

DYSS X9 DIGITAL CUTTER

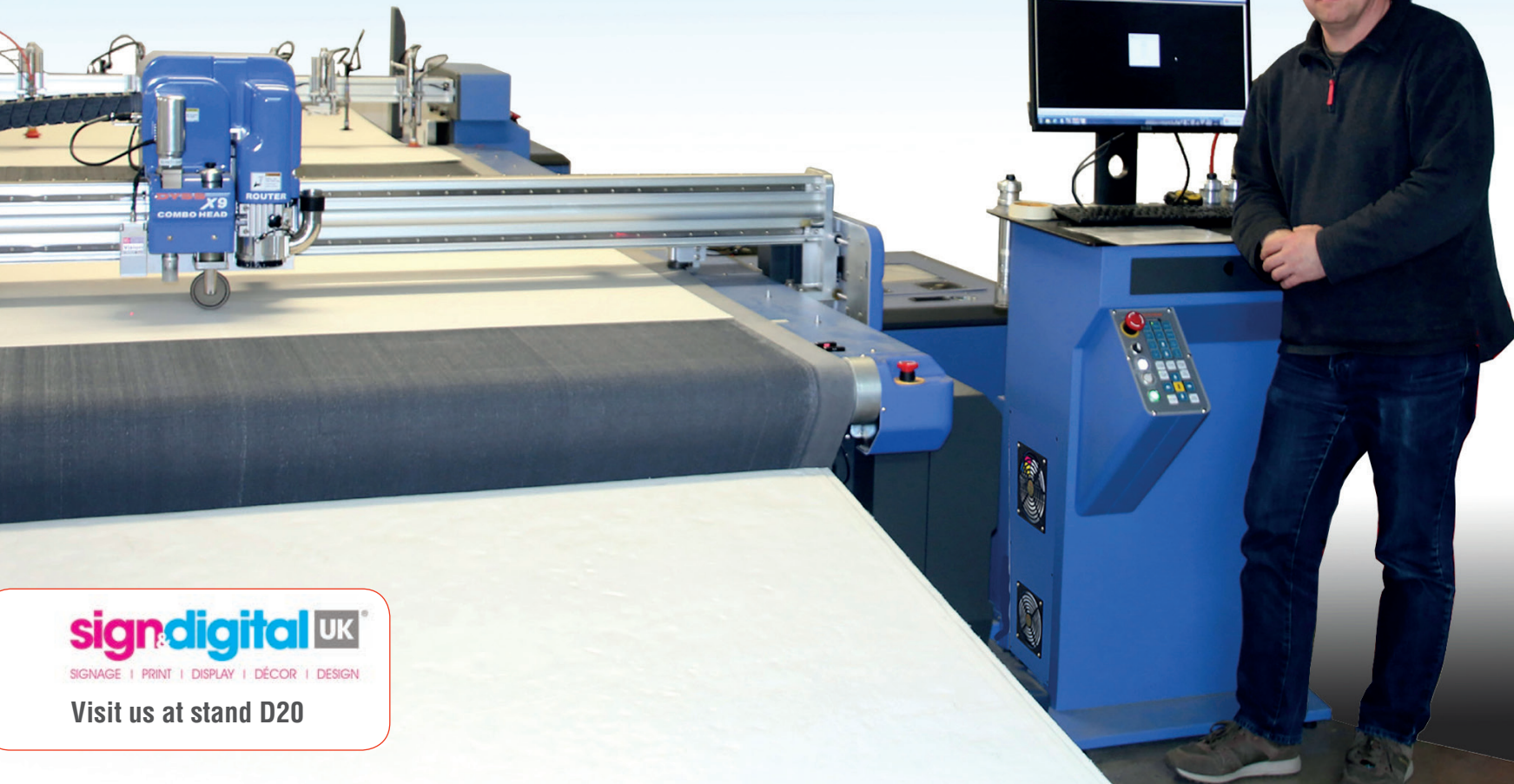
Brings in new business for
Derwent Displays

DYSS:
Your best choice in
digital cutting machines

Widthwise 2019
Heads-up on the key findings

Latex: what's the big deal?
Five PSPs give their take

Britain's got talent
..so how do you access it?



sign:digital UK

SIGNAGE | PRINT | DISPLAY | DÉCOR | DESIGN

Visit us at stand D20

FABRIX.

www.fabrix.co.uk



Manufactured,
produced & printed
in-house. In the UK.



Frames available in
3 colours from stock.



Heavy duty joining
brackets for a solid,
stable build.

