software:** Fuji XMF

**MIS/web-to-print:** Tharstern

**Press/printer used:** Kodak NexPress SX

**Finishing equipment:** Morgana DigiFold Pro, Polar Guillotine, nickel interscrew

**Substrate:** Premier Paper - Essential Silk, Shyne Lustre, Multiloft, Antalis Hydroprint Pro

**Run length:** 500

**Designer:** Daniel Lay - Fuller Davies



The judges said:

“Shows exactly what our industry does brilliantly. Exemplary print and messaging; a huge message that champions the print industry.”



Neil Stones, managing director of Fuller Davies, accepts the award from MGI Technology managing director David Evans.

Also nominated:



**Resource for Comms Hero Event**

**Customer:** Comms Hero



**Harrier for White Leopard**

**Customer:** SGL Printers



**1st Byte for Echo House Brochure, Edition One**

**Customer:** Echo House



**ProCo for Car Care Plan/Jaguar Land Rover**

**Customer:** ProCo



# LumeJet would like to congratulate all the winners of the Digital Printer Awards 2014

We would particularly like to congratulate all at TG Print & Design for winning the “**Photobooks, Yearbooks And Hard Cover Reports**” category as well as being nominated in the “**Adding Value**” category.

**Both of these entries were printed on a LumeJet S200.**

## What have our first four customers achieved with their LumeJet S200?

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# Photobooks, yearbooks and hard cover reports

Sponsored by



## WINNER

### TG Print and Design for Mark Wood – Explorer - Expedition Everest

**Customer:** Mark Wood - Explorer

**Workflow software:** Adobe InDesign, LumeJet LMS

**Press/printer used:** LumeJet S200

**Finishing equipment:** Fastbind Creaser Rollo, Ashgate Rolapress, Fastbind FotoMount F46e

**Substrate:** Fujicolor Crystal Archive Album HDX Gloss Paper

**Run length:** 40

**Designer:** Mike Grace



The judges said:

“Absolutely gorgeous; good work with lay-flat binding, had the judges drooling.”



Managing director of TG Print Dave Duhig, with Paul Anson, chief executive of LumeJet.

Also nominated:



Face Creative Services for The Wood Hall Collection Vol I, II, III & IV

**Customer:** Rare Art Press



Pureprint Group for Julian Calder Portraits

**Customer:** Julian Calder Photography



Romax for Into - English/Arabic

**Customer:** Aspect

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# Transactional and direct mail

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**kern**

## WINNER

### Howard Hunt Group for myWaitrose Christmas Campaign

**Customer:** Waitrose  
**Workflow software:** Kodak Prinergy, Cygnus, Print Net, in-house  
**Press/printer used:** Xerox iGen 4  
**Finishing equipment:** Xerox iGen 4  
**Substrate:** essential offset 250 gsm  
**Run length:** 800,000  
**Designer:** Kitcatt Nohr Digita



The judges said:

“Very well targeted and executed loyalty mailing with outstanding ROI for the client. Outstanding!”



Howard Hunt account director Paul Jenkinson alongside Uli Kern, President and Pete Jolley, general manager of sponsor Kern

Also nominated:



#### REAL Digital for Diageo Total Rewards Statement

**Customer:** Towers Watson



#### Pureprint Group for King's College London Memories Direct Mail

**Customer:** The Clarion Portfolio



#### Inc Direct for Welcome Home

**Customer:** Cunard Line

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# Wide format and super wide format

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## WINNER

### Digital Plus for Killhope Museum

**Customer:** Durham County Council

**Press/printer used:** Canon Océ Arizona 480 XT

**Finishing equipment:** Zund XL

**Substrate:** 3 mm PVC and Avery Vinyl

**Run length:** 267 + sq meters

**Designer:** Blue The Design Company



The judges said:

“An inspired use of wide format technology to create a unique digitally printed space”



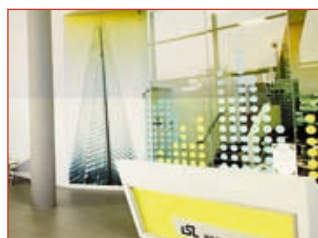
Fellow Digital Plus directors Owen Russell and Chris Stringwell accept the award from EFI sales director Terry Garvey.

