

HIGH-END EFI VUTEK FABRIVU SOFT SIGNAGE

The Next 'Great Idea' in
Display Graphics



Fespa 2018

Technological development round-up

R&D: Where's the money going?

Key suppliers look to the future

OPOC: What's that?

A look at Phill Reynolds' new offering

OMUS WOWS SHOPPERS

... WITH THE 'WORLD'S FIRST' 3D PRINTED POP-UP STORE

CREATED FOR LOUIS VUITTON USING MASSIVIT 3D PRINTING

As most business gurus will likely agree, standing out from the crowd and distinguishing your offering is crucial to retaining and building your client base. Subscribing to this principle is what lead two former signage & display professionals to establish Australia's first dedicated large format 3D printing house, OMUS.

According to Robert Grosso, co-owner of the Melbourne-based company, one of the main factors that led him and his business partner, Matthew Huber to re-enter the printing industry was the unique capabilities of the Massivit 1800 3D Printer.

"We wanted to differentiate our proposition from other sign and display suppliers and produce applications that go beyond those that can be achieved with 2D large format printing solutions," Grosso explains. "This is where our Massivit 1800 comes into its own. It enables us to offer our clients the most advanced, eye-catching large format visual communication in a matter of hours."

OMUS, based in Melbourne, Bayswater, was the first Australian customer to install a Massivit 1800 and is now an established pioneer of bespoke large format 3D printed applications within the retail, staging, events and architectural design arenas.

Grosso believes the investment will enable the company to deliver eye-catching added-value visual communications that better engage target audiences.

"Our customers are always seeking ways to push the boundaries and create promotions with stopping-power," Grosso explains. "Our Massivit 1800 3D Printer is fundamental to achieving this. From a production perspective, the very nature of building from the ground-up not only enables us to exactly replicate our customer's complex designs, regardless of the scale, it is also an efficient and cost-effective solution."

LARGE. LOUD. LUXURY.

This boundary-pushing potential is exemplified in a project that saw OMUS construct what is believed to be the world's first 3D printed pop-up retail store on behalf of luxury fashion brand, Louis Vuitton.

Open for a month-long campaign in the Westfield shopping centre, Sydney, the spectacular 9m-wide, 10m-long and 2.7m-high (29.5ft x 32.8ft x 8.85ft) structure was created using the company's Massivit 1800 3D Printer in just 18 days.

The project saw OMUS work closely with Louis Vuitton's design agency, Gold Coast Displays, to build an unforgettable superstructure that would launch Louis

Vuitton's new menswear collection. According to Grosso, given the complexity of the design and the limited time available (just three weeks from the point at which OMUS received the confirmation to go-ahead until the date of the pop-up store's grand opening), 3D printing was the only viable manufacturing method.

DUAL PRINT HEAD CAPABILITY ACCELERATES PRODUCTION

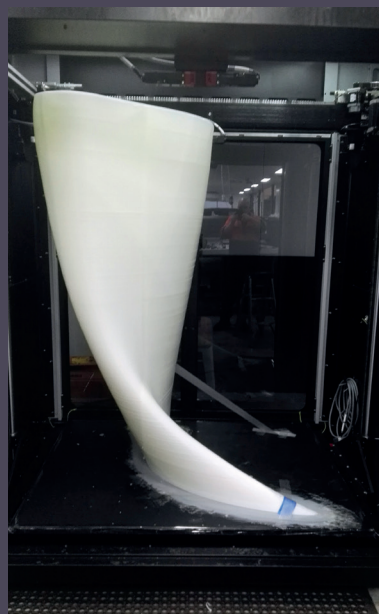
In order to meet the project's stringent deadline, OMUS enlisted the support of another Massivit 3D customer, Sydney-based, Composite Images. Utilising the Massivit 1800's unparalleled print speed of up to 35 cm (14") per hour, two printers were deployed around the clock, each using dual print heads to produce two hollow panels simultaneously.

FABULOUS FINISH

To ensure that the panels could tolerate the massive 243m³ (797ft³) structure, OMUS 3D printed several panels with thicker walls while also inserting support 'ribs' into them to ensure they didn't deform throughout the campaign. The 3D printed outlet was then covered in chrome mirror self-adhesive vinyl and adorned with distinctive Louis Vuitton-designed animal prints, reflecting the theme of the menswear collection on display.

According to Grosso, Louis Vuitton and its design agency, were delighted with the final result. "3D printing completely exceeded their expectations in terms of its WOW-factor and ability to realise their original vision and radiate the opulence of the company's new line," he explains.

For Grosso, this particular project underscores the power of the company's large format 3D printing firepower. "As this project demonstrates, Massivit 3D printing is fundamental to our business offering," he says. "Thanks to the fantastic support we received from Massivit 3D we have truly unlocked the potential and unique capabilities of the Massivit 1800. With the ability to produce premium three-dimensional large format displays at a competitive price and timeframe, we are now working in new markets that were previously unattainable to us. For any supplier in this space, this is fundamental and offers terrific potential for profitable growth."





170cm

Printing time:
6.5 hours

Touch, feel, taste the brand!

Expand your business offering with a Massivit 3D printing solution

- GIANT SOFT SIGNAGE – curve it, customize it, illuminate it
- CHANNEL LETTERS – say goodbye to manual labor; any shape or size
- SUPER-SIZED SELFIE POINTS – stopping power guaranteed
- LARGE FORMAT POS DISPLAYS – even video mapping
- COST-SAVING MOLDS – for thermoforming
- SCENIC PROPS – lightweight and durable

Massivit 3D – Stand Out.

Find out more at www.massivit3D.com/IR or info@massivit.com

See a live demo at Sign & Digital UK, April or at FESPA Berlin, May!



EXPERTISE IN. QUALITY OUT.



SureColor™ SC-S Series

At Epson, we believe you get out of your printer what we put in. Our extensive experience in high quality printing has gone into the engineering of the SC-S large format printer series – designed from the ground up, with all components developed and manufactured by us.

Precision, quality and productivity with every print.

To find out more visit www.epson.co.uk/signbyepon
or call us on 01442 227219 to arrange a demonstration.

EPSON®
EXCEED YOUR VISION

LITTLE AND LARGE

So, Cestrian and Leach have been bought by foreign print giants, both believing that they will be able to leverage their new parents' financial clout to their advantage in this increasingly competitive landscape. Perhaps this is indication that we're about to see something of a shake-up in the large-format sector, where we're now feeling the impact of commercial printers and others getting in on the act. Will we see more of a divide develop, with big companies at one end of the spectrum and small 'bespoke' service providers at the other? If that's the case we're going to see some looking for significant growth, and others looking to get out. In this issue, and in the accompanying Widthwise Report 2018, we look at both scenarios - with case studies on development strategies at PSPs that have big ideas and a Top Tips article providing insight on how to ensure you get the best value for your business if you're selling up.

Talking Point with Simon Tabelin, MD of It Has To Be Brilliant, puts forward another scenario - one where the company is going for growth, but also divesting itself of in-house print production! However, Tabelin says he is spending more time now looking at print kit than ever before, so that he understands exactly what new technologies can offer. If you missed Fespa 2018 last month don't worry, we bring you up to speed with a round-up feature in this issue.

At that show I talked with Kevin Murphy, president and CEO of Onyx for this issue's What They Say piece. Have a read to see why he's so convinced the large-format sector will help his business continue its recent double digit growth - because PSPs are all investing in software? Well, not all are in the UK and Ireland according to our Widthwise poll this year.

If you really want a deep dive analysis of where your domestic competitors are investing and developing get your hands - well, eyes - on the new Widthwise Report. A PDF is free to download at: <https://www.imagereportsmag.co.uk/widthwise>

Editor
LESLEY SIMPSON
LESLEY.SIMPSON@IMAGEREPORTSMAG.CO.UK
TEL: 01932 707173



From Top:
Lesley Simpson
Alex Gold
Tania King
Wayne Darroch
James Magnani



Editor: Lesley Simpson
lesley.simpson@imagereportsmag.co.uk

Production Manager: Alex Gold

Design: Tania King

Publisher: Wayne Darroch
wayned@sjpbusinessmedia.com

Advertising Manager: James Magnani
jamesm@imagereportsmag.co.uk
Tel: 020 7933 8999
Fax: 020 7933 8998

www.imagereportsmag.co.uk

SJP Business Media,
2nd Floor, 123 Cannon Street,
London, EC4N 5AU

For circulation enquiries contact:
SJP Business Media
Unit K, Venture House
one Lane, Newbury, R14 5SH

Tel: 01635 879361
Fax: 01635 868594
Email: imagereports@circdata.com

Image Reports is available free to printers based in the UK. Register at www.imagereportsmag.co.uk/register.

To purchase a subscription please visit
www.imagereportsmag.co.uk/subscribe –
UK £54, overseas £84

Printed in Great Britain.

No part of this publication may be reproduced, stored in a retrieval system or transmitted by any means without the Publisher's permission. The editorial content does not necessarily reflect the views of the Publisher. The Publisher accepts no responsibility for any errors contained within the publication.



Follow us on
Twitter
@imagereports



Join us on
LinkedIn



Sign up for our
newsletter
www.imagereports.co.uk/newsletter



Renew your
Subscription
www.imagereports.co.uk/register



Follow us on
Pinterest/
Think Bigger here



www.imagereportsmag.co.uk

antalisTM
Just ask Antalis

HARDWARE

YOU CHALLENGED.
WE DELIVERED.

NAME Paul Duffy

ROLE Technology and Sales Support Specialist

Paul uses his digital hardware expertise to provide the best possible solutions for our customers. From helping them to make the most of existing hardware and optimise their workflows to advising on new hardware purchases, Paul is passionate about ensuring our customers are given industry leading support to help them grow their business. Find out how we have helped our customers find the right solution at digital2business.co.uk or contact us today with your challenge.

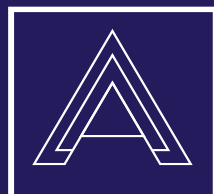
Submit your
hardware challenge
antalis.co.uk/challenge1



MEDIA



HARDWARE



TRAINING



INNOVATION



SUSTAINABILITY

CONTENTS

JUNE / JULY 2018

REGULARS:

8 News

Keeping you abreast of all the latest news in relation to digital wide-format print.

10 Cover Story Advertorial

Taking steps to prepare for the future with EFI

32 Think Bigger

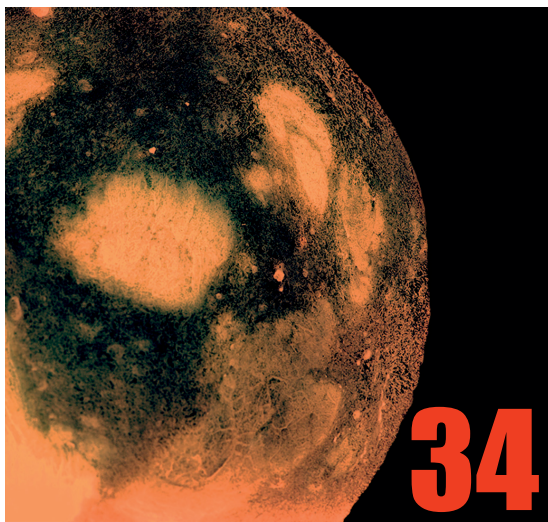
Gallery showing off this year's Fespa Awards winners.

34 Forum

Vital stats to help you run your business; Digging below the surface with Industry Mole; Out and About - events diary; Over to You with Quentin King at Harwood King Printmakers.

36 Zeitgeist

Trade shows - are they the best way forward?



NEWS AND VIEWS ONLINE

Go to www.imagereportsmag.co.uk for all the wide-format sector's industry news, updated regularly online. Image Reports can also send a twice weekly enews bulletin straight to your inbox - register at: www.imagereportsmag.co.uk/newsletter



23



SECTIONS:

Technical

12 What to Watch I

Technical round-up from Fespa 2018.

17 What to Watch II

R&D: Where's the money going?

20 What they Say

Onyx CEO Kevin Murphy talks software and company development.

22 OPOC: What's that then?

A look at the new offering from former Cestrian chief Phill Reynolds.

Business

24 Talking Point

... with Simon Tabelin, MD, IHTBB

26 The Innovators

John Mark talks wallpaper print - and why it's not for everyone.

28 Top Tips

How to get the best value for your business.

Environment

31 Is the UK a world apart?

Data suggests we are not in step with other countries.

DESIGN
NEW
VISION

PLATINUM SERIES

**3.2m wide
Printers
(VERY) Fast &
Affordable**

**UV (100m²/hr)
7 Colours**

**Dye-Sub
(200m²/hr)**

**Solvent
(200m²/hr)**

**also
Flat Bed**

Hybrid

ATECH

01707 373738

enquiries@atech.co.uk

www.atech.co.uk



Inaugural Pure Digital attracts 1,000+

More than 1,000 visitors attended the first Pure Digital developed to bridge the gap between the print and creative industries. 35 exhibitors used the show - held 17-19 April at the RAI, Amsterdam, and collocated with Building Holland Show - as a platform to demonstrate the innovative potential of digital printing applications for the creative community.

Predominantly, visitors attended from the Benelux region, in particular, Dutch visitors made up the largest proportion at 79.6%. However, 38 countries were represented with the next best represented being Belgium (8.1%), Germany (5.5%) and the UK (2%).

Marcus Timson, co-Founder of Pure Digital, said: "Pure Digital was created to connect the creative industry with the unique potential of digital printing, and in particular, showcase short-run decor and retail applications. Despite the technical advances in digital printing, surprisingly, digital print still only accounts for 3% of all printing. According to Pure Digital research, the main reason for this is considered to be the disconnection between print and creative industries.

"Visitors were asked which industry they were attending from and 52% defined themselves as being part of the creative industry, with 38% from the print industry and 9% 'other'. A focal point of the event were creative applications, with a mission to bridge the gap. Our educational programme was also very well received. Given its success, we look forward to developing, and growing Pure Digital in 2019."

Delta Group takes Nozomi C18000 single-pass printer

At Fespa 2018 London-based Delta Group ordered an EFI Nozomi C18000 single-pass, LED inkjet corrugated packaging printer with running speeds up to 75m/min.

"In an aggressive and reactive market place such as point of sale, quality, speed to market and cost per copy are key factors," said Martin Shipp, The Delta Group's COO. "The Delta Group has been following the progress of 'single pass' printing keenly over the past 12 months. We can see how this is going to be a game changer for many sectors, not only ours."

Delta Group will use the Nozomi - scheduled for installation this summer - to give customers short-run, medium-run and complex versioned jobs that are too costly to produce using analogue post-print flexo or litho lam processes. The machine addresses trends toward customisation, versioning and efficient supply chain management among the top-tier brands The Delta Group serves.

French-owned Chargeurs buys Leach

Leach has been acquired for an undisclosed sum by French-owned Chargeurs, a materials manufacturing and services group based in 34 countries across five continents and operating in four segments - temporary surface protection, garment interlinings, technical substrates and combed wool.