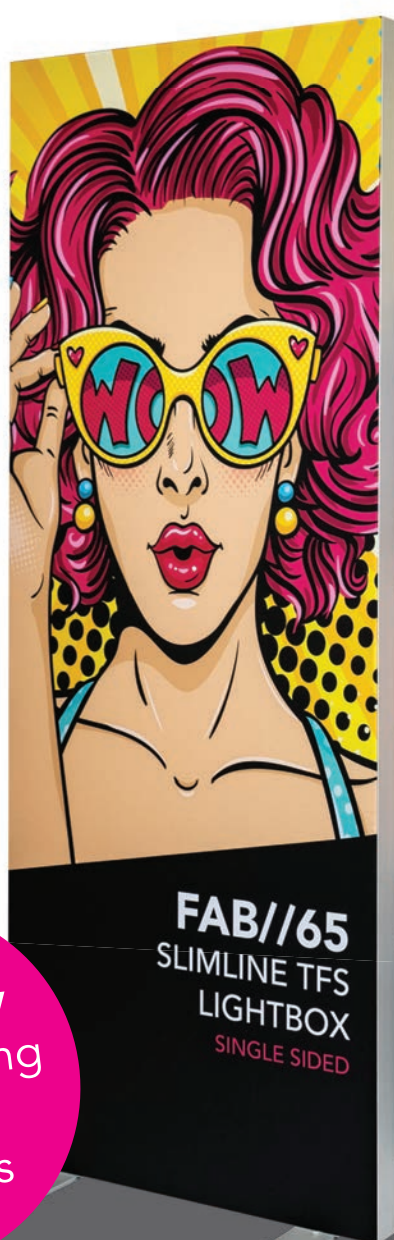


Blockout graphics
supplied as standard
for non illuminated
frames.



Standard Turnaround
4 Working Days.
Express Turnaround
Available.

Trade Only
Fabric Printing
& Display
Specialists



OUR SOLUTIONS.

Graphics price includes double sided print as standard.

FABRICS

GSM	Fabric	Cost (Sq m)
220gsm	Standard Display	£12.00
245gsm	Black Back Blockout	£15.00
190gsm	Backlit Polyester	£15.00
190gsm	Stretch Polyester	£14.00
110gsm	Flag Fabric	£12.00

Finishing Options

Silicone Edge | Hem & Eyelet | Hem Only
Pockets | Velcro | Trimmed to Size

All M1/B1 fire-rated to comply with UK and European fire safety standards

FRAMES

Code	Frame
FAB//16	Low profile wallmount frame
FAB//48	Single or double sided freestanding frame
FAB//65	Single sided wall mount or freestanding lightbox
FAB//160	Single or double sided freestanding lightbox

Range of supports, corners, joining bars & feet available.

Available with or without graphics.

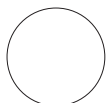
FRAME FINISHES



Black
Anodised



Silver
Anodised



White
Powder-Coated

Custom RAL colours available on request.

STRAIGHT BACKWALL.

	Hardware	Graphic	Total
2.4m	£75.00	£180.00	£255.00
3.0m	£78.00	£190.00	£268.00
4.0m	£100.00	£235.00	£335.00
5.0m	£125.00	£330.00	£455.00
6.0m	£150.00	£395.00	£545.00



CURVED BACKWALL.

	Hardware	Graphic	Total
2.4m	£58.00	£180.00	£238.00
3.0m	£63.00	£200.00	£263.00
4.0m	£80.00	£250.00	£330.00
5.0m	£90.00	£380.00	£470.00
6.0m	£100.00	£400.00	£500.00



FABRIC TUBE DISPLAY.

	Hardware	Graphic	Total
600mm	£29.00	£90.00	£119.00
800mm	£40.00	£95.00	£135.00
900mm	£44.00	£100.00	£144.00
1200mm	£58.00	£110.00	£168.00
1500mm	£68.00	£120.00	£188.00



FABRIC POP UP.

	Hardware	Graphic	Total
3x2	£80.00	£145.00	£225.00
3x3	£102.00	£175.00	£277.00
3x4	£125.00	£210.00	£335.00
3x5	£145.00	£260.00	£405.00



Fabric Printing / TFS Systems / Exhibition Displays
Banners / Stretch Fabric Displays / Flags

For more information please call T: 01543 728 499 E: sales@fabrix.co.uk

Always strive for perfection



Offering precise, consistent colour performance across a wide range of substrates, the Epson SureColor SC-S80600 delivers when accuracy is critical.

www.epson.co.uk/signbyepon

Official Team Partner



AMG
PETRONAS
MOTORSPORT

EPSON[®]
EXCEED YOUR VISION

SPEND OR SAVE?

So, are you off to the Midlands, or to Munich - or both? Yes, it's spring so it must be trade show season, with Sign and Digital UK just about to open its doors and the soon-to-follow Fespa Global in full build-up mode. At a guess you'll be going to at least one of them - but will you be spending any money?

The findings from the 2019 Widthwise poll of the UK/Ireland's large-format PSPs are in, and almost 45% of the 247 respondents said they spent nothing on new hardware/software across their business last year, and have a zero spend plan for this year too. Of those that said they will be investing in large-format technology in 2019/20, 64.37% said it will be under £20,000. Hardly surprising then that so many developers are looking to take their wares into adjacent markets (industrial print, decor etc) and that a number of print shows are attempting to extend their reach to new possible buyers of the technologies sold by exhibitors.