Also nominated:



#### DPZ for Good Taste Printed Wooden Panels

**Customer:** Good Taste Coffee & Bakery



#### Brilliant Media for iSL West Hampstead, Building Branding

**Customer:** iSL



#### Repropoint for Repropoint Showroom

**Customer:** Repropoint



#### BAF Graphics for The Cell Therapy Catapult

**Customer:** ISG



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# The Supreme Award

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and the winner is...

## Screaming Colour for Visions in China

The judges said:

“A very difficult decision that split the judges, but this piece demonstrates how far printers can go with digital production technologies: white and metallics and complex finishing.”



### Screaming Colour for Visions in China

**Company name:** Screaming Colour

**Customer:** Kinnersley Kent Design

**Workflow software used:** Enfocus Switch

**MIS/web to print software:** Custom-built MIS

**Press/print used:** HP Indigo 7500

**Finishing:** Herbertson HTHO foiling machine.  
Morgana 300 PUR binder

**Substrate:** Peregrina Majestic Casino Gold,  
Colourplan Ebony, Plain Finish and Symbol  
Freelife gloss

**Run length:** 20

**Designer:** Kinnersley Kent Design



Screaming Colour managing director Iain Moring takes to the stage for the third time, flanked by Will Greenwood and John Vic, sales director for digital media at Premier Paper, with (far right) Digital Printer sales and development manager Chris Rushton in attendance.

# Eccles cake topped by 3D

When *Simon Eccles* married in the summer, he wanted the latest printing technology on the wedding cake.

As soon as *Digital Printer's* former editor and long-standing contributor Simon Eccles saw 3D scans and full-colour figurines of real people, he realised it would make an eye-catching cake topping for his forthcoming wedding.

Last year he visited iMakr, a 3D printing specialist in London's Clerkenwell area. The company had just got together with LGS (formerly called London Graphic Services) to set up Mini-You, a 3D scanning and printing service that it puts into upmarket London stores including Selfridges and Harvey Nicols.

He realised that this would work a treat for figures of himself and his bride-to-be Rosalind, dressed in their actual wedding finery, as the cake centrepieces. 'I've worked in and written about the conventional 2D printing industry, as well as photography, for many years,' he said. 'I have always been intrigued by both stereoscopic photography and 3D printing. It seemed appropriate that a printing industry journalist should use the latest print technology for such a public event as his wedding!'

He contacted John Robertson, the 3D specialist at LGS, which is now exploring 3D printing as a potential future direction. It is establishing a dealership for the printers made by 3D Systems. Director Carol Brown said: 'I genuinely believe there's a market there for us. From our perspective there are plenty of questions we could plant in people's minds about what they could be doing with 3D. We're now starting to reach out to our client base in a more structured way.'

LGS bought a £51,900 3DS ProJet 660Pro as a demo machine and installed it in the basement of iMakr, to output full colour objects captured by a portable, multi-camera scanning booth containing 50 digital SLR cameras that capture all angles at the same time. This is



**The final joined figures in place on the wedding cake, on the big day in June.**

the Mini-You service.

Some logistical acrobatics were needed to make sure that Simon – true to tradition – did not see the bride's wedding dress before the big day, with the pair being scanned separately, but a week later the 3D figures were delivered in a sturdy wooden display box to Rosalind's house. 'It was really spooky when I first unpacked them and saw just how realistic they are,' said Rosalind.

Given that weddings and other 'event' occasions are the mainstay of digitally printed 2D photobooks and other photo products, could there be a crossover potential for printers here?