Chargeurs has supplied the Pearl material used in Leach's lightboxes for the last seven years. Richard Leach, MD of the UK company said of its buy-out: "Having experienced ten consecutive years of expansion, a key part of our long-term strategy was to evaluate opportunities to build upon our reputation and legacy, on a global scale. We are very proud of our 127-year old heritage, and we do not want to shy away from that, but we've long known that we are still structured like a family-run business.



This operating model does not support the level of next-step growth that we know we are capable of achieving, so we started evaluating the option to sell. But we have taken great care in choosing the new owner.

"Chargeurs is a 533m Euro turnover business of which more than 90% was generated outside France, and it has an unparalleled understanding of the market on a global scale. Established in 1872 they also have similar values to Leach in terms of quality, innovation and culture. The fit seems very natural."

With the financial backing of its new parent, Leach is turning its 16-hour per day operation into a 24-hour business, and Leach has his sights set on further product development.

Leach was founded in 1891 by Leach's great-grandfather, just two miles down the road from its current headquarters. The company began life as a one-man photographic studio and has grown to become a 100-strong business with over 500 customers and an annual turnover of £11m. On the day-to-day running of the business Leach added: "In truth, it's business as normal at our West Yorkshire headquarters."

With a global customer portfolio spreading over 80 countries - including the world's leading luxury fashion houses - the Chargeurs group has plans to double its turnover to 1bn Euro in the next five years.

Bang Tidy Clothing seeks new large-format B2B markets with new offering

Bang Tidy Clothing has partnered with i-Sub to offer a specialist dye-sublimation print service onto large-format aluminium sheets from Metal. Using a new Epson SureColour-F7200 printer and a Monti Antonio Maxi MOD200 heat press, Bang Tidy Clothing can produce aluminium panels up to up to 2.4m x 1.2m.

Nick Collinson, MD of Bang Tidy Clothing, said: "We have worked with i-Sub for many years. They told us that with the new Monti Antonio Maxi MOD200 heat press we could be a trailblazer in the UK for the METal aluminium solution. We carried out testing and were very impressed with

the quality of the finished product and could immediately see that this could open whole new markets for our business.

"We are primarily a business-to-consumer company and it is clear to us that while there will be some consumer interest in large-format aluminium sheets, most of the new business will be to the business sector. We are working with i-Sub to explore a range of new markets, including sign-makers, architects and interior designers. On the consumer side, we will look to work with artists who wish to work on alternative media to canvas.

Andesign takes Massivit 1800

Large-format digitally printed graphics and signage specialist Andesign has bought a Massivit 1800 3D system, making it the third business in the UK to install the technology. MD Andy Williams believes a total £500,000 investment in new technology will help the company reach its £6m turnover target within the next three years.

Andesign's investment in thermoforming technology in association with the Massivit 1800, allows the company to make customised thermofolding moulds, adding a new dimension to traditional 2D displays.

See interview in *Widthwise Report 2018*

Cestrian acquired by European giant

Cestrian has a new owner. It has been bought by 3a-Group, owner of Austrian-based Arian, one of Europe's largest digital and screen printers. The move heralds a new era of investment for Manchester-based Cestrian, where former owner Phill Reynolds continues on a part-time basis during the transition to the new parent.

"Cestrian has always had a strong presence within the industry," said Reynolds. "But now our services and knowledge will be expanded as part of Arian's global plans, painting a much brighter future for everyone."

Simon Summers, who will be taking over as managing director of Cestrian, added: "This merger brings together over 60 years' industry experience and over the coming weeks and months we will be working hard to ensure all current business is settled in as seamlessly as possible and demonstrating to all our client partners the benefits to them this investment will bring."

The Cestrian brand will be retained in the UK marketplace - but with the added benefits that come with being part of a multinational operation with ambitious growth plans. Arian has long-established relationships throughout the UK



and globally - including in sectors such as cosmetics, food and beverage, automotive, FMCG, home entertainment, retail, theatrical and telecoms.

Arian CEO Stephan Kollegger said: "We believe Cestrian to be a great fit for our UK ambitions. It will bring huge opportunities for existing clients and something new and exciting for all brands and retailers."

Meanwhile, Reynolds has set-up a software company called OPOC to deliver project management systems - including print installation. *See feature in this issue.*

Mid West Displays launches acrylic scrappage scheme

Mid West Displays has introduced a scrappage scheme for recycling used acrylic window and interior displays. The acrylic display manufacturer will take away the displays and ensure they are recycled, and has confirmed that none will end up in landfill. The move is in reaction to growing concerns over the environmental impact of plastic.

Like the more established vehicle scrappage schemes, businesses using the scheme - which

ended 30 April 2018 - are given an allowance to put towards new displays, based on the value of their order and the amount of acrylic to be recycled.

The recycled acrylic is used in the manufacture of a wide range of products, and Mid West Displays will also recycle much of the material used in display products - even the old LED lighting.

New showroom sets the benchmark for interactive displays

A new showroom in Italy called 1P/Primo Piano has been developed by ABS Group, ETT (a creative digital company specialising in experience design) and Corepix (a company that designs interactive communication solutions using emerging technologies).

The intention is that it acts as an eclectic space where visitors can get close up to try out all the emerging products in experiential and interactive installations for retail, contract, museum and corporate environments.

On show are:

- Dynamic white and RGB lightboxes
- Interactive showcase
- Sliding and interactive fabric wall with integrated monitor
- Lightbox with art wall, a composition of monitors of different sizes
- New lightboxes with non-orthogonal angles
- Wall video-mapping

- Interactive magic mirror
- Sound-absorbing and luminous suspensions
- Lightbox with soundproofing and swing door
- Lightbox with integrated monitors made interactive by persons' movement
- Backlit fabric furnishings
- Interactive projections
- Interactive slider-dimmable lightbox

Italian-based ABS claims to have reinvented fabric use in set-up installations.

Its ABSolutely product is an aluminium and fabric system that can include dynamic lightboxes - a backlighting system that makes uses of modules placed on the back of the fabric that can be programmed according to the visual effect required.

Another novelty recently introduced by ABS Group are ABSolutely customisable sound-absorbing panels.

IHTBB moves into cake delivery business

It Has To Be Brilliant (IHTBB) has diversified into the 'B2C' personalised cake, card and gift box business with the launch of CakeyMonster.com. This step into cake retailing is part of the on-going transition IHTBB is making away from the print-for-pay market into a new vertical sales model. *See Talking Point feature in this issue.*

FOR FESPA 2018 LAUNCHES SEE FEATURE P12

GO TO WWW.IMAGEREPORTSMAG.CO.UK FOR THE FULL STORY...

- Fespa 2020 to be held in Madrid
- EDP Awards presented
- Market reports from Fespa, Drupa, BPIF, InfoTrends
- Wide-format to be a focus of The Print Show 2018
- Simpson Group invests in Infigo Software solutions
- Expect to pay your IT specialists more says new report
- Colour Graphics sets turnover target on back of Durst investment
- Keyboard Group takes fully loaded Zund G3
- Metamark acquires Irish distributor Trimwel
- Agfa introduces the Jeti Tauro H3300
- EFI launches Reggiani Colors textile printer
- Probo takes four Durst P5 printers
- Lintec builds on green initiative
- New Massivit 1500 aimed at PSPs
- Antalis pushes the envelope on environment
- Onyx 18 provides PSPs with colour attainment proof
- Roland provides technology development previews
- New size added to printable CarpetWalk material
- New high-tack printable film from Aslan
- Vion film range expanded
- Robotic Onset X3 goes to Showcard print
- Yorkshire Day to celebrate print on 1 August
- Dalim Software packages get GWG accreditation
- Kyocera makes UV-LED breakthrough
- Updated PrintFactory to benefit wide-format sector
- Keencut and ArtSystems set up new demo centre programme
- Tecna Display celebrates second Queen's Award for Enterprise
- GIS clinches another Queen's Award for Enterprise
- SGIA names sustainability winners



TAKING STEPS TO PREPARE FOR THE FUTURE

With the EFI VUTEk printer, Ateliers Cassandre can now claim to be a leading sublimation printing company in France, and even in Europe.

One of the French leaders in event printing, Ateliers Cassandre, in Wissous, an inner suburb of Paris, specialises in wide and very wide format digital printing on all media. “My father started the company in 1995”, recalls Clément Asnar, the current Managing Director. “We are stand designers who converted to printing and more specifically, events. To keep the business moving forward and to sustain it, we had to come out from behind the stand and look beyond it.”

Over seven years, Ateliers Cassandre has become a 100% digital print provider. The company has around fifteen employees and today offers a huge range of print solutions: exhibition display stands, signs for shops, banners, largescale canvasses etc., for events, trade shows, interior decoration, businesses and construction. “Advertisers are increasingly in search of a ‘great idea’ that will place them in the spotlight, a communication or customised print product that will highlight their competitive edge. Our role is to be a creative force thanks to our technical innovation, to support them with different types of expertise and extremely diverse state-of-the-art machinery which incorporates every type of printing technology: UV, latex, and sublimation.”

OFFERING SOMETHING UNIQUE TO CUSTOMERS

Clément Asnar is conscious of trends and market expectations and in 2017 made the choice to put money back into the company in order to considerably grow the sublimation division. Thanks to the VUTEK

FabriVU 520 from EFI, which measures five metres in width, he is preparing for the future of his company. “In an increasingly strained printing market, the growth of a company depends on its ability to stand out, to offer its customers something not necessarily unique, but at the very least unusual and difficult to source from other suppliers. This is what the FabriVU allows us to do,” Asnar says. “The aim is for Ateliers Cassandre to quickly become THE print provider in France, in particular with those in the decoration sector and interior designers.”

Staying ahead of competitors, Ateliers Cassandre led the way in sublimation by investing in its first 3.20m wide machine in 2015, says Asnar. “It was obvious to me that the future of our profession lay here and that fabric would occupy an ever more important place in printing because of its incredible qualities: a very pleasing look, nicer to the touch than other materials, a print quality with striking colours, its ecological aspect, etc.”

After taking time to master this new sublimation technology, Ateliers Cassandre quickly knew how to grow their customer portfolio, to such an extent that Asnar decided to reinvest in the company in order to grow this area and also to provide a vital backup to secure production. The choice of very wide format, 5 metres in width, is required for the decoration sector’s needs, in particular.

The level of investment commits Asnar and his team to carrying out an in-depth study of the materials available on the market and meeting the demanding quality, durability and throughput criteria of his SME. His

choice focused on the VUTEk FabriVU 520 from EFI. “The future of the company was committed given the level of investment, so my first criterion was the reliability of the supplier”, he says. “EFI’s reliability has been established for a long time and the purchase of the Italian manufacturer Reggiani made the difference. Reggiani is extremely well-known on the sublimation market and its association with EFI was an additional guarantee of the quality of the technology both today and its future development.”

Ateliers Cassandre’s technical manager visited the EFI’s Bergamo factory in Italy to see the 5m wide VUTEk FabriVU in production and to discuss specialised technical issues with the site teams. “He came back convinced that we were making the best decision”, something which has not waned since, quite the opposite!

AN INDUSTRIAL PRINTER

The EFI VUTEk FabriVU is a 4 colour printer, with resolutions up to 2,400 dpi, it provides four level grey scale printing with 4 pL to 18 pL drop sizes to ensure exceptional quality. “Throughput, ranging from 157 m²/h POS quality, at a maximum speed of 446 m²/h, was not necessarily our top priority but rather industrial design and the long-term reliability of the printer,” according to Asnar.

By choosing the EFI VUTEk FabriVU 520, Ateliers Cassandre is banking on sublimation by transfer technology and has therefore also invested in a second calendar. In order to offer its customers a complete service from A to Z, the company has also incorporated a fabric welding bench. The workshop is in the process of industrialisation surrounding the printer which will make it easier to attract and to be able to deal with bigger customers. “The VUTEk FabriVU is therefore fully incorporated into our growth strategy and in my vision for the future of the company, Asnar says. It enables us to scale an important additional market. Today there are very few of us, in France and even in Europe, positioned as specialists able to provide this end-to-end service in this very wide format and with this level of quality.”

Since incorporating the VUTEk FabriVU 520, the company has offered an exceptional range of printing processes in all sizes: a flatbed machine with 3m x 2m digital cutting, three 5m UV machines, several 1.60m latex and eco-solvent machines, plus sublimation machines with two calendars and a sewing and welding workshop, and more. “What many customers are seeking is highly proactive suppliers that can always offer them a bespoke solution, however varied their requirements may be”, Asnar says. “With the FabriVU, our machinery is now of a capacity to provide A to Z solutions and we have the ability to find the right compromise whatever the difficulty or the peculiarity of the work requested.”

GOING FORWARDS...

The director of Ateliers Cassandre doesn’t lack ambition for his company and he is giving himself the means to grow it. Thanks to the VUTEk FabriVU, the company has a greater presence among its existing customers as a result of its larger product range. “The growth of the company has always been smooth”, notes Asnar. “Our goal is not to flood the market but to continue along our path at our own pace in the spirit of

service that my father passed onto me.”

Of course, the second step is to open up markets and to establish new contacts thanks to these recent investments. He mentions printing on carpet, for example, “but we are still at the stage of discovering all of the printer’s possibilities and there are definitely creative opportunities and opportunities to add value that we aren’t even aware of yet.”

Every day, new material profiles are produced on an ongoing basis to provide a fully comprehensive and original range of products and services. “We try to find new added value media to provide arguments to encourage our customers to assess certain sublimation outputs. Furthermore, they are very responsive to and interested in the potential our recent investments offer. It certainly takes time to convince customers and especially to change their habits but we are perfectly equipped to do so!”

Created in 1995 in Wissous, l’Essonne, Ateliers Cassandre was initially a stand designer which converted some years later to printing and more particularly, to events. The aim of this new positioning is to stand out and for this, the SME is investing in wide format digital printing (up to 5m in width) and on all media: PVC, wood, textiles, Plexiglas, tarpaulin, adhesive sheets, etc. The director’s vision for market growth commits it to take one step further by positioning itself very early in sublimation, and by offering its customers an alternative with high quality, environmentally friendly printing.

Ateliers Cassandre
4 Route de Paray, 91320 Wissous, France
+33 (0)1 69 30 01 01

ATELIERS CASSANDRE IN FIGURES:

1995:

Ateliers Cassandre is founded

22

years of experience

1600m²

workshop across multiple levels

13

staff

1.8

million euros invested over 5 years.

HIGHLIGHTS:

Challenge:

“In an increasingly strained printing market, the growth of a company depends on its ability to offer its customers a unique service.”

Solution:

“We decided to be among the first to offer 5 metre wide sublimation printing.”

Result:

“With the FabriVU, our machinery is now of a capacity to provide our customers with anything that they need.”

Clément Asnar, Managing Director of
 Ateliers Cassandre



JUST SHOWING OFF

COULDN'T MAKE SIGN AND DIGITAL OR FESPA 2018? SIMON CREASY ROUNDS-UP THE KEY HARDWARE PREVIEWS AND LAUNCHES FOR AN ARMCHAIR UPDATE.

It's been a busy couple of months for the wide-format sector with back-to-back exhibitions in the UK and Europe. First up was the Sign & Digital UK show in Birmingham in April, closely followed by Fespa in Berlin in May. Together the shows saw a raft of new hardware devices unveiled - some more groundbreaking than others.