The full Widthwise Report will be published alongside the next issue of Image Reports, but the key findings can be found within these pages so that you have a clearer picture of the domestic large-format print landscape as you head into the exhibition halls. One of those key findings was that when it comes to diversification and growth strategies, the UK/Ireland's PSPs continue to put design services top of the list. So in this issue one of the What To Watch features looks at software developments in that area. The other What To Watch piece looks at another trend - UV print for Braille and other tactile print applications. The environment page too in this issue is dedicated to a tactile print - wallpaper print this time.

You'll also find show previews for Sign and Digital UK and Fespa Global - pocket guides really to the main speaker programmes and special events at each as we've been carrying product launch 'news' as and when we've been getting it over the past few weeks - and key info can be found in the news pages here too.

What I haven't mentioned yet in relation of the Widthwise 2019 findings, is that optimism levels are high among PSPs, despite all the Brexit toing and froing. All will be revealed next issue - but for now, hold on to that!

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



From Top:
Lesley Simpson
Alex Gold
Tania King
Wayne Darroch
Carl Archer



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

Production Manager: Alex Gold

Design: Tania King

Publisher: Wayne Darroch
wayned@sjpbusinessmedia.com

Advertising Manager: Carl Archer
carl.archer@imagereportsmag.co.uk
Tel: 07723 079928

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.image-reports.co.uk/newsletter



Renew your
Subscription
www.image-reports.co.uk/register



Follow us on
Pinterest/
Think Bigger here



www.imagereportsmag.co.uk



hybridservices.co.uk/mko

MIMAKI

THE PRODUCTION EDITION

UNDISPUTED

TECHNOLOGY, PRECISION, QUALITY,
DURABILITY & PRODUCTION

IN THE RED CORNER

PROFIT-ENHANCING
RIP SOFTWARE

**WE'LL HAVE YOU
HOOKED!**

— **plus** —

EXPERT ADVICE
AND TRAINING...

**WE'LL SHOW
YOU THE ROPES**

MIMAKI KNOCK OUT PRODUCTIVITY

CLINCH THE DEAL

WITH REVENUE GENERATING
TECHNOLOGY!

Future proof your business
from ENTRY LEVEL

**FEATHERWEIGHTS
to HEAVYWEIGHT**
PRODUCTION WORKHORSES



UNCOMPROMISING PRECISION ENGINEERING DELIVERS
A PRINT SOLUTION **FOR YOU**

Mimaki
AUTHORISED DISTRIBUTOR

hybrid
hybridservices.co.uk

CONTENTS

APRIL/MAY 2019

REGULARS:

9 News

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

14 Cover Story Advertorial

DYSS X9 digital cutter with sheet handling automation improves turnaround for Derwent Displays

40 Think Bigger

Gallery showing off the creativity and complexity of large-format inkjet print.

42 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 Alex Oldfield, MD, Print On

44 Zeitgeist

Britain's got talent...so how do you get it into your business?



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



SECTIONS:

Technical

21 What to Watch I

A look at design software developments.

26 Q&A

Latex: what's the big deal?

29 What to Watch II

Using UV inkjet technology for raised print applications

Environment

33 The writing's on the wall

Has PVC had its day when it comes to wallcoverings?

Business

34 Top Tips

How to ensure your business against Lazarus companies

36 Talking Point

... with Fespa UK Association head Carol Swift on its representation of the large-format sector.

Special

17 Widthwise 2019

Heads-up key findings from a poll of 247 UK/Ireland large-format PSPs

38 Sign and Digital 2019 / Fespa Global

What you need to know before you set off

Media Supplies from



01707 373738

enquiries@atech.co.uk

www.mediatech.uk.com



TrueVIS VG2 series printer / cutter

NEW

signdigital UK

SEE ME AT

STAND F30

**TRUST YOUR INSTINCTS
CHOOSE NEW TrueVIS VG2**



**UNPRECEDENTED COLOUR REPRODUCTION, FAST OUTGASSING,
INDUSTRY-LEADING PRINT & CUT ACCURACY.**

The NEW TrueVIS VG2 Series has over 40 exciting enhancements including:

- New TR2 ink, now with Orange
- True Rich Color - a unique colour management preset for impressive colour reproduction
- Fast outgassing - print jobs ready to laminate in just 6 hours*
- 3M™ and Avery™ certified

*Tests performed by Avery Dennison™ on MPI Range digital media. When using this media, prints produced on VG2 with TR2 ink can be laminated after a 6-hour period when rolls or images are properly ventilated and loosely wound.

DISCOVER MORE AT ROLANDDG.CO.UK

Imagine.