One of the big attractions of digital photo-

books to printers is the high margins on low volumes. A wedding album typically costs £15 to £30 to make even with hand binding, but can sell for £100, £200 or more with few quibbles from customers. The iMakr Mini-You figures start at £249 for the smallest size, 20 cm high, and margins seem to be healthy.

A scanning booth could almost be a DIY job, costing say £20,000 for 50 cameras and a few more thousands for the framework, lighting and electronics. The software and operators with 3D skills would be the other significant costs.

Ken Whild is southern region sales manager for HK Technologies, a UK seller of Stratasys 3D printers: 'There are growing expectations for the events business - weddings, anniversaries and so on, so this could be a market for 3D. I've also been to events printers who are looking at things like personalised jewellery charms, where 3D printing could be used in the mould creation.'

The education thesis and dissertation market is already a healthy market for 2D printing, and many craft or engineering theses need a model to go with them. 'Colleges may have their own 3D printers, but they become overloaded at thesis time. Quick printers may be able to handle this too. I know of seven copy centres in London that have been approached by students asking for 3D prints because their universities don't have the capacity.'

For Simon and Rosalind, it all came together perfectly. His first view of the wedding dress was when the bride arrived at the church, and his second view was of the 3D figures on the cake when they arrived at the reception.

'The figures are about 16 cm high and the detail is amazing,' said Simon. 'Rosalind had lace sleeves on her dress which show up perfectly. It even shows the engagement ring on her left hand - perhaps I should paint in a wedding ring now!' ■



# Businesses for sale

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**NEW**

## **T/581 Midlands**

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Impressive business · Excellent opportunity

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## **B/307 Yorkshire**

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## **E/742 South England**

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**SOLD**

## **L/271 North England**

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Wide range of products · Good client base  
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**NEW**

## **V/429 Midlands**

Box manufacturer  
Turnover: £300,000 · E-commerce base  
Excellent website · Bolt-on to your existing  
premises possible

**SOLD**

## **N/570 Yorkshire**

Digital/litho  
Turnover: £1.25 million  
Well established business · Niche sector  
specialism · Excellent opportunity

## **G/408 Wales (North)**

Digital print/design & copy shop  
Turnover: £200,000  
Very well established, excellent clients  
Range of services · Sensible price  
Ideal bolt-on or lifestyle business

**NEW**

## **M/864 North England**

Digital/web-to-print marketing services  
Turnover: £700,000 · Re-locatable  
Strong IT base · Impressive Blue Chip clients  
Attractive business and market  
segments served · Rare opportunity

## **B/202 Yorkshire**

Digital print/design  
Turnover: £375,000  
Design/website services  
Strong client base · Highly profitable

...and wanted

**NEW**

## **S/919 UK Wide**

POS/display  
Turnover: £1.5 million to £10 million  
Strong buyer · Digital offering preferred but  
not essential · Midlands would be preferred  
but not essential

**NEW**

## **M/584 Midlands (South)**

DM/digital print  
Turnover: £500,000 to £2.0 million  
Buyer has sales input  
Digital welcome also merger considered

## **K/547 Oxon/Warks**

Digital/litho/large format  
Turnover: £200,000 to £600,000  
Low debt · Potential for growth  
Serious acquirer

## **G/756 Midlands**

Digital print, transactional mail  
Turnover: £300,000+  
Serious credible acquirer with funds  
Opportunity to sell and save fees

**NEW**

## **P/414 North West**

Digital print/large format/signs  
Turnover: £1.0 to £3.0 million  
Serious acquirer

## **M/722 Bucks/Oxon/Warks/M40 Corridor**

Digital/litho  
Turnover: £200,000 to £1.0 million  
Serious acquirer

**NEW**

## **B/742 London (West)**

Digital  
Turnover: £500,000 to £1.5 million  
Acquirer has premises with space

## **G/442 London (City/West End)**

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## Awards



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**Alan Charnley** has been appointed independent non-executive director of North London multi-channel communications company MBA Group. He brings external senior executive experience to MBA, having held leadership roles around the world for Xerox, and most recently for six years as Xerox's UK & Ireland managing director. He has

also served on Xerox Europe's Management & Audit Committees, and on the CBI's London Council and President's Forum.