At the Sign & Display UK the focus was certainly more on innovative applications for wide-format technology rather than new kit, although a few machines were given their debut outing at the show.

InkTec, manufacturer of the Jetrix range of wide-format printers, unveiled a new entry-level LED-UV flatbed model called the KX6U-LED, which can print at speeds of up to 28m²/hr with an option to increase that to 56m²/hr.

Ben Woodruff, InkTec's head of UK sales, says there is a big market for printers transitioning over from roll-to-roll to flatbed printing at the moment. "There are a lot of people now that are realising that there's a significant saving to be had by printing direct-to-substrate and we just wanted to plug that gap in our range and have a machine that is affordable. The KX6U-LED ticks a lot of boxes and we're excited about the prospect of increasing the Jetrix customer base with this printer."

Hybrid also used the show to display a new machine. The Mimaki UCJV300-75 is an 80cm version of the popular 1.6m model and according to John de la Roche, national sales manager at Mimaki distributor Hybrid, the new version features all of the features of its larger sibling but in a more compact footprint.

"Of the many talents the new model shares with the 1.6m version, the combination of Mimaki's creative prowess and the flexible LUS-170 inks delivers huge application options, including backlit textile graphics, decals, banners, point of sale and other signage," says de la Roche.

It wasn't just new printers that made a splash at Sign & Digital UK. In the finishing area XYZ International showed off the Trident hybrid CNC combined routing and cutting system. According to the manufacturer the Trident is capable of handling a wide range of different rigid and flexible materials from aluminium, through to acrylics, plastics, corrugated board and paper.

While some wide-format manufacturers decided to introduce their latest technology to the market at the UK signage exhibition, many decided to wait for the wider European/global audience of Fespa 2018 to show off their wares. Larger manufacturers seemed particularly keen to use the Berlin Messe for the European launch of new devices.

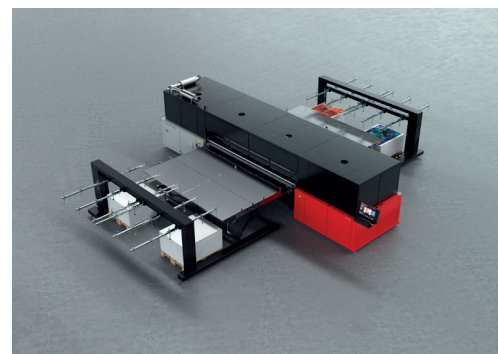
swissQprint used Fespa 2018 as promised to

present its new generation 3 LED printers - the Nyala 3, Impala 3 and Oryx 3, together with high-speed models Nyala 3S (up to 370m²/h) and Impala 3S (up to 317m²/h) slated for commercial availability from August.

Adriano Gut, swissQprint product manager, said: "Mechanical refinements make these new systems even more stable and precise than their predecessors. We have completely redesigned the architecture of the printhead carriage." A new control system is said to be the foundation for future developments, some of which were shown in Berlin. And each of the flatbed printers has add-on features, including an extended roll-to-roll option.

One of the biggest launches was Fujifilm's new super-wide Acuity Ultra platform. The company says the launch of the Ultra - which is capable of printing at 236m²/hr and is available in widths of 5m and 3.2m - was the culmination of "extensive market research" into the needs of super-wide format printers and the future challenges they will face.

"With the extra width, the option to print on three rolls simultaneously and the ability to print at high speeds with no compromise on quality, the Acuity Ultra will appeal to larger businesses and major luxury brands, helping them to boost production levels and profitability in this highly-competitive sector," says Kevin Rhodes, marketing applications manager, Fujifilm Speciality Ink Systems.



The AgfaJetiTauro

Rival manufacturing behemoth Agfa Graphics also launched a new UV LED inkjet hybrid workhorse called the Jeti Tauro H3300, which builds on the success of the company's Jet Tauro H2500 device. The company claims the machine is capable of printing up to 3.3m wide at speeds of up to 453m²/hr.

"Its extreme speed becomes even more apparent in the roll-to-roll version, which is capable of handling heavy master rolls in single or dual-roll mode for a wide variety of flexible media," explains Reinhilde Alaert,

marketing product manager of sign and display at Agfa Graphics.

Equally as cutting edge were the new hardware offerings on display from HP. The company unveiled two machines that caught the eye - the HP Latex R2000 and the DesignJet Z. HP claims the former, which uses HP's water-based latex inks including a white ink, is the first hybrid solution for rigid and flexible sign display printing in one device.

"HP developed this breakthrough technology based on print service providers' continued request for an HP Latex printer to print on both rigid and flexible materials using our water-based inks," says Joan Pérez Pericot, general manager, HP large format graphics business. "This introduction is another step forward in how HP creates the best experiences for our customers, continually reinventing the possibilities of print."



HP Z9+

The DesignJet Z printer series - the Z6 and the Z9+ - is available in 24in and 44in formats and was launched to capitalise on the burgeoning large photo merchandising market, which grew by 7% in 2017, according to HP. The beauty of the new series is its ease of use and the quality of output.

"The new DesignJet Z Printer series radically enhances the customer experience and reinvents printing possibilities for both professional photo and signage to ignite business growth and adapt to future needs," says Guayente Sanmartin, general manager and global head, HP large format design printing. "We thoughtfully designed the new printers to deliver impressive photo quality without compromising time resources and output speeds with the new vertical trimmer and innovative color technologies."

Just as impressive was Mutoh's first ever 'true' wide-format printer christened the PerformanceJet 2508UF - or the PJ-2508UF for short. This LED UV printer has been developed specifically for print providers that are "looking for premium-margin jobs, high print quality, added value specialty prints, productivity and an attractive environmental footprint," for the production of a wide range of different signage and graphics, fine art prints and even packaging samples.

The company also unveiled the ValueJet 1638UR - a 64in UV LED roll-to-roll printer suitable for the

production of a wide range of high quality graphics, such as customised wallpapers, event banners and exhibition graphics and backlit prints.

"We have seen a considerable increase of sales of our UV LED printers during the past year," says Kenji Yasuhara, Mutoh Europe's managing director. "The new ValueJet 1638UR will offer both installed-base (eco)solvent users as well as (offset/screen) printers an opportunity to expand their current product offering towards specialty applications and prints with high added value."



EFI Vutek h3

Elsewhere EFI unveiled its next generation hybrid flatbed/roll platform - the 3.2m Vutek h series which comprises the h3 and h5 - the h3 has three rows of 7pl UltraDrop Technology greyscale printheads and the h5 has five. The machines offer 4- or 8-colour+white printing as well as five-layer print capability in a single pass. The new h3 model on display at Fespa 2018 has a maximum throughput of up to 74 boards per hour and the h5 up to 109 boards per hour. Currently in beta, the machines are slated for commercial availability by the end of June and will sit between the GS and HS series machines. Also new from EFI was the Vutek FabriVu 340i aqueous soft signage printer with inline fixation.

Meanwhile, Roland DG showed a number of technology previews at Fespa 2018, including the Textart RT-640M, EJ-640 Deco and VersaExpress RF-640.

The new Textart machine is a direct-to-textile printer that will hit the market at below 20,000 Euro. The EJ-640 Deco, as the name suggests, is a machine developed specifically for wallpaper print and will be able to handle both coated and uncoated media. Paul Willems, head of business development and product management EMEA, said tests have proved lightfastness of seven to eight years with good wash and rub ability. The printer is expected to come in somewhere in the mid 20,000 Euros mark.

The VersaExpress RF-640 is an 8-colour printer (added red, orange and green) developed to enable the sign market to better achieve brand/corporate colours. It is expected to have a list price of between 10,000 - 15,000 Euro. Timelines have yet to be given for commercial availability of the new machines.

Sticking with textile printers for a moment, Mimaki showed an enhanced Tiger 1800B MkII machine that offers a higher 1200dpi print mode and an Advanced Pass System (MAPS) to minimise banding. Bert Benckhuysen, product manager EMEA at Mimaki Europe, said: "The Tiger 1800B MkII printers, available in two models for direct-to-textile and heat transfer sublimation, are another example of our strategy to be a total solutions provider. To that end we

LARGER
MANUFACTURERS
SEEMED
PARTICULARLY
KEEN TO USE THE
BERLIN MESSE FOR
THE EUROPEAN
LAUNCH OF NEW
DEVICES.



HIGH PERFORMANCE MATERIALS THAT WON'T LET YOU DOWN

digifilm[®]

ATTRACTIVE PRINTABLE MEDIA

supamag[®]

SUPERIOR MAGNETIC SHEET

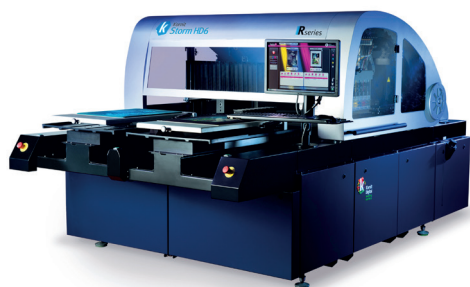
**VISUALLY STUNNING, FAST CHANGE GRAPHIC DISPLAYS
FOR CHALLENGING RETAIL APPLICATIONS
FROM A COMPANY YOU CAN TRUST**

am
anchor magnets

To see the attraction of **supamag**[®] and the flexibility of **digifilm**[®] contact us or visit our website:

E: sales@anchormagnets.com T: 0114 244 1171 www.anchormagnets.com

are also making available a new range of pre-treatment and post-treatment machines, and we are working towards the development of the Internet of Things for textiles and apparel markets.”



Storm HD6

Kornit Digital launched the new Storm HD6 direct-to-garment printing system, which builds on the back of the launch of the Avalanche HD6. According to the company, the Storm HD, which is targeted at small to mid-size businesses, was launched because “the world of retail as we know it is changing. High demand, short and tailored runs - everyone needs to be able to comply and deliver”. As a result, Kornit has designed the Storm HD so that it can produce runs of between one and 500 copies.



Inca Onset M

Not to be outdone, Inca Digital showcased its flagship wide-format machine - the Onset X3 - the SpyderX and the new Onset M, which is built on the same architectural platform as the Onset X series and has been specifically developed as a short run B1 solution. According to John Mills, CEO Inca Digital, the company previewed a proof of concept version of the Onset M at Fespa 2017 so it was fitting that Inca gave the machine its official commercial launch at this year's show.

Another company using Fespa 2018 to unveil a proof of concept device was Ricoh, which showcased an as yet unnamed latex printer. It's understood the device will come in two widths - 1.3m or 1.6m - and the machine will have a top speed of 40m²/hr on banner material. Beyond that details are fairly scant. According to a company spokesperson more information on the new machine will be shared sometime this summer.

While the global printer manufacturers rolled out a number of impressive new devices at Fespa 2018 there was plenty of other interesting machinery on display to catch the eye too. Bullmer showed three cutting machines in its Premiumcut range, which comes in widths of 1.6m, 3.2m and 5m, and offers a range of tools for cutting textiles corrugated materials and packaging as well as routing. The company also launched the single-ply cutter EasyCut, which it says is a robust, space saving device. The machine runs in combination with the Scanner Tech scanning beam and AMV unwinding cradle as a versatile solution for sportswear and furnishing as well as other applications.

“The USP and reason for the scanner is that it is much faster than using the reference dots to align the cutting with the print, which is especially relevant on the wider machines,” explains David Bell, managing director at Assyst Bullmer. “The 5m wide cutter with a traditional camera takes around 30 seconds to capture the reference marks and the scanner takes all reference info in under two seconds. The scanner also allows the cutter to automatically cut around the printed image simply following the contour.”

While new hardware launches usually attract more attention at trade shows the big push this year from many manufacturers was to focus on innovative applications. Ricoh produced a range of items on its devices, from custom wall boards and banners, through to hats and bags, and Agfa Graphics utilised virtual reality glasses and touchscreen technology to offer interactive sensory experiences that showcased its next generation inkjet printing devices, including the new Jeti Tauro H3300 LED.

OKI also focused heavily on the applications front, with its ColorPainter large-format printers producing wallpaper at the show. Rob Brown, head of industry print UK at OKI, says the company hadn't really targeted this area before, as the vast majority of the work historically produced on its ColorPainter range was for the signage industry, however, the machines were recently voted best in class for wallpaper prints at the BLI Awards so the company wants to push this application to existing and potential new customers.

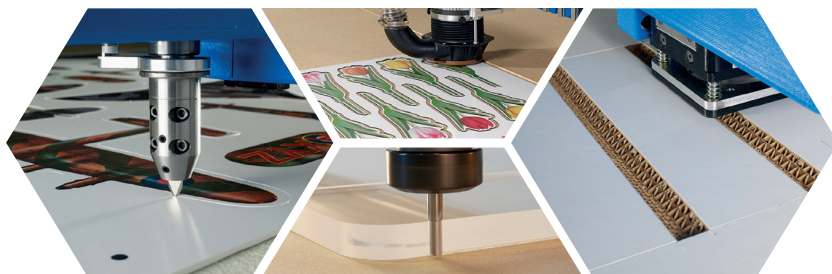
The other thing Brown says was particularly noticeable about this year's Fespa 2018 was the interest registered in the smaller format and added value devices the company manufactures, such as the Pro9000 Series Envelope Print System, which it displayed at the show for the first time.

“Historically Fespa was a wide-format show, but we were showing all of our machines and there was an equal amount of interest in our toner-based products and smaller-format stuff than there was in the wider-format machines so that was a bit of an eye opener for us,” says Brown. “I'm not sure what drove that level of interest. Whether it was because we were showing something that was different [to the vast range of wide-format devices on display], or whether people are wanting to try and find something additional that they can offer their customers.”



The Most Versatile CNC Router-Knife Hybrid In The Industry

The **Trident** by AXYZ is an innovative hybrid CNC cutting solution. With triple-head technology, a twin-knife and heavy-duty router spindle the Trident delivers lightning fast cutting and overwhelming power to take on the broadest range of materials.



ONYX 18 HAS ARRIVED!

A new color experience
Next level power & reliability
Dynamic tools for print productivity
Superior output you can prove



2018 EDP Award:
Best color management software

ONYX
advantage 

Upgrade to ONYX 18 today with an ONYX Advantage subscription



R&D: WHERE'S THE MONEY GOING?

OK, SO PRODUCTS SHOWN AT THE MAJOR TRADE SHOWS OF 2018 SO FAR HIGHLIGHT WHERE MANUFACTURERS HAVE BEEN CONCENTRATING THEIR DEVELOPMENT SPEND, BUT WHERE NEXT? WE ASKED A CROSS SECTION OF KIT AND CONSUMABLES DEVELOPERS AND SUPPLIERS FOR THEIR CONSIDERATIONS.



Cristoph Gamper
CEO, Durst

12% of our revenue goes into R&D. When we did customer research ahead of the P5 technology launch earlier this year, it became clear that uptime and efficiency are really the big issues for PSPs. With the first P5 printer [the P5 250HS] we delivered a machine that was faster and offered an increase in print quality over the P10 [P10 250HS] technology upon which it is based, but the focus was really on overall productivity - workflow and handling are really where we put our efforts.