Roland

YPS signs up BBC's Anthony Devine for textile print showcase

Anthony Devine, founder and creative director of Ministry of Upholstery and star of the BBC's 'Money for Nothing' programme, will run live workshops on the YPS stand at Sign and Digital UK each day to demonstrate how accessible upholstery print production can be.

Devine - who set up Ministry of Upholstery in Manchester in 2013 - has a workshop that he uses to teach people how to create bespoke pieces of furniture using their own personalised fabric. (see IR's interview <http://bit.ly/2HrtUdU>)

"We're pioneering a new way of learning, which is accessible, flexible and inclusive," said Devine, who outsourced materials printing for several years before buying a Mimaki TS300-

1800 printer and heat transfer press through reseller YPS. At Sign and Digital UK, he will demonstrate various upholstery processes and discuss why digital print is his preferred tool when it comes to creating bespoke pieces.

"Digitally printed textiles are expected to grow three-fold globally in the next five years and the market sector is worth over \$20bn, of which an estimated 3-5% is currently digital," said Georgia Brown, YPS sales director. "As a company, YPS is keen to support businesses looking to make the move into the digitally printed textile market and our stand at Sign and Digital UK reflects this."



Icon takes Durst Rhotex 512R LED printer in UK first

Icon Graphics has made another Durst first. The Milton Keynes-based company, which installed the UK's first Rhotex P10 250HS Plus 6C + W inkjet printer in December 2017, has now taken the UK's first 5m wide Rhotex 512R LED printer.

Prior to the new dedicated roll-to-roll printer, Icon sub-contracted its 5m wide print.

Neville Tosar, director, said: "This is new LED technology from Durst and I think LED will be the future. This second machine also prints at an amazing quality and is incredibly quick and flexible. I come from an engineering background and soon realised how well these machines are built and, pound for pound, the machine represents really good value."

SGIA convenes digital printing colour standards group

The Specialty Graphic Imaging Association (SGIA) in the US has convened a working group to address colour standards for digital printing. It includes representatives from Fujifilm, Mimaki, Mutoh, Ricoh, 3M and Nazdar among others.

"There is a big gap in the specification arena in the printing industry," said Ray Weiss, director of digital print programmes, SGIA. "While colour specifications such as SWOP and Gracol are based on offset presses running traditional CMYK inks, digital printing is the Wild West, with substrates and ink sets varying tremendously. This is a challenging project, but we have some of the best colour people in the industry working on it."

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

- Print Futures Awards open to grant applicants
- Eric Zimmerman takes on wide-format mantle at Keypoint Intelligence
- Agfa's Steve Collins joins authorised partner Joseero
- Pure Digital 2019 postponed by new owner
- Global Graphics to introduce online PrintFlat service
- Signs Express (Bristol) partners with vehicle leasing company
- ITC introduces extended life cutting tools
- Epson teases with printer promises ahead of Fespa Global
- Mimaki embarks on 'Make the Difference' campaign
- Printing Charity AGM slated for 21 May
- Visual Media Conference to return in April
- SAI launches downloadable signs assets library
- New MD for Solopress
- AXYZ launches broader machine trade-in programme
- Aura Graphics and Stewart Signs become first 3M Authorised Rail Partners
- Innotech Digital relaunches media for interiors
- New Mimaki metallic ink out
- Memjet brings new director or board
- 3M U180mC films sanctioned for 3D applications
- New video from Nazdar highlights Q&A service
- GIS makes printhead management leap
- Spandex introduces ColorBox app
- AXYZ rebrands
- Caldera announces the launch of CalderaDock
- Esko and Barberan partner
- Architextural to stock new printable Squid window media
- Pay increases on the cards shows CIPD report
- Barberan Jetmaster goes to Brohl Wellpappe
- Peak UK celebrates win
- DSales in fundraising race to beat DMD
- Signs Express (Leeds) named best signage company in city
- Avery Dennison acknowledged in sustainability list
- BPIF survey shows printers pragmatic
- New faces for Onyx
- Feldmuehle gets new sales director
- Avery Dennison makes key R&D appointment
- Drytac adds to WipeErase film offering
- New wrap films from Orafol
- Woodland Trust joins Two Sides
- EFI and Landa win new Fogra certification
- Management changes at Graphtec
- Fespa China returns
- Case studies from DYSS, Roland, CMYUK, JCT Developments, SGP, Zund, EFI, Fujifilm

Océ Arizona 1300 series

READY WHEN YOU ARE



The NEW Océ Arizona 1300 series offers outstanding speed and print quality across both rigid and flexible media, for the widest possible range of applications.

Truly state-of-the-art, the series is designed to future-proof your print operation and ensure productivity with its UV-curing, instant-on printing and the self-learning capability of its integrated Océ Arizona Xpert software. When you design and print complex, multi-layered projects, the printer remembers the printer settings you used. So the next time you print a similar application, it uses the exact same settings again – saving you time and money during prepress, eliminating mistakes and trial print runs.