MBA Group chairman Bachar Aintaoui said: 'MBA Group has a real market opportunity to expand its delivery of bespoke client focused communications solutions, and Alan will play a leading role in helping shape the company to achieve its full potential.'



Pitney Bowes has appointed fluent French speaker **Andrew Ford** as vice president for marketing & communications in Europe. Mr Ford brings extensive B2B marketing experience in the technology sector, with experience working with HP, Dell and Norton. Most recently, he helped transition Symantec's Norton antivirus from traditional retail sales to

a SaaS & eCommerce organisation. Within his new role he will focus on digital commerce marketing, SMB mailing marketing, enterprise marketing and the European content localisation team. He said he was 'excited by the prospect of enhancing Pitney Bowes' multi-channel marketing methods'.

OKI Systems UK Ltd has announced a new head of customer services, with **Christine West** stepping into the role. She will be responsible for all aspects of service delivery both to channel partners and end-users of OKI solutions. Before joining OKI, Ms West spent nearly four years as client director at Cura Technical, a specialist IT services provider and a third party maintenance partner of OKI. Ms West said OKI will be looking to develop the way it uses the latest technology to enhance the overall customer experience, while maintaining traditional telephone-based services.



Large format digital printer PressOn has installed **Nick Lake** into the newly created position of key project manager. He will be responsible for project management across a number of markets and ensure the co-ordination of complex multi-faceted projects. He has also been tasked with expanding the events and exhibitions sectors

of the PressOn portfolio.

Mr Lake is a prepress veteran and ran his own company for 15 years. More recently he has overseen stand design and build for exhibitions. This experience will enable him to advise on design and fabrication solutions for bespoke retail and visual merchandising projects.

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## Diary

### Printwear & Promotion Live

**When:** 22 – 24 February 2015

**Where:** NEC, Birmingham

**Details:** [www.live.printwearandpromotion.co.uk](http://www.live.printwearandpromotion.co.uk)

**What's on:** Printwear & Promotion Live had its biggest ever show in 2014, with 130 stands and a record number of visitors. More floor space has been added for 2015 and around 60 clothing brands and distributors plus equipment and accessories suppliers covering direct to garment, transfer, sublimation, screen printing and embroidery, will be in attendance. A seminar programme will cover all aspects of garment decoration, and Digital Printer can recommend the daily 'fashion shows'.

### Hunkeler InnovationDays 2015

**When:** 23 – 26 February 2015

**Where:** The Messe, Lucerne, Switzerland

**Details:** [www.innovationdays.hunkeler.ch](http://www.innovationdays.hunkeler.ch)

**What's on:** Running for the 11th time at the Messe Lucerne exhibition facility, the Innovationdays have managed to retain a compact scope, despite a growing international reputation. It provides a deep and complete industry overview, especially for those on the continuous feed side of the digital printing and finishing sector, with a focus on integrated total solutions and practical applications. There could be world premieres from within the approximately 80 exhibitors.

### Sign & Digital UK

**When:** 24 – 26 March 2015

**Where:** NEC, Birmingham

**Details:** [www.signuk.com](http://www.signuk.com)

**What's on:** The 'buying show for the sign making, display solutions & digital printing industries', Sign & Digital attracts the world's top manufacturers and suppliers from across the sign, display and graphics and print industry. The 2014 exhibition was a bumper show with more than 6,100 visitors, an 8% increase on 2013. There will be lots of technology on display and a full educational programme, including practical sessions such as the Signmakers' Workshop.

## WITHOUT WHOM

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Memory RAM	Standard: 2GB; Maximum: 2GB
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