In the last year we have spent a lot of the R&D budget on software development - both in developing solutions in-house and in working in partnership with other players, because we don't think one company can deliver it all.

We don't want to develop our own Rip, but we do want to be able to offer the full eco-system - from the storefront if you like to connecting to output, with the most efficient printer in the middle of course.

Also, we are fully aware of the Internet of Things and of how technological development in the wider world is going to impact on how people do business and we are looking to build that knowledge into what we deliver. We already have lots of data collection facilities and analytics tools for preventative diagnostics on machines for example. But I've been to Silicon Valley to see how they apply 'deep learning' because we need to understand how that can be applied to our business.

You asked too about developments in relation to the Durst Sebring Revolution (DSR) to develop camera systems [via a joint venture with American photographer Steven Sebring] for the creation of 4D visual content. We now have systems ready and are producing work in-house and testing with customers. The end of 2018 should see us go out with this technology, which could be a useful differentiator for PSPs too.

In relation to development of Durst's Water Technology, which you also asked about, we continue to put money into continuous development for its use with adhesive substrates. We know it won't replace UV but we think it could be a good addition for PSPs.

“WE ARE FULLY
AWARE OF
THE INTERNET
OF THINGS
AND OF HOW
TECHNOLOGICAL
DEVELOPMENT
IN THE WIDER
WORLD IS GOING
TO IMPACT ON
HOW PEOPLE DO
BUSINESS”



Richard Barrow
Senior prod. man. production LFP, Epson

There are three areas of R&D priority at Epson - printheads, inks and printer chassis design.

One of the key demands of the industrial print market - by which I mean commercial print-for-pay graphics and print as part of a bigger industrial process - is for self-replacement of parts and easy access so that operators can get machines up and running again without having to wait for an engineer.

We're looking at printhead development across all our ranges, ease of use and replacement being a focus because the number of nozzles (360/in) gives enough of an illusion of continuous tone, so we're there with that. And resolution is there, so we're at a plateau point for print quality - and for speed where we can improve incrementally. When it comes to getting faster speeds it's now about ink drying times.

In terms of ink development we're looking at a number of issues across all ink types - looking at rheology in particular, but also aware of where happy coincidence might take us.

When it comes to chassis development dimensional stability and media transport is a continual focus, and in applications like wallpapers - where you need exact joins of drop lengths - it is particularly important.

Overall, we are working with solutions partners on software/workflow issues so that the chap running the machine just has to press a button and all the relevant settings come into play, including optimal settings for ink etc. so that they get optimum colour gamut but don't waste ink.

If you start looking further ahead to the Internet of Things we're still low tier - I can't think of anything that goes above augmented reality - most of the R&D at the moment is about practicalities like ensuring maximum up-time, maintenance, settings etc. so, for instance, we have remote management software that feeds back service data to a central server in Japan, which in turn tells us in Europe that in X weeks we'll need to go and replace part X so that a machine doesn't go down. That's on the SurePress at the moment, but it will come to the commercial signage sector quite soon.

QPS

QUALITY PRINT SERVICES



702 Series Ink for Océ Arizona



705 Series Ink for HP FB 500/700

Main UK Distributor for

NAZDAR[®]
Ink Technologies

Tel: 01704 897575

E: sales@qualityprintservices.com

www.qualityprintservices.com



Mark Mashiter
MD, Soyang Europe

Soyang Europe is geared up to supplying the UK and Europe with wide- and grand-format substrates, primarily sourced from its own factory and complemented by ranges from a number of European and American manufacturers with which it shares reciprocal distribution arrangements

Soyang's manufacturing is vertically integrated. The yarn is treated, knitted, washed (to add optical whitener) and then dip or knife coated, dependent upon its end use. The company has made significant investment in equipment to develop a vertically integrated model, allowing us the opportunity to further advance the product range.

Soyang continues to introduce new textiles, such as the recently launched backlit fabrics that are specifically engineered for printing with latex and UV as well as sublimation inks. With no light leakage and excellent crease recovery - making shipping and installation easier than ever - they come as the result of extensive customer-led R&D. Also, the new UV inks are a great vehicle with which to print backlit polyester fabrics and Soyang's manufacturing is capable of product engineering the material to suit our customers' requirements.

We're also focussing our R&D on an ever-expanding range of green solutions. Products predominantly made from polypropylene yarns that offer alternatives to PVC and banner materials made from alternative raw materials - all available up to 5m wide - can make a big impact on companies' environmental footprints.



Hayden Kelley
CEO, Drytac

In terms of future R&D spend, Drytac is focusing in three key areas: user-friendly solutions, wallcoverings, and green products.

Ease of use - and specifically application and removal - has become increasingly important in the graphics industry. Retailers have indicated they are keen to install and remove graphics themselves rather than outsourcing to a third party. As such, we're making our printable media ranges as user-friendly as possible, taking the 'what ifs' out of the equation. We're working very closely with the leading printer manufacturers to create profiles for our products to ensure they work seamlessly with all the major printers. All the user has to do is hit 'print' and they can be sure that the resulting output precisely meets their requirements.

Secondly, we see growth in wallcovering applications for interior design - within both the home environment and retail market. We are investing in both permanent and removable wall graphics media, with a wide variety of textures and finishes. Again, we are focused on the 'plug and play' nature of such applications.

Finally, we are seeing a resurgence in demand for 'green' products. We are investing in the development of new products - such as non-PVC substrates - which are biodegradable and compostable to meet the increased demand from our customers.



Chris Green
Head of visual communications, Antalis

We manufacture our own paper but for other media distribute for other companies so the thing to bear in mind is that we're at the bottom of the R&D chain. But, it's important that we feed up the chain what PSPs and their customers want and where the trends are emerging.

We're recruiting a 'specialist' to have these conversations with people.

The 'Blue Planet' series focused people's minds on plastics and designers and brands know they are going to have to become more environmentally-friendly. We're just starting to see the impact - there aren't swathes of people switching to greener materials but they will. 3A has a product called Smart-X, which is a foam PVC replacement, which is slightly more expensive but sales are growing year-on-year, an indicator that this is a trend. And legislation will push this ahead too. I think we'll see manufacturers looking to put something in their materials that makes them biodegradable for instance.

Another gap in the market where we think we'll see more R&D is in media for floor graphics. People are looking for longer durability and the ability to put graphics onto different types of flooring, so I think there needs to be work done in adhesive development.

Fire ratings too are putting media under scrutiny, especially since the Grenfell Tower disaster, so coatings will be an issue going forward. And of course, people are always looking for 'bespoke' or unusual materials.



Rob Goleniowski
Head of sales UK and Ireland, Roland DG (UK)

It's hard to say where our R&D will take us in the future. However, I can say that signage, textiles, decor, industrial, product decoration and retail will remain key vertical markets for Roland DG, and as demonstrated by our showcases at both Sign and Digital UK and Fespa 2018, we don't believe in a one-size-fits-all approach.

"In the coming years we expect to see personalisation grow as a market and have directed R&D resources in this area. People - both businesses and private individuals - want things that are unique to them. To meet this need we've developed solutions including the VersaUV S-Series UV-LED flatbed and belt printers, which can print onto practically any material or object, even very large items, and the Texart dye-sublimation range which is perfect for textiles. VersaUV printers, including the LEF trio, even print textures and embossed effects - a feature of which we're really proud and see popping up in unexpected areas. It's our customers who really expand our imaginations at Roland, not the other way around.



WHAT DOES ALL THE NOISE SURROUNDING NEWLY INTRODUCED ONYX 18 SAY ABOUT DEVELOPMENT DIRECTION AT THIS OCÉ SOFTWARE SUBSIDIARY, AND IN THE LARGE-FORMAT MARKET IN GENERAL?

If you were on the Onyx stand at Fespa 2018 you will have seen personnel sporting Onyx 18 lapel badges and making lots of noise about the launch of what is the company's new wide- and grand-format software - a package that enables PSPs to prove to customers that colour accuracy, consistency and conformance to standards such as G7 and Fogra have been met. Who doesn't want that capability? What's more, it's the first solution compatible with iccMAX, the new standard recommended by the ICC for all wide- and grand-format print applications including textile and soft signage.

In the words of its show press materials, "the new release brings next level power and reliability to the entire portfolio of Onyx products [Thrive, ProductionHouse, PosterShop and RipCenter] with the latest Adobe PDF Print Engine (APPE 4.8), a high-speed, high-fidelity print platform for increased consistency and reliability across proofing cycles. Combined with new dynamic tools for print production and optimised out-of-the-box presets, Onyx 18 delivers fast, superior output for all wide-format printing applications."

Mark Lewiecki, senior product manager at Adobe expands: "With the Adobe PDF Print Engine now available in all Onyx solutions, customers can expect even greater reliability and consistency across their workflows, especially when jobs are built using Adobe Creative Cloud applications such as Illustrator CC, Photoshop CC and InDesign CC."

Sounds impressive, and Bryan Manwaring, director of product marketing at Onyx Graphics gets very excited about the development, saying: "Onyx 18 disrupts the status-quo of existing print solutions - it puts the power of Onyx into the hands of PSPs to go after that big account and distinguish themselves against their competition with output quality they can literally prove to their customers."

Amid the on-stand high energy at Fespa 2018, it

would seem a no-brainer that PSPs would be rushing to buy a product such as this, but a sobering thought is that of the 151 PSPs responding to the Image Reports' independent survey of those in the UK/Ireland's large-format sector, only 13 (8.61%) said they would be investing in workflow software over the next two years (15.23% said they'd invest in design software over the same period, 3.31% in MIS and 1.99% in Web-to-print). But that kind of data won't faze Salt Lake City-based Onyx which, according to president and chief executive Kevin Murphy, has seen "double digit profit growth over the last three years, and turnover approaching double digit growth too." He's confident that upwards trajectory will continue, adding: "We will continue with the same level of growth as in the previous three years."

Murphy thinks Onyx has a plan to make that happen. The company - founded in 1989 and now a subsidiary of Océ Display Graphics Systems - set out to help customers achieve colour printing on electrostatic printers for short run, large-format printing and continues to pursue a goal to help them increase productivity, reduce costs, and gain a competitive edge through consistent colour quality - across various print platforms where required.

Since its foundation Onyx has shipped over 150,000 Rips - an area where it "will continue to invest in development/functionality to increase global market share," according to Murphy, pointing out that "if you take China out of the equation we already consider ourselves to be market leaders" though he admits that "no-one really knows actual market share". He qualifies his claim by saying "our shipments have continued to grow in what is a flat market."

And there you have a vital clue to where Onyx sees its focus for growth - not so much in standalone Rips, which used to be around 90% of its unit sales - but in workflow products, AKA 'site solutions'.

"Printer manufacturers want to optimise their sale so they become printer islands. But we want to optimise cross-technology platforms within a print

Kevin Murphy

President and chief executive officer

ONYX GRAPHICS



THE GREATEST GROWTH IN SOFTWARE OVER THE NEXT FIVE YEARS WILL BE INFORMATION LED

production house - so that the red printed on one machine is the same as the red printed on another from a different vendor. And we also want to give them the data they require to be able to make strategic decisions for the business, like 'which jobs did I make money on?'," says Murphy.

He continues: "Rips are still important to us. We now have a focus for instance on developing Rips for the textile print market where dye-sub needs better colour control. And we will continue working with printer manufacturers - we work with 125 - to ensure that if you have a printer we have a driver for it, but 'site solutions' is where our future is.

"It is our aim to become the leader in workflow products," Murphy continues, agreeing that they are higher revenue products, and he goes on to provide the mission statement: "Your [print] shop will never outperform Onyx. However you want to print, trust Onyx to have the solution."

Having asked Murphy if he thinks large-format PSPs though are really ready to invest in workflow products, where there's been something of a slow-burn, he notes: "The thing is, commercial printers are getting into wide-format and they know about workflow/automation capability from their past life and expect it in this area too. So large-format PSPs that were 'artisans' of sorts are having to wake-up to software solutions to compete. Plus, the market

has in the past not really had very good solutions for the large-format market, just tweaked commercial packages. Software suppliers too are waking-up to the fact that large-format can be a valuable new revenue stream for them if they develop proper products. It's why we are taking more time talking to the market and asking the right kinds of questions about what they want.

"How do we get colour consistency across various platforms is what we get asked a lot so we work with kit manufacturers to come up with solutions for that, and Onyx 18 is a real step up on that front, not just delivering consistency, but providing proof that PSPs can show customers, which is a big issue.

"Site solutions for mixed technology environments is a key ask and a profitable area for us. There's a real demand now for businesses to be run more efficiently and so people want an end-to-end workflow.

"Take OnyxHub for instance - 2.0 is due out later this year for an improved user experience. The market wants a simplified, and where possible a more automated process, with data coming from the Rip as opposed to someone having to manually input it. And they want some sort of analysis rather than just data so that they can easily see what are the most profitable jobs or whatever. When people look at Hub reports they're often horrified by their media wastage. They just assume ink is their biggest wastage, but accurate data reporting often shows otherwise.

"The greatest growth in software over the next five years will be information led. We're based on the 'Silicon Slopes' where we have a great talent pool and our aim is to develop products that suit all sizes of PSP and that offer different purchase/ subscription models - including upgrades and support - to suit everybody."

OPOC: WHAT'S THAT THEN?

IF YOU'RE LOOKING TO MAKE YOUR PROJECT MANAGEMENT A MORE EFFICIENT PROCESS, FORMER CESTRIAN BOSS PHILL REYNOLDS THINKS HE HAS WHAT YOU NEED. AND HE WANTS TO SELL YOU IT.



If you know what OPOC is you're one of the few in the know. But that's unlikely to be the case for long, because following the recent sale of major UK print company Cestrian, former managing director Phill Reynolds has set up a new business selling OPOC, or 'Online Proof Of Completion' – a clever software tool that makes data collection at remote sites more efficient, allowing businesses to track and improve live projects.

During his time at the helm of Cestrian, Reynolds had the foresight to understand that print was merely a part of the overall solution required by customers – so, with an IT savvy team he began developing bespoke tools to streamline the entire process, from accepting artwork through to job completion.

First came ItsApproved, designed to automate the process of initiating a print job, chasing artwork, proofing, obtaining approval and then creating print-ready images in minutes. "This solution was proven to make efficiency savings of over 70% and has grown to produce over £5m of Cestrian's annual turnover," says Reynolds.

Hot on the heels of this success, ItsFitted was next to revolutionise Cestrian's print services according

“
ONLINE
PROOF OF
COMPLETION:
A CLEVER
SOFTWARE
TOOL THAT
MAKES DATA
COLLECTION
AT REMOTE
SITES MORE
EFFICIENT,
ALLOWING
BUSINESSES
TO TRACK AND
IMPROVE LIVE
PROJECTS
”

to Reynolds, by creating a tool to measure, manage and track display installation teams. It was adopted by some of the business's top clients, whose feedback led to the creation of additional features.

These products set the stage for OPOC, which is a professional field management tool - ideal for handling projects such as surveys, audits and large-scale display installations underway across multiple locations. It can be adapted for almost any industry, but print is obviously its home territory and an initial focus.