**DO MORE. DO IT SMARTER.
DO IT NOW.**

To learn more about the benefits of this cutting-edge technology, go to:

canon.co.uk/arizona1300

#UNLEASHPRINT

Canon

See the bigger picture

Roland introduces the TrueVis VG2 series

Roland DG has launched the TrueVis VG2 series 64in and 54in wide-format eco-solvent inkjet printer/cutters that will be demonstrated at Sign and Digital UK.

The VG2 printers - which incorporate Roland DG FlexFire printheads - have a new colour management preset, True Rich Color, and use a new generation of eco-solvent TR2 ink. In addition to the previous seven colours - CMYKLCmLk - and white, the TR2 inks now include orange too. TrueVis VG2 and TR2 ink is certified by the 3M MCS. The VG2 with TR2 ink also supports Avery's ICS performance guarantee and is certified Greenguard Gold.

Also new are middle pinch rollers that rise automatically prior to starting the cutting process, allowing media to be cut without the rollers travelling over the printed area. New crop mark options for cutting laminated prints or long production runs of print and cut graphics used in combination with new optimised side pinch roller pressure functionality aid cutting performance. A new optional take-up unit supports two modes according to the type of media chosen.

The included VersaWorks 6 Rip software supports the latest Harlequin Rip dual core engine with PDF 2.0 and native 64-bit processing.

Ricoh details new Pro TF6250 UV flatbed spec

Ricoh has released more info about its new Pro TF6250 UV flatbed, which will be showcased at Sign and Digital UK alongside its new Pro L5130/5160 latex printers and Ri 1000 direct-to-garment printer.

The 2.5m x 1.3m LED Ricoh Pro TF6250 will have a top production speed of 64.6m²/hr and be able to handle substrates up to 110mm in thickness. It is based on the same architecture as the Ricoh Pro T7210 and has one-touch automated daily maintenance tasks such as printhead purging. Four individual vacuum zones and registration pins help keep precise registration. An auto-sensor adjusts the printheads to the correct height to maintain accuracy.

Graham Kennedy, head of commercial inkjet business, commercial and industrial printing, Ricoh Europe, said: "In large-format, the difference between an application that stands out, and one that does not, often comes down to the inks that deliver the highest quality with adherence to a wide variety of substrates. That is why we have developed two UV ink sets. Pro TF6250 users will be able to choose an ink type designed to assure high colour gamut for the sign and graphic market or an ink type with high adhesion ideal for industrial applications."

Leach ploughs investment into circular economy developments

New from Leach is fabric graphic product made from textiles composed of 100% recycled yarn. The Eco-Screen can be used for back-lit displays and when the graphic needs updating the fabric can be returned to Leach for onward recycling. This 'return to base' model means the solution is completely circular, with two recycled plastic bottles required to produce 1m² of Eco-Screen. 2.29 tons of CO₂ are also saved for every ton of plastic bottles salvaged.

The carbon footprint of the Eco-Screen is further improved when it is used on the new Leach Box - an ultra-bright illuminated display that uses a flexible lightsheet as the LED backboard. Consequently, the lightbox can be rolled up and transported in a recycled tube, in the back of a car rather than larger vehicles. Leach said power consumption is reduced by up to 30% through the use of sensors and all constituent materials are 100% recyclable.

The patented solution is fire-rated and CE certified.

Commenting on Leach's mounting environmental focus, head of innovation Mike Wilshaw said: "Topics like carbon footprint, material reuse, closed loop business models and single-use plastics were once of interest only to the minority, but now they're mainstream issues. Those of us in industry need to do something!"

Wilshaw added: "With innovation comes opportunity but often 'being green' comes at a cost. That's why we've worked hard to create a display solution that satisfies organisations' environmental conscious without being any more expensive. Throughout the 12-month R&D journey we've also worked hard to ensure this product is no less robust than our lightboxes with a dibond backboard, easier to install, and with absolutely no reduction in illumination quality - in fact it is up to 40% brighter!"

Durst P10 central to relocating wallpaper business

A Durst P10 is the centrepiece of a £1m investment by an entrepreneur relocating a wallcovering design printing business from Hong Kong to the UK in a bid to grow markets in Europe and the US.

David Qian's £3m turnover business combines bespoke hand-painted and embroidered wall coverings and digitally printed designs. His wallpaper designs retail on average at £150m² and are customised to meet the demands of major brands that include five-star hotels. A rapid growth in digital printing and a desire to be closer to US customers has led to Qian to Nottingham where he is setting up a production hub. Initial wallpaper print tests have been

completed successfully with full-scale production due to start soon.

Qian's company started as a hand-painting business 20 years ago in Hong Kong, where production remains for the Asia market. Digital printing began in 2010. "Digital printing is the next step for the wallpaper industry - it's the future. We are really satisfied with the high-end quality from the P10," said Qian. "With a previous system we had problems with colour-matching, which cost us time and money. But the Durst machine has been an absolute revelation. It is really important for us, particularly as digital printing is now 50% of our business."



Ricoh Latex Pro™ L5100 series

New Ricoh Large Format Latex series.
Made to drive your business forward



Ricoh Latex Pro™ L5100 series

Prepare to take versatility and productivity to a new level

The new generation Ricoh Pro L5130/L5160 offer a unique combination of application versatility, usability and outstandingly high productivity to drive your business forward.

They deliver higher output speeds and even better image quality than ever before. Thanks to the three new high-speed staggered print heads and our new, almost instant drying, Latex ink plus improved jetting technology. It not only enhances productivity but gives you the ability to print on a vast range of media that solvent printers are unable to touch.

Other innovations include an auto cleaning system and truly friendly operator features to maximise uptime.

The Ricoh Pro L5130/L5160 handles wide-format print applications that can seriously expand your offering for indoor and outdoor use so that you can grow with this ever-growing market.

Looking for more information on Solvent, UV and Latex inks?

If you're a printer looking to tap into new markets or expand to win more large-format print jobs, it's vital to evaluate what is best for your business and the type of work you do now and in the future - for the inside track, come and talk to Ricoh at the Sign & Digital UK exhibition.

<http://products.ricoh.co.uk/large-format>

Unleash the power
Ricoh brings new
opportunities
to life at
Sign & Digital UK
and FESPA

RICOH
imagine. change.

YPP secures £1m funding and welcomes new faces

YPP has made a number of board appointments and plans to move to 24-hour production on the back of a £1m investment from the Midlands Engine Investment Fund (MEIF). The money is being used predominantly to facilitate the commercial launch of its latest venture - Custom Gifts.

YPP - which owns Your Print Partner and online print providers The Santa Sacks Co and Your Promo - aims to change the face of the personalised gifts with Custom Gifts, a dedicated e-commerce operation that offers hundreds of print customisable licensed products from Warner Brothers, Disney, major UK football clubs and other familiar brands.

Jordan Lavender from Foresight Group has joined joins the YPP board as investor director. A new chairman and commercial director are set to be appointed soon. As part of the new investment, YPP has also welcomed Chris Cheeseman to the board as group creative director after five years with the company, having started as a graphic designer. The promotion recognises his input into

YPP, which has achieved year-on-year growth.

Seven new jobs have been created already at YPP, joining the company's sales and design teams, with another ten staff expected to join the production team shortly as 24-hour production schedules are introduced.

"We had an ambitious and exciting plan for growth, and one that required substantial funding" said YPP CEO Stuart Maclaren. "Over the course of six months we went through a wide range of investment raising options so I am truly delighted to have been able to secure this investment for the group. Your Print Partner ships more than 3000 orders every week. Our aim is to continue to allow Your Print Partner to flourish, whilst using our print and production expertise to take on the growing UK personalised gifts market with Custom Gifts. We see a real opportunity to change this market, just as we have done for a number of years in the wide format fabric printing sector."

CMYUK partners with creative guru for SDUK

CMYUK is collaborating with Hazel Carruthers, creative director at Avalana Design, to deliver a walk-in decor and design zone on its stand at Sign and Digital UK. The intention is to showcase print-to-finished textile and decor application, and provide guidance on everything a visitor needs to know on how to achieve the outcomes.

"Textile print, and interior décor applications especially, offer enormous opportunity," said CMYUK group director Robin East. The company is itself making significant investment in the area, having appointed Brett Platt to the new role of digital textile manager at the end of last year and at the star of this announcing its intention to build a 'Digital Textile Development Facility' at its demonstration and training centre in Shrewsbury.

Siegwerk involved in greening UV/LED print

Siegwerk has joined forces with member Stora Enso to improve the deinkability of UV/LED cured prints.

Based on investigations Siegwerk has developed a UV/LED ink system for coated and uncoated types of with deinking properties comparable to the deinkability of conventional oil-based sheetfed offset inks.

"Present standard UV/LED inks often lead to large hydrophilic particles leaving visible traces on the recycled paper. That's why we have focused our research resources on finding enhanced solutions for this problem and improving the recycling of UV cured prints," said Thomas Glaser, head of technology sheetfed at Siegwerk.

Since 2017, the partners have been investigating the deinkability of different ink formulations developed by Siegwerk and have examined the different inks' behaviour with standard UV, LED-UV as well as iron-doped UV curing such as LE-UV, H-UV, HR-UV and LEC-UV.

"Our goal has been to develop UV/LED solutions for all UV technologies that show good deinkability similar to traditional offset and gravure inks without any loss in ink performance and printability," added Glaser.

The deinkability has been checked using the Ingede method 11 (01/2018) and the EPRC scorecard, the industry standards for deinking testing and evaluation.

To share knowledge and further drive discussions around the use and disposal of UV/LED cured prints, Siegwerk plans a roadshow to inform customers about the requirements and challenges and to present the latest research results including the company's enhanced UV/LED ink system.