With Cestrian acquired by 3a-Group, owner of European print giant Arian, Reynolds' attention is now dedicated to the growth of OPOC after an initial three-year development phase.

HOW DOES OPOC WORK?

No more stacks of paper, no more messing around manually, no more waiting for information to be uploaded or sent, no more lost or missing details... and no more guessing where people are.

Instead, a Cloud-based desktop platform links seamlessly with mobile devices, using an app to monitor, gather, collate and control information from field agents.

Data is streamed instantly to the control centre, where thousands of details are clearly displayed and made available for use.

The primary features of OPOC are:

■ Fast setup

There is an OPOC team dedicated to getting the package up and running quickly at any business, with clear instructions and a tailored training session. The Cloud-based platform means there's no installation, so businesses can simply log in and build a project.

■ Accessible mobile app

OPOC is available to all field agents via an easy-to-use mobile app, developed for both Android and iOS devices. It's quick and easy to install - and free to use - to enable efficient, accurate work on any project.

■ Easy location management

The app uses Google to provide accurate mapping and geocoding, allowing management of site locations and geographical positions. Managers can assign locations to local field agents, while field agents can manage their routines, create directions and filter best routes.

■ Reliable progress tracking

With GPS to capture field agent locations, progress can be tracked, monitored and measured. The app automatically geostamps location, time and date, from the start of the job to the finish.

■ Offline data capture

Poor signal? No signal? The OPOC mobile app has been designed to operate offline, so field agents are unaffected by loss of internet connection.

Data is stored on the mobile device, then streamed to the control centre as soon as reconnection is established.

■ Site survey data

OPOC has the ability to send a site survey request to a

field agent. The field agent then populates the app, simultaneously updating the control centre with the same live details.

■ Simple subcontracting

OPOC allows a job to be subcontracted many times and remain tracked. Providing all subcontracted parties use the app, all information will be streamed to the control centre.

■ Web API

The system was built from the ground up to enable easy integration, so the API allows simple connection to third-party systems.

■ Buy or build?

The system is also responsive to the changing needs of clients, with ongoing updates and the addition of bespoke new features - plus the provision of support and security. The solution means that clients can avoid spending substantial time and money creating their own product.

WHO CAN BENEFIT FROM USING OPOC?

Reynolds stresses that Cestrian's extensive industry experience has been vital to creating OPOC, which is immensely versatile and can be useful to businesses of all sizes, from multinational companies to one-man-bands. Typical sectors include field sales, field marketing, auditing, point-of-sale installation, training, mystery shopping, sampling, product demonstrations and other experiential activities.

For big brands, it's useful for coordinating field activity across a nation or even across the globe, producing cohesive reports that can be sent with one click to any email address. For sole traders, multiple control centres can be operated via OPOC, for managing different projects. Likewise, one field agent could access multiple jobs for different businesses via the mobile app, with the ability to prioritise by

location and thus increase efficiency.

The OPOC team can advise on which model of OPOC is best for different organisations. For example, an Enterprise option is a good fit for a business running many large projects, while the Business option helps SMEs with teams of field agents but on a limited budget.

Don't take Reynolds' word for it - you can trial it for free for yourself. Get all the info at

www.opoc.co.uk





Simon Tabelin...

It Has To Be Brilliant calls itself a 'pioneering cross-media production agency' that does everything from web design, digital campaigns, bespoke photography, illustration and graphic design through to print and installation of 'creative environments and exhibitions' as well as packaging, direct mail, promotional goods..., oh, and now it sells cakes...and houses and... other stuff. Sounds like diversification gone mad? I put that exact question directly to founder and MD Simon Tabelin.

By Lesley Simpson

So IHTBB has moved into the baking sector with the introduction of CakeyMonster.com, an online personalised cake order/delivery system. A simple question - why?

It's not so much that we've moved into the cake business as changed our business model in general. We felt that print was getting very commoditised - that it was becoming more about companies in the sector producing what they make rather than what clients need. The price of print has come down and down relatively speaking and there's very little margin in it.

Where print used to be successful was in supply and demand - doesn't matter whether it's large-format, small-format or whatever - printing is printing. In large-format, where we now have more trade services, the margins have fallen to a third of what it was a few years ago. B1 digital print technology will be very disruptive because it can do POS very quickly and more players will start doing that. Plus, it is widely acknowledged, that for the most part, large-format will disappear to digital signage where you have thin screen technology that you can change thousands of times if you want. What is left will be marginalised. So we had to ask, how are we going to overcome that?

Rather than sell print we thought, the best way to get customers is to become the customer. Trying to sell print to a customer is a hard call because they say 'give me a price', then they ask elsewhere and everybody undercuts each other. But, if print is successful in marketing terms, why not market for ourselves? So instead of being a supplier of print, we've become our own customer for print.

So, where we had a cake-making customer who bought print from us, we've gone to them and said 'supply us with cakes for a new venture' and we've sorted out the online system to take orders etc. and we do the gift cards and packaging print for those orders too. But we don't just sell cakes - we sell fish, and modular homes, and cigars...

So, rather than going to companies and saying 'can we do your marketing/print?', we're saying 'can we buy your product?'. Once we started talking to companies as a

customer of theirs rather than a supplier, the conversation totally changed. And it's giving us opportunities in many vertical markets. It's a whole new business model.

So how long have you had cake making on your mind Simon?

The actual idea of IHTBB actually becoming the customer is something that we've been thinking about for a long time. It's taken two or three years to actually prepare for going live with the online CakeyMonster.com service, and other projects of a similar ilk.

How does CakeyMonster.com operate then in relation to IHTBB?

Customers go online and put in their orders - which includes a personalised printed message on a card and personalised packaging etc - and they pay upfront.

The site manages cake order levels and automatically sends order requirements to our cake-making supplier - they deliver the cakes to us, we store them and we have an automated production line for the customised print/packaging, fulfillment and distribution. Turnaround is 48 hours from order.

What are your expectations for this diversification?

By the end of the first year of running CakeyMonster.com we hope to be up to 2,000 cakes per day - so £6m turnover. And it's much better margin than print. There you're looking at margins of 2-4% net. Here they're more in the region of 8% net. And remember, the orders get paid for up front. And if something does go wrong with an order you're talking about having to give back £15, not upsetting a big customer who says 'right, I'm not paying you £30,000' or whatever, or dealing with clients who tell you to wait 90 days for your money.

What would you say to those who say this move is bonkers rather than brilliant?

I think it's really important to stress that we're not a printing business selling cakes! Take Thomas Cook - they



...Founder and MD,
It Has To Be Brilliant

sell holidays. But the business was set up as a catalogue printer by Cook who tried to sell them to the shipping and train companies etc. and nobody was interested, so he got into travel himself. What we've done is the same premise. Nobody points at Thomas Cook and says it's a printing company that sells travel. It's a travel company. We're a cake company. Or a modular homes company. Or whatever the vertical happens to be that we're getting involved in.

You have to divest yourself of thinking as a printer.

So, explain a bit more about those other verticals where you're getting involved.

There are four other markets where we're getting involved to start, including modular homes, cigars and organics/health. The modular homes site went live in April, a simultaneous launch with CakeyMonster.com. There will be other launches before the end of this year and at the start of next. Our target is to do one a quarter.

It's such a massive business building opportunity because all we have to do - now we have the online automated model set-up - is go to somebody that we believe has a great product for online personalised sales, and say 'can we buy your product?'.

Won't some of the suppliers just look at your online offer and say they'll do it themselves?

The initial cake company we approached for CakeyMonster.com - for whom we'd been doing marketing/print - said they'd looked at our model and that they'd do it all themselves, and asked us just to supply a print price! And we said, 'but it's our concept' so we fell out with them, walked away and found another cake supplier.

It's about finding new suppliers, not just going to those that are already marketing/print customers of ours and turning them into our suppliers. And of course we have a different relationship with the companies that we're buying product from rather than being just a supplier to. So when it comes to other marketing/print services we can also provide, we can have a different level of discussion.

Will the overarching business continue be called It Has To Be Brilliant and how do you define the business going forward?

Yes, with the verticals having their own identities. I reckon that one in ten of those will hit the big time. It doesn't mean the other nine will be failures, but they might remain more niche.

We were a cross-media business - that's how we're known. The new business model is a completely new concept, but using our existing skills.

As the new verticals become established they will start generating more print - but that's not the goal. This isn't just a way of filling print capacity. And we won't necessarily do the print ourselves.

So will you divest yourselves of in-house production and outsource that?

Yes, within the next few months. I can't say more than that at the moment regarding print production staff and equipment. But our focus will be on the marketing side.

Saying that, we are actually looking more now at print machinery than we ever have - so we know what is possible and who we should look to outsource to.

Take the modular homes situation. The system allows buyers to choose their décor - wallpapers etc. Also, we have come up with a brand 'DecoRacers', so that when a council or housing association or whoever that buys modular homes wants to re-let them, this team can come in and within 24 hours re-decorate and have them ready for the next occupants. That is something we can maybe hive off as a standalone service for those who don't want a modular home but want this speedy redecorating service. It is large-format print, but reinvented.

When we started the business in 2001 it was with an expectation of diversifying. We've been changing shape for 17 years. This is the pinnacle of that. It's taking it to the extreme. We don't think there's anything like it in terms of business model.

THIS ISN'T JUST A
WAY OF FILLING
PRINT CAPACITY.
AND WE WON'T
NECESSARILY
DO THE PRINT
OURSELVES



Founder John Mark Watson and commercial director Jason Gilliat

business in 2012 it has spent around £1m on hardware alone, predominantly on HP latex machines. It has also had a bespoke cutter developed and built at a cost of £180,000. Add to that the investment in getting an AVA CadCam/HP partnership running to develop the colour matching capability the company is so proud of.

But it's not all about production kit, though digital inkjet was the impetus for John Mark Watson to break away from his family's Surface Print Company where he was MD "as being of the fourth generation to manufacture wallpaper I knew a lot about wallpaper, but not so much about digital print because what I'd done was all analogue. I left in 2011 and started looking at digital equipment, and at Sign and Digital in the summer of 2012 I saw the HP LX600 and started playing with one at ArtSystems, using files customers who had followed me allowed me to use. By July 2012 John Mark had a machine and become operational - with me printing and just a Cad operator."

The company decommissioned that first machine only in April this year, the day before installing a HP L1500 and L570, bringing its kit spec up to four big HP latex machines and three smaller ones. But John Mark is not a printing company. Well, it is, but it's not how either Watson or Gilliat want it to be seen. The focus is very much on it being a 'wallpaper specialist'.

"Suppliers telling everyone with a wide-format printer that they can do wallpaper is my bugbear," says Watson. "That does real damage in the market. PSPs believe the machine sales guy telling them what the machine can do and in this business it isn't just about that to be successful. It's not just about the printing. A lot of it is about the trimming and finishing and understanding how spot on everything needs to be. We have customers who charge £770 per drop for the wallpaper we produce for them - so there's zero tolerance from them when it comes to mistakes."

"I'd say it takes a £500,000 investment to get into wallpaper production - apart from the printers you need to have the skills, right software, proper trimming capability and proper wrapping/packing set-up."

You also have to have a bit of vision and to be able to hold your nerve when it comes to business development. Both Watson and Gilliat understand that you need to be able to play the long game when it comes to innovation, the only way they believe to retain and attract the type of customers it wants.

"We don't do stickers for walls. We do high end wallpapers and wall coverings and our customers include the big five - Osborne and Little, Designers Guild, Cole and Sons, Romo and Linwood - plus smaller boutique designers," stresses Watson. "Many want wallpapers to match the fabrics they are doing, especially the smaller guys. With digital print we can do that. But they also want something different, so we have to keep innovating and searching for new options."

That is largely Gilliat's remit. A graphic designer by trade, he was brought into the business in March 2016 as business development manager because as Watson explains: "I was doing the printing and not

INTERIOR MOTIVES

WALLPAPER PRINT SPECIALIST JOHN MARK IS DOING RATHER WELL BY PROVIDING AN INNOVATIVE SERVICE. SO COULD ANY PRINTER WITH LARGE-FORMAT DIGITAL CAPABILITY FOLLOW SUIT?

John Mark doubled its turnover to £1.4m in the 12 months leading up to this interview. Its commercial director Jason Gilliat reckons that will be doubled again this year, which is a good job because its investment in print and associated solutions is not insignificant. Since MD John Mark Watson set up the Lancashire-based specialist wallpaper print

able to get out as much as I wanted". Apart from account handling, Gilliat's role - both then and now as commercial director - is product development, and to find new clients.

"Not having a sales background helps," he laughs. "When it comes to talking to designers I'm on their wavelength and talk their language. You are judged on how you come across not just on what you deliver." That's why the company rebranded not long after his appointment "to modernise our image and attract high end design studios." It's also why John Mark is currently developing a customer suite "where clients who are spending a lot of money with us can spend time comfortably when they come to check what's coming off the printer."

Crucially, John Mark is also constantly developing new offerings. "We're looking at patterns, colour, substrates that won't hit high street retail for years," says Watson, who is somewhat underwhelmed by the approach of some substrate suppliers. "Make no mistake, some suppliers are great and want us to work with them as development guinea pigs if you like - they'll give us materials to try for free and if it works we get a head start on using it commercially. But some of the 'new' stuff some show us has been around for years."

Gilliat agrees: "We do have to push the envelope and be constantly seeking out new options." That's done online and on foot at shows both home and abroad. "I've done lots of travel," adds Gilliat, pointing out that pay-back can be some way off.

"We work on new products, produce samples, walk the walk at shows - like Heimtextil, Decorex, Deco Off - where our types of customers congregate, make the calls and do all the marketing but it can be a long haul before business comes in, especially from new customers," says Gilliat, with Watson adding: "Some designers can be pretty rude initially, but slowly and surely you keep plugging away."

"There's one client that I've been plugging away at since I got here. They told me they used a local printer and would never use us. Now they do," demonstrates Gilliat. "Two years is not an unusual timeframe to keep on at one contact."

John Mark's sights are now set on attracting more big players and developing its customer-base beyond the UK, in particular in Milan, Paris and New York.

"The small guys tend to come to us organically now - they all go to the same shows and know of us by word of mouth. More of the big boys are our focus. Digital print does mean we can do the sampling and shorter runs many of the smaller outfits want of course, and from small acorns large oak trees grow," says Gilliat, adding: "and the small designer of today may well become a 'name' of tomorrow that will bring in bigger business so we certainly value them. But the smaller bespoke jobs require lots of handholding time, and the margin we make on them is not double what we make on the bigger volume jobs."

About 75% of John Mark's turnover is from 'volume'

SUPPLIERS TELLING EVERYONE WITH A WIDE-FORMAT PRINTER THAT THEY CAN DO WALLPAPER IS MY BUGBEAR

*The focus is on
high-end output and
high-end customers*

*John Mark's production
site where a customer
suite is now being built*

jobs, which Watson defines as 100-200 rolls per month per pattern. There's a desire to see that type of work grow. In terms of market development there's a keen eye being kept on 'repeating murals' - easy apply repeats for high end domestic settings, as well as for single image bespoke murals for the likes of galleries. The digitisation and production of historic patterns are also proving a hit, as are touchy-feely offerings. "We've done a 'tapestry' mural wallpaper where the feel echoes that," explains Gilliat.