Two Fespa UK Association events slated for 2019

Fespa UK Association will run its 2019 Textile Conference - entitled 'A Passion for Print!' - on 9 - 10 April at Hatfield House. The association has also joined forces with the Sheet Plant Association (SPA) to host a new Corrugated and Print Show at The Convention Centre in Liverpool on 24 - 25 June, in recognition of the need to unify emerging digital print technologies and corrugated packaging communities.

Speakers at the textile conference include: Emma Tuddenham, association manager, Fespa, who will open the event; Terry Raghunath, business development for printed decorative applications, HP on the topic 'Printed Interior Décor'; Kate Hills, founder, Make it British, who will provide an 'Overview of the Textile Market'; Sharon Donovich, regional product marketing manager, Kornit Digital on 'Web-to-Print and Neopigment inks'; Eric Beyeler, global marketing manager - digital printing, DuPont

Advanced Printing talking on 'Sustainability in Textiles'; Annette Taylor-Anderson, creative director/designer, ATADesigns and Elisa Fanella, managing director, Elisa Interiors, both presenting 'Designing for Interior Textiles'; Julie Pentney, technical manager for home textiles, Turner Bianca on 'Providing Textiles for the High Street'; and Premier Textiles talking on 'Textile Substrates - What You Need to Know'.

The first day of the new corrugated and print event will be exclusively for exhibitors, Fespa UK and SPA members and invited guests, with a gala dinner in the evening. The second day will be open to all from the wider packaging and print sectors and those who source printed packaging and POS materials. There are expected to be more than 70 exhibition stands.

Applications invited for Masters programme bursary

Those wanting to undertake the BPIF MSc in Management can apply to have a significant amount of the fees paid via a £6,000 bursary from The Stationers' Foundation, funded by The Printing Charity. The funding is available for the academic year starting in October 2019, and applications should be submitted by Thursday 23 May 2019.

The MSc, run in partnership with the Management Development Centre (MDC), is aimed at those in print with at least five years' experience in a management role, or with full membership of

a professional institute wanting to take their leadership skills to the next level. As the natural next step after undertaking the BPIF Level 5 Leadership and Management Course, it usually costs £6,340 (plus VAT) to complete.

The course - which can be completed in 12 months if students are full members of a professional institute - is designed to provide minimal disruption to the working week. Bursary recipients will also have the opportunity to be mentored by a Stationers' Company member.



Paul White, Commercial Director

DYSS X9 DIGITAL CUTTER WITH SHEET FEEDER INSTALLED AS PART OF AUTOMATION STRATEGY AT DERWENT DISPLAYS

BOTH THE ONSET X2 AND THE DYSS X9-1630C ARE MAKING A HUGE DIFFERENCE BY CREATING IMPROVED RESPONSE TIMES, FLEXIBILITY AND OF COURSE BRINGING IN NEW BUSINESS

PAUL WHITE,
COMMERCIAL DIRECTOR

Founded over quarter of a century ago, Derwent Displays has invested more than £1.75m in the last two years to underpin its strategy of employing the latest technology to continue its growth trajectory whilst enhancing customer service and experience. Part of this growth strategy is to develop new market segments beyond its already expansive reach that includes design & prototyping, print and finishing, in-house assembly, packaging and project delivery.

The investment program has noted the arrival of a FujiFilm Onset X2 digital printer, and a DYSS X9-1630C Combo Head digital cutter from AG/CAD. The Denby company installed the Onset X2 printer with a robotic arm unloading system and similarly, the DYSS X9-1630C incorporates sheet handling automation. Commenting upon the investment, Derwent Displays Commercial Director, Mr Paul White says: "The display industry is extremely competitive and the demand for ever faster prototypes and samples with rapid turnaround times can be the difference between winning and losing business. Both the Onset X2 and the DYSS X9-1630C are making a huge difference by creating improved response times, flexibility and of course bringing in new business."

With an older existing digital cutter running flat out at the 2-shift Derbyshire Company, Derwent needed additional capacity, as well as further capability in terms of handling a wider variety of substrates. "We cut a lot of paper-based corrugated and displayboards, plus plastic corrugated, but more frequently we are

being faced with the prospect of cutting boards up to 10mm thick. Anything above 5-6mm was beyond the capability of our existing machine. It is also too thick for die cutting with cutting formes. In addition, we are increasingly asked to quote for jobs that require the cutting of Di-bond, Foamalite and Polypropylene. The increasing market diversity meant we needed to look for a machine able to handle this sort of work as well as our bread and butter work," says Mr White.



WHY THE DYSS?