So where would he and Watson like to see further development? "Opagues and metallic would be nice," says Gilliat, "and faster machines!" adds Watson. "We are printing high-end quality wallpapers here, but it's still slow. We realise there are people working on faster machines, with players in the wallpaper analogue market working with digital partners to produce high speed machines that will cost £2-3m and be really high volume. That's not our market, but even for players like us, speed will have to go up so roll price can come down."



Buy and

To most business owners, selling a business is uncharted territory, and there are many pitfalls along the way. But, with his vast experience in selling - and buying - print businesses for clients, Paul Holohan leads you through this quagmire.

"WHEN SELLING A BUSINESS, SUCCESS IS MEASURED BY GETTING THE BEST PRICE" CONFIRMS PAUL HOLOHAN, CHIEF EXECUTIVE OF PRINT AND PACKAGING INDUSTRY MERGERS AND ACQUISITIONS SPECIALIST RICHMOND CAPITAL PARTNERS. HERE HE HELPS YOU DO JUST THAT.

1.

HAVE A PLAN

Whatever the reason for selling a print business, meticulously planning the exit is key to achieving best value.

2.

THE KEY TO A SUCCESSFUL SALE

The first step on the way is to choose and appoint the right specialist adviser - unless you are fully familiar with, or experienced in selling a business, going it alone is simply not worth it. There are many pitfalls awaiting the unwary or inexperienced and it is all too easy to take your eye off the ball in the enthusiasm for the sale.

It is very important to keep the business performing to your business plan throughout the process, as any fall-off is likely to affect the buyer's perception of the company's worth.

It is also important to maintain confidentiality to avoid lethargy creeping into the shop floor and avoid letting competitors take advantage of the company being for sale.

The best advisors will keep you out of the firing line until the appropriate time.

3.

THE KNOWLEDGE TEST

When choosing an adviser (note this is greatly different from a broker who merely lists the business on his 'For Sale' publicity), make sure they are experienced in the print industry as it has its own peculiarities and your adviser needs to be aware of these factors and know precisely how best to market your company. Indeed, this industry familiarity may well enable him/her to sell your company to contacts without wider marketing, and this is more likely to attain a better financial outcome.

4.

AT THE CHECK OUT

Remember, this is probably one of the biggest business deals of your life and you need to get it right from the outset, so make sure to take up references from a potential advisor's previous clients. Points to check out are:

- Will he/she do most of the work, leaving you free to concentrate on the day to day operating of the company?
- Will they immerse themselves in every aspect of the sale, including attending meetings with prospective buyers?
- How are their fees structured?
- Are they professionally qualified to Chartered status?

5.

BE CERTAIN WHAT YOU WANT

So now let's have a brief look at the key issues of the sale process. Firstly, you as the principal, together with your management team, will need to fully understand and review the business you are selling and its future prospects.

The review should establish the objectives and timescales of the principal shareholders, identify potential obstacles and alternative exit options.

Then, and only then, it is time to propose an action plan to maximise shareholder value and to overcome any obstacles or conflicts.

This process can be carried out with your advisers on board or before actually appointing them as it will serve to brief them on your intentions.

CLIENT AGREEMENTS ARE VALUABLE ASSETS TO BE HIGHLIGHTED IN NEGOTIATIONS

sell them

// DOES THE BUSINESS REQUIRE 'GROOMING' FOR SALE? //

6.

TAKE A CLOSE LOOK AT WHAT YOU ARE TRULY OFFERING

After appointing your adviser, commission a free evaluation and valuation - the difference being that the evaluation will be a thorough assessment of the business, warts and all. When the team has agreed on the desired outcome, it is time to let your adviser loose to do what he/she is paid for - i.e. to bring in potential buyers, to initially vet them, to make recommendations to you and then to guide you through the negotiations and legal process to a successful sale.

The next set of top tips are items to check off your to-do list:

7.

GROOMING CONSIDERATIONS

Does the business require 'grooming' for sale? For example, is the company over reliant on one or two key customers? If so it is worth delaying marketing the business whilst building up other existing clients and/or generating new ones to reduce this reliance. The final asking price will be much improved if you can show a strong forward business plan and healthy current performance.

8.

DEAL WITH IT

Deal with any negative obstacles. Typically these could be issues such as the presence of asbestos or any pending legislation as these can be very expensive and a buyer does not want any uncertainty regarding future (and possibly deal breaking) costs.

9.

BE A SECRET SQUIRREL

Maintain confidentiality throughout the whole process. Set up a special email address for all communication on the sale and/or have all correspondence to your home address

10.

DOCUMENT GATHERING

Gather together all primary relevant documents such as leases, contracts, HP agreements, and create a 'data room' where these are readily to hand to discuss with potential buyers.

11.

KEEP CALM AND CARRY ON

Keep focused on the business, letting your adviser deal with all the sale nitty gritty. It is important that potential buyers see a healthy, active company achieving its business plan objectives. Have a medium term business plan ready, not just for the current year, as this will give confidence to potential buyers

12.

DO THE PAPERWORK

Check all staff contracts of employment and make sure they are up to date. These clearly define the precise terms of each individual's employment together with information on performance and disciplinary actions. If you have contracts or Service Level Agreements (SLAs) with clients, check these for change of ownership clauses. Client agreements are valuable assets to be highlighted in negotiations

13.

EVALUATE AND APPRECIATE

If the property is owned by the company, obtain an independent professional valuation. Ensure this includes an asbestos and toxic substances report. Balance sheet valuations are often out of date, and therefore understated, for what is, an appreciating asset, unlike the machinery.

14.

PREPARE YOUR PROOFS

Check that machinery servicing is up to date and has been carried out to a high standard by accredited engineers as you will be asked to prove this. Potential buyers will appreciate your commitment to maintaining well what they are about to invest in.

easymount.®

vivid.



- ▶ Hovering pneumatic rollers for fast and accurate mounting and laminating
- ▶ Operates at up to 10m/minute



Scan to watch
Easymount Video



Now with Swing-Out Arm for
simple loading



We stock a wide choice of films with
new types regularly added to the range

EasyMount Air Scoops Top Products Award!



LAMINATES, COATING, & EQUIPMENT
Easymount Air EM-A1600SH
Wide Format Laminating System

vivid-online.com

sales@vivid-online.com

IS THE UK A WORLD APART?

IS THE UK LARGE-FORMAT PRINT SECTOR LAGGING BEHIND WHEN IT COMES TO ENVIRONMENTAL RESPONSIBILITY? MARKET DATA SUGGESTS THAT'S THE CASE AS WALTER HALE EXPLAINS.

The average concentration of carbon dioxide in Earth's atmosphere topped 410 parts per million in April 2018. Measurements from Hawaii's Mauna Loa Observatory show that the CO2 level is now higher than at anytime in the past 800,000 years. For the record, homo sapiens have lived on this planet for 200,000 years.

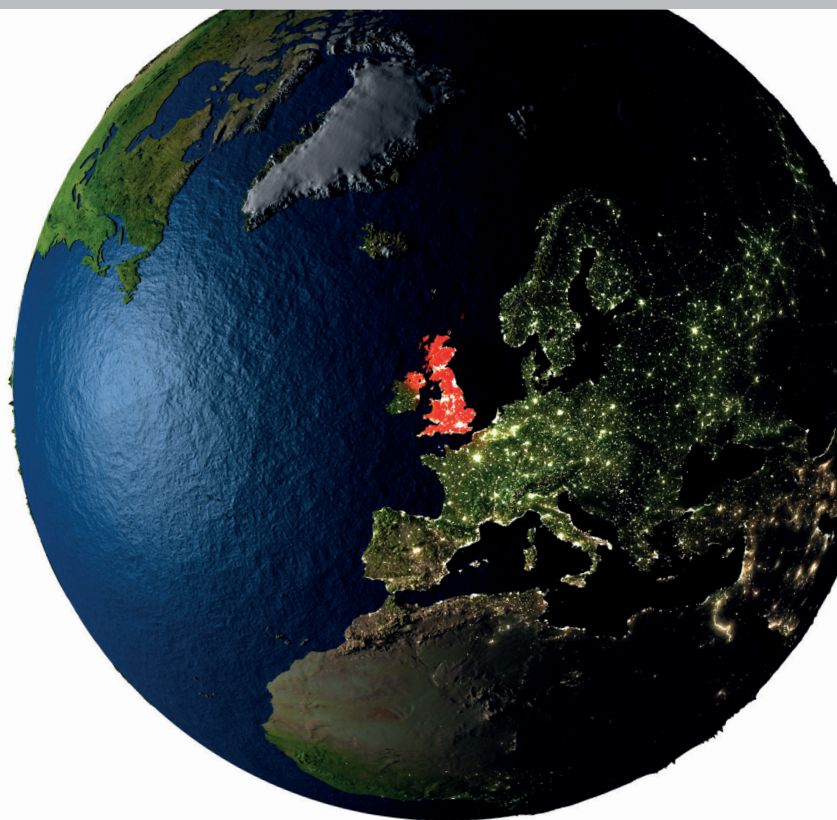
You don't need to be a climatologist to instinctively feel that is not good news. Tech futurist Michael K. Spencer explains just how grim the rise in CO2 could become: "The last time this occurred was likely in the Pliocene era, 2 million - 4.6 million years ago, when sea levels were 60 - 80 feet higher than they are today. It could also have occurred in the Miocene era, 10 million - 14 million years ago, when seas were 100 feet higher than now." No wonder Spencer concludes: "As humans, we are pioneers, we're also destroyers. The destroyer of worlds? We'll find out one day - if we're not extinct before that happens."

This is the kind of doomsday scenario that brought the environmental issue to the fore a decade ago and prompted businesses as diverse as Unilever, McDonalds, Marks & Spencer and Pepsi to publish ambitious plans to reduce their carbon footprint. Public concern has waxed and waned since, in part, because our brains cannot easily compute what climatologists are telling us. Only when the threat becomes specific and vivid - as it did with the revelation that plastic waste has been found in the Mariana trench, the deepest part of the oceans - is public interest reignited.

The inconsistency in attitude is reflected in two recent surveys: the Image Reports Widthwise Report (which accompanies this issue) and Fespa's latest Print Census. Seven out of ten British print service providers told Widthwise that clients had never asked them about their environmental accreditation - although 39.1% said they had some. The picture is muddled further because 45.0% of respondents said offering greener print options is more important now than it was two years ago.

Those findings suggest that many British print buyers - and by extension their print suppliers - are not that worried about the environment. This is exactly the opposite of what Fespa found with its global Print Census. Collecting data from 102 countries, the census revealed that 76% of print service providers said customer specifications on the sustainability of manufacturing and materials was shaping

ACCORDING TO
THE WIDTHWISE
POLL MANY
BRITISH PRINT
BUYERS - AND BY
EXTENSION THEIR
PRINT SUPPLIERS
- ARE NOT
THAT WORRIED
ABOUT THE
ENVIRONMENT.
THIS IS EXACTLY
THE OPPOSITE
OF WHAT FESPA
FOUND WITH ITS
GLOBAL PRINT
CENSUS



their business strategy, with more than one in five saying it is was a major influence.

Prompted by customer demand, just under one in three have invested in energy-efficient or environmentally certified equipment, while others have trained staff on sustainability, switched to VOC-free inks and recyclable media or instituted end-to-life recycling programmes.

So is the UK lagging behind the rest of the world? Distracted by withdrawal from the European Union was widely expected to lead to a loosening - or abolition - of many environmental regulations. Yet as the day of departure nears, that - like almost everything else about Brexit - looks far from certain.

PSPs that work for publicly quoted - or multinational - businesses may well find that not much changes. These clients are acutely aware of the damage to their reputation an environmental scandal can cause - which is one reason so many of them pledged to reduce plastic waste so swiftly after the recent newspaper headlines.

If anything, sustainability is becoming more of a priority for big consumer-facing companies partly out of enlightened self-interest but also because they know it is expected by Millennials, who already account for £2trillion in global consumer spending. In a recent survey, 87% of US Millennials said they would be more loyal to a company that helped them contribute to social and environmental issues.

This is a powerful argument for the wide-format sector, as a consumer of plastic-based media, to think much more ambitiously - and strategically - about its carbon footprint. New substrates, new consumables, new renewable sources of energy, new ways of providing end-to-life recycling - in the not too distant future, these will all be just table stakes for PSPs who want to work with large companies.

Let's face facts, the wide-format sector does not want to get on the wrong side of Sir David Attenborough, whose recent TV series 'The Blue Planet II' exposed the damage plastic waste is doing to our oceans. That is one PR battle the industry could never win.



THINKBIGGER

a. Unworldly winner

The '2018 Young Star Award' - which is marked across all categories of the Fespa Awards and is open to those aged 15-25 - was won by the UK's Steph Bourazanis for her entry of a digitally printed photograph using both abstract and macro photography, titled 'The Unknown'. "This young star has used their imagination to create art onto dibond with digital printing. A very unusual concept with cosmic results! We look forward to the next macro meat art," said the admiring team of judges.

b. High praise

"A wonderful use of digitally printed roll fabric, a highly complex and ambitious build to create the most exciting focal point at Tomorrowland festival in Belgium," is how Fespa Award judges described the inflatable balloon produced by X-Treme Creations for an airship at the event. It won the 'Roll-to-roll Printed Textile' category.

c. Colourful entry

UK company Signbox won the 'Decals and Printed Labels' category in this year's Fespa Awards for its Cardinia Real Estate entry, with judges saying "the combination of large scale self-adhesive murals, interchangeable magnetic graphic installations and architectural window films created a well co-ordinated interior design scheme which was installed perfectly."

d. PoP does it for Portuguese

Ocyan, a Portuguese company, took home the 'Point of Purchase - Paper and Board' gong in the 2018 Fespa Awards for its Stand Turismo do Centro entry. "it was great to see a 100% recyclable exhibition stand full of complex structural components. Designed, printed and delivered in ten days shows tremendous project management," said the judges.

e. Beauty is on the inside

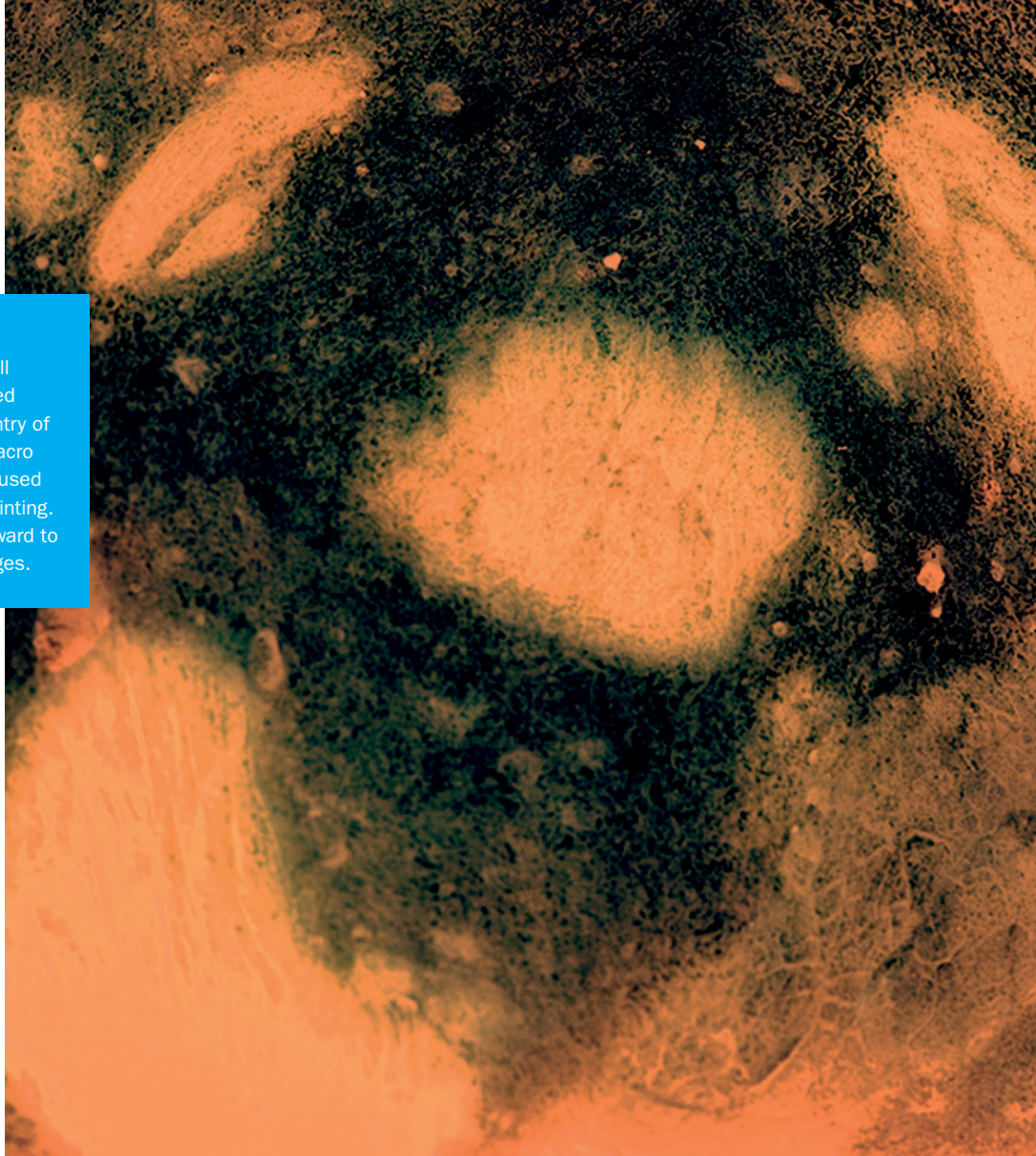
Kendu In-Store Visual Solution of Spain claimed the Fespa Award of 'Special Effects' with an entry titled La Belleza Esta en el Interior. Judges heaped praise, saying "the careful combination of programmable colour changing LED's and double-sided print on the lightbox created a fully animated product that exudes excellence."

f. Hunger Games

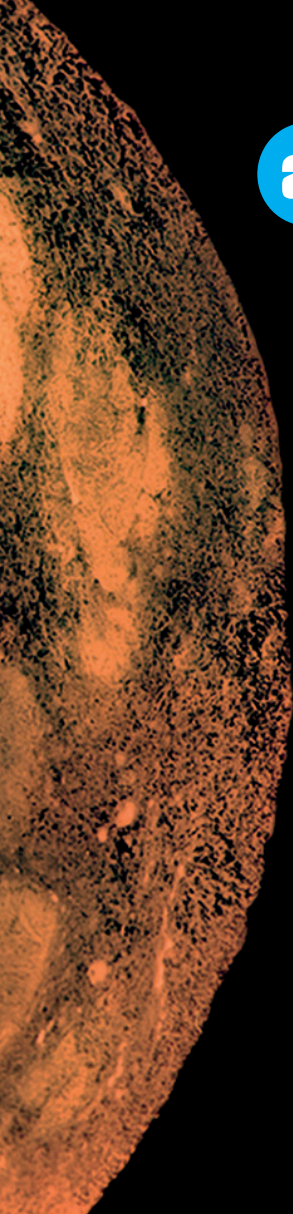
A-Design Ink of the Russian Federation won the 'Special Effect on T-shirts, Garments and Other Textiles' Fespa Awards category with a Hunger Games entry which judges considered "a stunning print achieved with water-based textile inks. Very fine detail at 90lpi, great opacity and surface texture."

g. Game on

The Russian Federation's iMaika clinched the 'T-shirts and Other Garments' Fespa Award for this Video Game Keepers job which judges said "demonstrates class leading discharge with 90lpi CMYK water-based print plus special effect base and texture on the controls. The four print placements and extra finishing all display this as a very professional execution."



a.



b.



c.



f.



g.



OVER TO YOU...

QUENTIN KING,
MD, HARWOOD KING PRINTMAKERS
WWW.HARWOODKING.EU

What's having the greatest impact on your business at the moment?

Using the information and connections that our Fespa membership has provided us.

Where do you see the greatest wide-format opportunities?

In the art and design sector of the print industry - opportunities lie in mixing media and processes to create work that no single process can produce. Imagery is a really important part of our lives - it decorates our homes and sways our buying impulses. Care in production can greatly enhance an image - poor production can kill it.

What would make your day-to-day operations easier?

Some of the products we use in production are getting harder and harder to source. We currently buy inks from the USA and France as the ranges here in the UK have dwindled. A supplier that would truly listen to our needs and stock these products

for our sector of the industry would certainly make things easier.

Your favourite bit of kit is..?

I don't have a favourite, but I love using our new Canon flatbed in conjunction with our new Kippax silkscreen parallel press.

What's the best bit of business advice you've been given?

The bill out - 1/3 with order, 1/3 on delivery, and 1/3 in 30 days.

What are you most proud of achieving?

Having the whole family involved in the business and getting a young and imaginative team together, that have worked to help us win a Fespa Gold Award and Best of Show Award this year.

What lesson does the wide-format sector need to learn?

Good question....



VITAL STATISTICS

IT WOULD BE REMISS OF ME NOT TO INCLUDE KEY DATA FROM THE NEWLY PUBLISHED IMAGE REPORTS' WIDTHWISE SURVEY 2018 IN THIS ISSUE OF THE MAGAZINE, ALONGSIDE WHICH IS PUBLISHED THE FULL WIDTHWISE REPORT.

HERE ARE A FEW CHOICE STATS FROM THE 11TH WIDTHWISE SURVEY OF THE UK AND IRELAND'S LARGE-FORMAT ORIENTATED PRINT SERVICE PROVIDERS. YOU CAN DOWNLOAD THE PDF OF THE COMPLETE REPORT FOR FREE AT: [HTTPS://WWW.IMAGEREPORTSMAG.CO.UK/WIDTHWISE](https://www.imagereportsmag.co.uk/widthwise)

54.30%

said their biggest concern for business in 2018 and beyond is the price of supplies

76.82%

expect to grow their wide-format specific turnover in 2018 (23.18% do not)

74.83%

said they think their businesses will still be involved in large-format print in 2028 (25.17% said they don't)

96.69%

are yet to invest in Industry 4.0 technology

47.02%

said they do not expect to buy a new digital wide-format printer in the next two years. (37.09% said they plan to. 15.89% are unsure)

DIGGING BELOW THE SURFACE WITH **INDUSTRY MOLE**

Comments please to
industrymole@
imagereportsmag.co.uk



When Mark Parker became CEO of Nike in 2006, he asked Steve Jobs for advice. Apple's founding genius didn't mince his words, telling Parker: "Nike makes some of the best products in the world. Products you lust after. But you also make a lot of crap. Just get rid of the crappy stuff and focus on the good stuff."

Sometimes at Mole Graphics, it's hard to focus on the good stuff. There's always an exhibition to attend, a customer to charm, a new piece of kit to evaluate. Yet Jobs has a point - as management guru Peter Drucker once said: "There is nothing so useless as doing efficiently that which should not be done at all."

One of my old mentors, Charles, used to say there was too much 'can do' in print and not enough 'can't do'. To remind himself of that fact, he used to jot down a 'no' list at the start of every month. His favourites were no seminars, no new machinery and no restructuring of the management team. The last option was, he felt, often a waste of time, something managing directors did

primarily so they could tell themselves they were doing something to help the business - and to avoid doing something that would have been more useful, but seemed time consuming and complicated.

Cynical, argumentative and idiosyncratic though he was, Charles steered his business through recession, survived one spectacular bad debt and, when he decided the time was right, sold the company for a decent sum. The thing that struck me was that he had just the right amount of ambition. With no interest in building a large company, he made sure he ran a smaller, but more profitable, business. All those 'no' lists certainly paid off for him.

I started doing my own 'no' lists in January. I don't take them as seriously as Charles did but I find them useful, even cathartic - no webinars, no new equipment (well, at least until I've mulled over what I saw at Fespa) and no time to worry about Brexit (on the grounds that, as Doris Day sang, que sera sera.)

STREET
EVENTS

| THE PRINT SHOW | PRINT UV 19 | SIGN AND DIGITAL UK 2019 | FESPA 2019 |
|---|--|--|---|
| When? 18 - 20 September, 2018 | When? 27 - 19 March, 2019 | When? 2 - 4 April, 2019 | When? 14 - 17 May, 2019 |
| Where? NEC, Birmingham | Where? Encore by Wynn Resort, Las Vegas | Where? NEC, Birmingham | Where? Messe Munich |
| Cost? TBA | Cost? \$1,545pp. Early-bird fee is \$1,445pp before 31 December 2018. | Cost? Free for trade visitors | Cost? TBA |
| Who will be there? A mixture from across the print spectrum. | Who will be there? This will be the 12th Print UV conference, with dive deep info on core UV processes with experts from multiple fields and case studies from successful UV printers. | Who will be there? A bit early to say but no doubt there'll be a decent number of large-format digital print orientated suppliers. | Who will be there? Most of the key players in the digital inkjet space plus those in the non-print orientated European Sign Expo running alongside. |
| Should you go? This is a growing show and promises to include more wide-format this year so worth a look-see. | Should you go? A good shout if you want to better understand trends driving the growth of UV printing, hear how industry leaders have developed proprietary offerings, learn about advances in inks, coatings and equipment, oh, and network - but bear in mind it will be mostly with those in North American UV printing market. The rating below reflects the distance of the show - not its content! | Should you go? As a UK-based show it's worth attending, though exhibitors tend to keep major launches for the following Fespa event. | Should you go? Again, yes as it remains the main European show for the large-format digital print community. |
| Rating 7/10 | Rating 6/10 | Rating 8/10 | Rating 10/10 |

No business like show business?

LOVE THEM OR LOATHE THEM, TRADE EXHIBITIONS HAVE BEEN SERVING THE WIDE-FORMAT DIGITAL PRINT SECTOR SINCE ITS INCEPTION. BUT ARE THEY THE BEST WAY FORWARD FOR VISITORS - AND FOR EXHIBITORS? BERNI RAESIDE-BELL, A PR AND MARKETING PROFESSIONAL AND ALSO A DIGITAL PRINT TEXTILE DESIGNER, RAISES THE QUESTION.



Well, most of us would agree that trade shows such as Fespa, Sign and Digital UK, The Print Show, Viscomm, Drupa and others definitely have their merits - they are a place to meet with industry peers, check out the competition, research the latest products and who knows, perhaps find stimulate thoughts on how to increasing profit or expand the business. To work well, shows - and the individual stands therein - need to fulfil a number of roles beyond the chance to buy, including education, innovation and interaction. They need to provide that 'something' that makes us feel part of a community/market/industry - and that in turn that sector cares about us being a part of it. Without these elements, trade shows are simply a marketplace for exhibitors to showcase their products alongside their competitors and offer little more to the visitor than that which the internet can provide without subjecting visitors' - and exhibitors' - feet to pounding concrete floors for hours.

But, you've also got to accept that to a large extent - for visitors and exhibitors alike - shows are what you make of them. If your attitude for attending or exhibiting is primarily that you think you have to be seen to be there, then you're going for the wrong reasons - a trade show's main remit is to bring in new customers for all their exhibitors, even the ones that exhibit every year, and they in turn should be showing visitors something new to keep them engaged. Surely shows and exhibitors have a responsibility to keep things fresh, move with the times - even to try and be ahead of the times.

One company that has taken the decision not to exhibit at trade shows this year and instead invest in other areas of marketing is Innotech Digital. And the reasons behind this decision are interesting. Marketing manager Kieran Dallow explained that the team found that the people it was meeting at trade shows in general were its existing customers - or at last it knew them, or knew of them. The decision was therefore that shows were not enabling the company to deliver best value to its customers, and brainstorming led to the realisation

TO WORK WELL
SHOWS - AND
THE INDIVIDUAL
STANDS
THEREIN - NEED
TO FULFIL A
NUMBER OF
ROLES BEYOND
THE CHANCE
TO BUY

that a different marketing approach could better improve its reach with its service offerings.

"We wanted to add better value to our customers within our marketing spend and another show this year just wouldn't deliver on this objective because they are not doing anything different and we wouldn't be doing anything different. By directly investing in a variety of marketing projects including the expansion of our online customer portal, CRM systems and by taking on specialist marketing staff we could offer marketing services to our customers and give them tools and collateral that will actually help them grow their businesses.

"As a result, we invested in a Konica Minolta Accurio Press with a SD513 booklet maker for production of catalogues which can be own-branded for our customers. Our in-house design team are creating marketing tools for our PSP customers to send to their databases like emails, postcard mailers and branded swatch books."

Other big brand names - such as Durst - have announced this year that they would not be exhibiting at what are generally considered 'must-attend' trade shows in Europe. The thinking is that open days at their own sites and investment in their showroom for demonstrations with targeted customers makes more strategic sense. It all builds on that idea of making potential customers feel special - to properly engage.

So should trade show organisers be doing more to make them more attractive? Well, some are working hard to do just that. Sign and Digital UK pulled something of a coup in getting 'Queen of Shops' Mary Portas on stage to discuss her ideas and opportunities for sign and digital print companies. Her mantra is about engaging creatives and creating retail 'spaces' for people to interact, exchange and socialise - perhaps exhibition organisers should take note and create more collaborative spaces to attract visitors. Put interactive and creative areas at the heart of the shows.

By creating a knowledge hub with a network of passionate, creative people from all walks including PSP's and manufacturers - but also designers, creatives and inventors - maybe trade shows will be able to contribute more to the industry to help build a stronger community.

VERY[✓]

DISPLAYS

TRADE
ONLY

We add value, revenue and profit
to our partners by providing large format portable
display solutions that expand
their portfolio.



Why we can be your NEW or ADDITIONAL supplier:

- We **BELIEVE** in bringing you the very best products and services
- Our **SUPPLIERS** provide top quality materials and consistency
- We **VALUE** our people because they are the heart and soul of our business
- We **CHERISH** all of our clients

CONTACT US TODAY!
0116 232 3156

info@verydisplays.com
verydisplays.com



Creativity. Framed.

We manufacture and install **aluminium frames** and **lightboxes** for specific use with **tensioned fabric graphics.**

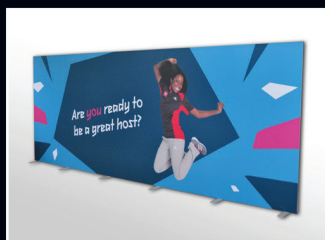


www.dpi-uk.com | 01332 228 150

DPI UK Ltd | Unit 25 Sycamore Road
Trent Lane Industrial Estate, Castle Donington
Derbyshire DE74 2NP



"The soft-signage specialists"



SPIRIT|TEX™ F A B R I C
S Y S T E M

A **REVOLUTION** in fabric displays
WITHOUT stitched finishing
COMPATIBLE with all printing technologies

SPIRIT|FLEX™ T E N S I O N
S Y S T E M

A **TRIED AND TESTED** solution
for stretching and tensioning
all types of banner and flexface



Trade Only Manufacturing
Made in the UK

WWW.SPIRIT-DISPLAYS.COM




- **Magazine**
- **Newsletter**
- **Website**
- **Supplements**
- **Bespoke Events**
- **Roundtables**
- **Research**
- **Reports**

www.imagereportsmag.co.uk
@imagereports

Please contact James to discuss
advertising and sponsorship opportunities:

Tel: +44 (0) 20 7933 8976
jamesm@imagereportsmag.co.uk



WIDTHWISE



THINKBIGGER

Weblook | Finishing



Vivid is a UK based designer and manufacturer of laminating systems, specialising in a wide range of unique products. Systems range from desktop pouch laminators to wide format systems designed for a print shop environment.

www.vivid-online.com



XYZ is a leading supplier of CNC Routing and knife cutting machines for all print finishing applications. Options such as the XYZ AVS system ensure perfect cut to print alignment.

www.axyz.co.uk



Colourgen is a leading supplier of Kala and Seal wide format finishing solutions and consumables for laminating, mounting and encapsulation applications. We also offer experience technical support services

www.colourgen.com



UK based Drytac is one of the world's most highly regarded manufacturers of products for graphics finishing and display, with a sterling reputation for quality and 32 years experience

www.drytac.co.uk



GBC-Professional is a leading manufacturer of professional binding and laminating solutions. GBC-professional offers laminating-solutions (equipment/films) for the small-format, wide-format and on-demand digital market. Our brands include NAP-2, Octiva, Arctic-film and Sureprint-media.

www.gbceurope.com



Atech Ltd supply a wide range of large format hot and cold lamination machines from the industry's leading manufacturers as well as finishing films to suit all types of applications from their mediAtech range.

www.atech.co.uk



Exclusive distributors of James Burn International - originators & manufacturers of the Wire-O® binding system & versatile Punching solutions - for offices to factories!

www.simplyprintfinishing.co.uk



High quality clean-room manufactured pressure sensitive overlaminating and mounting films. Extensive range including optically clear polyester, matt, textured, anti-glare, anti-graffiti and optically clear mounting adhesives.

www.glazingenhancement.com



Exclusive distributors of the DYSS cutters and authors of Kasemake software AG/CAD offer the perfect finishing partner to your flatbed printer offering cutting edge digital die cutting and finishing for maximum productivity

www.agcad.co.uk



DIGIPRINT SUPPLIES™ offers the widest online range of original spare parts, print heads, accessories and tools for wide format digital printers. DIGIPRINT SUPPLIES™ provide reliable products, best price, shortest delivery lead-times, supported by impeccable service.

www.digiprint-supplies.com



Leading Brands
for Graphic Solutions

Spandex is one of the world's leading suppliers of materials, signs systems, displays and equipment to the sign making and graphics industry. Our portfolio includes products from industry leading brands including Avery Dennison, 3M, ImagePerfect, Arlon, Orafol, HP, Epson, etc.

www.spandex.co.uk



COLOURGEN

Colourgen is the UK's leading specialist distributor of large format digital colour printing solutions, consumables and support services. Our range covers wide format inkjet printers from Mutoh, Seiko I Infotech and Epson as well as finishing equipment from Kala and Seal.

www.colourgen.com



Mimaki and AGFA main agents. i-Sub are a market-leading supplier of wide format printing solutions, with many years of hands-on industry expertise on all aspects of print production. From entry-level print systems through to industrial grade flatbed and super-wide format systems.

www.i-subdigital.com



Revolution is an independent, authorised reseller for Canon, Epson, Graphtec and Roland offering accredited RIP support for ColorGATE, EFI and Oris-CGS. Providing colour management, proofing & packaging solutions alongside excellent service, advice and technical support and a wide range of consumables and media.

www.revolutiondigital.co.uk



Stanford Marsh Group Graphics

The Stanford Marsh Group was established in 1965. Since then we have gone from strength to strength and become a UK market leader in the supply of large format print equipment and consumables from manufacturers including Canon, Epson, HP, Mutoh and more.

www.smgg.co.uk

Weblook | Sign & display systems



When you have printed your image and need to display it Boldscan offers a wide range of solutions - frames; pop ups; roll ups; wall and lamp post fittings etc'.

www.boldscanshop.com



Eurostand
Display

Eurostand Display is one of the UK's foremost trade suppliers of exhibition stands and other graphic solutions. We pride ourselves on supplying products which are crafted from only top grade materials, finished to an unbeatable standard

www.eurostanddisplay.com



Digitally printable wide format (1270mm) magnetic media.

Vehicle Grade Magnetic Material 20% stronger. Serving the Sign, Display and Graphics trade since 1971.

Call 01283 531000 - Next day delivery as standard.

www.bisbellmagnets.com



Established in 1994, Plex Display are hardware designers and manufacturers of Display, Café Barrier and Signage systems. We offer the trade highly competitive pricing, unrivalled stock levels and same day despatch, all backed by first class customer service and technical support. So whether you are in the exhibition, display, signage or large format printing industries we have products to suit you. Call 01905 798123.

www.plexdisplay.com



Pyramid Display Materials supply the sign and display market's leading brands at competitive prices. Avery, Mactac, Foamalite, Correx, Alupanel and Kapa to name a few. Have a look at our on line product guide via our web site for an idea of how comprehensive our range really is:

www.pyramid-display.co.uk



ultima displays
portable marketing solutions

Ultima Displays is about great display products of consistently high quality, trade support print service and expertise in Modular stand design and build. With same day despatch and competitive prices, Ultima Displays commits to delivering the service and support you need to compete in today's fast paced market.

www.ultimadispays.co.uk



The new edition of Caldera's award-winning imaging software puts a re-designed user interface and streamlined core architecture at the heart of a number of upgrades that deliver massive productivity to all types of wide-format print business. V10 harnesses the latest version of APPE and many new features to deliver a RIP solution that enables blistering throughput speeds to pump-up your print volumes. Version 10 also now integrates various successful modules within the heart of its interface such as Contour Nesting, Tex&Repeat, and PrintBoard.

www.caldera.com



Tecna UK are the manufacturers and distributors of T3 Airframe and T3 Fabframe - the Worlds most versatile display systems. Widely used in exhibitions, conferences, POS and retail and able to be used with almost any display media

www.tecnauk.com



KASEMAKE Packaging Design Software is the award winning packaging design CAD solution. It uses the standard Windows environment, making learning the system very simple for anyone from the novice to experienced designers.

www.agcad.co.uk



Josero Limited is the exclusive UK & Ireland distributor for Triangle inks, Bubble Free Applicators, Comagrav Flatbed Cutters and Authorised resellers for Ricoh wide format printers, Graphtec cutters, Kala & Easymount laminators. We specialise in second user equipment and are Agfa used printers preferred partner. Printer maintenance service. Spares on

www.joserospares.com



QPS Ltd are the UK's main distributor for the full range of Nazdar Lyson digital UV, Solvent, Aqueous and Textile Inks. QPS Ltd also specialise in front line technical support for wide format ink jet printers.

Distributors of Gandy Digital, Neolt, Mutoh, Seiko, Roland printers, also a range of associated finishing equipment and refurbished printers a speciality.

www.qualityprintservices.com



YPS specialise in wide format printing solutions, finishing equipment and print software. We are authorised resellers for Mimaki, Roland, Epson, Easymount and Flexa.

We provide OEM inks and consumables and supply a wide range of digital print media including Decal Adhesive. Our dedicated service team offer installation, technical support and training, maintenance and extended warranty packages.

Call the team on 0191 256 6889 for more info or visit:

www.yourprintspecialists.co.uk



Independent UK inkjet ink Manufacturer producing a full range of high quality, colour matched, fully compatible solvent based inks for Agfa, Mimaki, Mutoh, Roland & Uniform.

Grand Format Printer inks, Industrial Coding and Marking inks, and Water Based inks available.

Tel: 0161 495 3900

www.digitlink.co



Digital Inkjet Printers, Nazdar UV, Solvent and Aqueous Ink, SA International Photoprint Rip, Engineering Services and Spare Parts, Trade Printing

www.printersupplies.uk.com



Nazdar UV, water-base and solvent-base inks are created to work seamlessly with all of the most popular wide format digital printing brands. Nazdar inks are backed up by a warranty that is known around the industry as the strongest alternative ink warranty you can get.

www.nazdar.com



HEXIS UK Ltd. is the exclusive UK distributor for France-based HEXIS S.A.'s full range of films and media for professional signage, vehicle marking, visual communication and surface protection applications. For more information, please visit

www.hexis.co.uk



Landor UK specialises in providing its own unique range of innovative imaging products that increases productivity, durability and value of the printed image.

Landor UK are the Exclusive distributor in UK & Europe for the Worlds best selling and innovative Landor Phototex Self adhesive Fabric, and Landor Liquid Lamination protective coatings and Coating Systems

www.landoruk.com



Our comprehensive range of magnetic and attractive products includes: digifilm® universally printable wide format ferrous media, supaferr® wide format ferrous sheet & supamag® wide format magnetic sheet with the UK's highest pull force, anti-marking UV coating, available as plain, adhesive backed, white, dry wipe. For graphics, retail POS, vehicle signage and holding & hanging solutions call upon our experts on 0114 2441171.

www.anchor magnets.com



A dedicated Sign & Display division with all the expertise and product knowledge whatever your POS requirements; whether it's advertising or commercial, we have all the materials you're ever going to need for all outputs including, screen, UV offset, digital printing, advertising/exhibition stands and plastic fabrication.

Tel: 0870 607 9014

www.antalis.co.uk



Think Ambient is the exclusive distributor of ClingZ ("Clings"). Our unique patented, electro-static film can be printed using Offset, Digital or Indigo printers. Widely used for POS, Events and Exhibitions and many other marketing applications.

www.thinkambient.co.uk



HEXIS UK Ltd. is the exclusive UK distributor for France-based HEXIS S.A.'s full range of films and media for professional signage, vehicle marking, visual communication and surface protection applications. For more information, please visit

www.hexis.co.uk



Our aim is to set the benchmark for trade display solutions by providing innovative, high-quality products at the most competitive prices. Trust Very Displays to enhance your brand and exceed expectations, from a personalised service through to same day dispatch. Get in touch today to find out more about our comprehensive range of products. 0116 232 3156 | Sales@VeryDisplays.com

www.VeryDisplays.com

imagereportsmag.co.uk

Actively investigating and supporting the wide-format print sector.



LARGE FORMAT PRINT & PRODUCTS TO THE TRADE



Venture Banners



01376 340584 | venturebanners.co.uk

LARGE FORMAT **PRINT...** LARGE FORMAT **PROFIT**



RAPTOR ROLLER BANNER

Our entry-level Roller Banner and best seller



The Raptor's low cost means there is a huge profit potential for your business.

Don't be fooled by its price. The unit itself has excellent build quality compared to most other 'cheap' roller banners, and the quality of the material and print that it comes with sets it apart from others in its class.

**+£44.00
PROFIT**
When you charge
£79.00

Raptor 850 850mm wide

£35.00

Raptor 1500 1500mm wide

£69.00

Raptor 1000 1000mm wide

£45.00

Raptor 2000 2000mm wide

£89.00

FULLY PRINTED Plus VAT & Delivery

440gsm PVC



The standard and our most popular outdoor banner-grade material

£10.50 per sqm

Mesh 340gsm PVC



Perfect for building displays where size is important and weight could be an issue.

£12.00 per sqm

Pasteable Wallpaper



Also available
Self-Adhesive
Repositionable
Fabric Wallpaper
£22.50
per sqm

Dapple Textured
Wallpaper

£14.50 per sqm

Fully printed and finished

EVERYTHING YOU NEED TO SET UP YOUR OWN 'LARGE-FORMAT DIVISION'



Access to the best
Large-Format printing
and finishing equipment

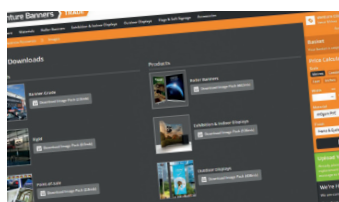
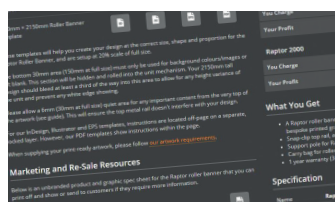


Image Packs of products
and materials



Unbranded Spec Sheets



Your Own Website through
our VB Media service

Follow us at:



/venturebanners



/venturebanners

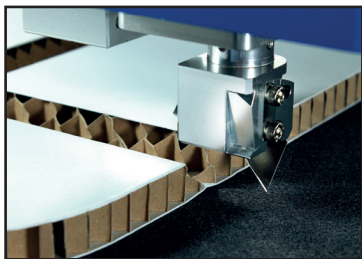
DYSS

Your Best Choice in Digital Cutting Machines

K-CUT
Vision



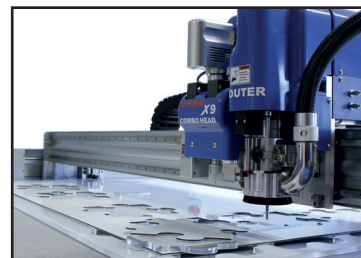
**Call or email to
book your demo**



XVT - V cutting tool, perfect for POS and displays using hexacomb board.



Tape dispenser tool allows adhesive tape to be automatically applied to finished jobs.



Powerful router easily cuts a wide range of signmaking substrates to a high quality finish.

- **X9 added to the range** alongside the X5 and X7, offering even **higher speeds and increased productivity**.
- **Powerful router** gives high quality finish on: **acrylic, DIBOND®, rigid PVC (FOREX®), aluminium, HIP, and more.**
- **Kiss cut tool** for precise cutting of **vinyl, foils, paper and light card.**
- **Reciprocating and static heavy duty knives** for **FOREX®, foamcore, magnetic foil, corrugated, carton board and more.**
- **Creaser and V-Cut tools** for folding a variety of substrates.
- **Tape dispenser tool option.**
- **Range of automation options** including camera guided cutting and **sheet feeders.**

AG/CAD Limited
www.dyss-uk.com

info@dyss-uk.com
01606 863344