The 30 employee business investigated the marketplace and the DYSS machine was chosen for a number of reasons. With a specific set of demands, the DYSS X9-1630C Combo Head machine was selected for its versatility with its variety of tools for heavy duty cutting, creasing, V-cutting, kiss-cutting and a powerful routing spindle that is perfect for processing more diverse rigid material types and thicknesses with impressive speed, precision and edge finish. Equally important was the synergy between the DYSS and KASEMAKE CAD software, as Derwent was already utilising the industry-leading CAD software to drive its existing cutting table and design studio.



With automation being a major element of the business strategy, Derwent specified the DYSS X9-1630C with an automatic board loader. Referring to this, Mr White says: "We already had an ageing cutting table with a hand loading capability and we wanted to fully automate the loading process on the new machine. AG/CAD delivered the X9 machine with a fully integrated loading solution that can accommodate a stack of boards up to 3.2m by 1.6m, the same size as the maximum cutting area. It can hold upward of 70 sheets of EB flute or varying quantities of boards of different thicknesses. As soon as a sheet is loaded and the cutting process started, the auto-loader will pick the next sheet so that it is ready for moving forward once the previous finished sheet is advanced off the front of the machine to be stripped, stacked and packed."

With 70% of the work flowing through Derwent being production runs from 500 to 3000, the loader equipped DYSS X9 offers an automated production alternative to die cutting but without the cost of cutting formes. The remaining 30% of output is prototypes and smaller runs. For many jobs, the DYSS X9 has now eliminated the need for cutting formes.

QUANTIFIABLE BENEFITS OF THE DYSS

With regard to cutting formes, Derwent Displays has historically ordered around 35 sometimes very complex tools every month. By rapidly processing jobs in the 200 to 500 range, the DYSS has reduced the requirement for cutting formes by up to 15 tools per month. This has reduced the cost of externally produced formes by up to £1500 per month. Commenting upon this, Mr White continues: "Not only have we cut costs with the DYSS, we have been able to reduce lead-times. Completing jobs on the DYSS instead of die cutting and ordering cutting formes has reduced lead-times on many jobs by an average of 2 days, significantly improving throughput. Equally important is the ability to eliminate the cutting forme cost from small quantity jobs, something that has deterred some customers from placing smaller orders with us. We can now reduce costs on these jobs and

make them more viable for the customer by passing the savings on. We are winning more business as a result. Moving forward, we have hundreds of existing cutting formes in racks and the DYSS will help us to reduce our dependency on these and therefore reduce our storage requirement."

With two cutting machines running side-by-side, Derwent Displays has one operator running both cutting tables. "Previously, we had one operator running one cutting table, but having the DYSS X9-1630C next to the older machine is making us twice as productive. Not only have we doubled productivity, we still only require one operator to run both machines in this department, effectively incurring no additional labour cost whilst doubling production." Credit for some of this productivity has to be afforded to the KASEMAKE CAD software. Derwent designs its projects and creates cut files in the office using the software. These programs are immediately accessible on the DYSS X9, eliminating potential machine downtime as the operator only has to quickly prep and run jobs, as opposed to on-machine design time.

THE FUTURE

"We have only had the DYSS for a short period of time, but we are already realising the benefits. It has lowered costs, reduced lead times and increased productivity. One of the key benefits to our business is the potential it is offering. The Combo head gives us the ability to cut all material types and this is opening new doors and bringing us new business opportunities. The flexibility of the cutting head combined with the cost savings and speed of turning around prototypes and small run jobs is generating additional business with existing customers and also new business with new clients in market segments that would have previously been outside our scope. We will endeavour to exploit every opportunity the DYSS machine is presenting to us," concludes Mr White.

AG/CAD

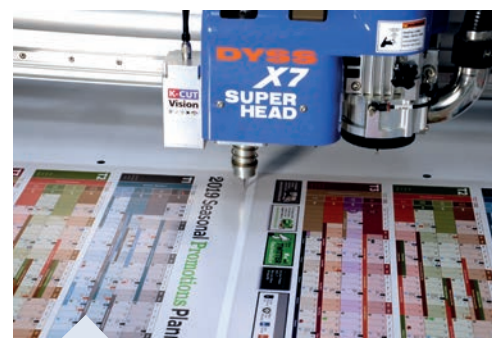
01606 863344

info@agcad.co.uk

www.agcad.co.uk



“WE HAVE ONLY HAD THE DYSS FOR A SHORT PERIOD OF TIME, BUT WE ARE ALREADY REALISING THE BENEFITS. IT HAS LOWERED COSTS, REDUCED LEAD TIMES AND INCREASED PRODUCTIVITY”



The DYSS Digital Cutter Success Story Continues into 2019

The ultrafast, and super-reliable DYSS range of digital cutters continues to impress customers and make headway into a number of markets including signmaking, displays, bespoke packaging, and more.

Cheshire based digital print on demand company, Print On evolved to produce everything from posters and signage through to pop-up banners, stationery, die cut boxes, PoS displays, FSDUs, acrylic boards and general large format print and finishing. To support this growth and to streamline production the company invested in the latest print and finishing technology,

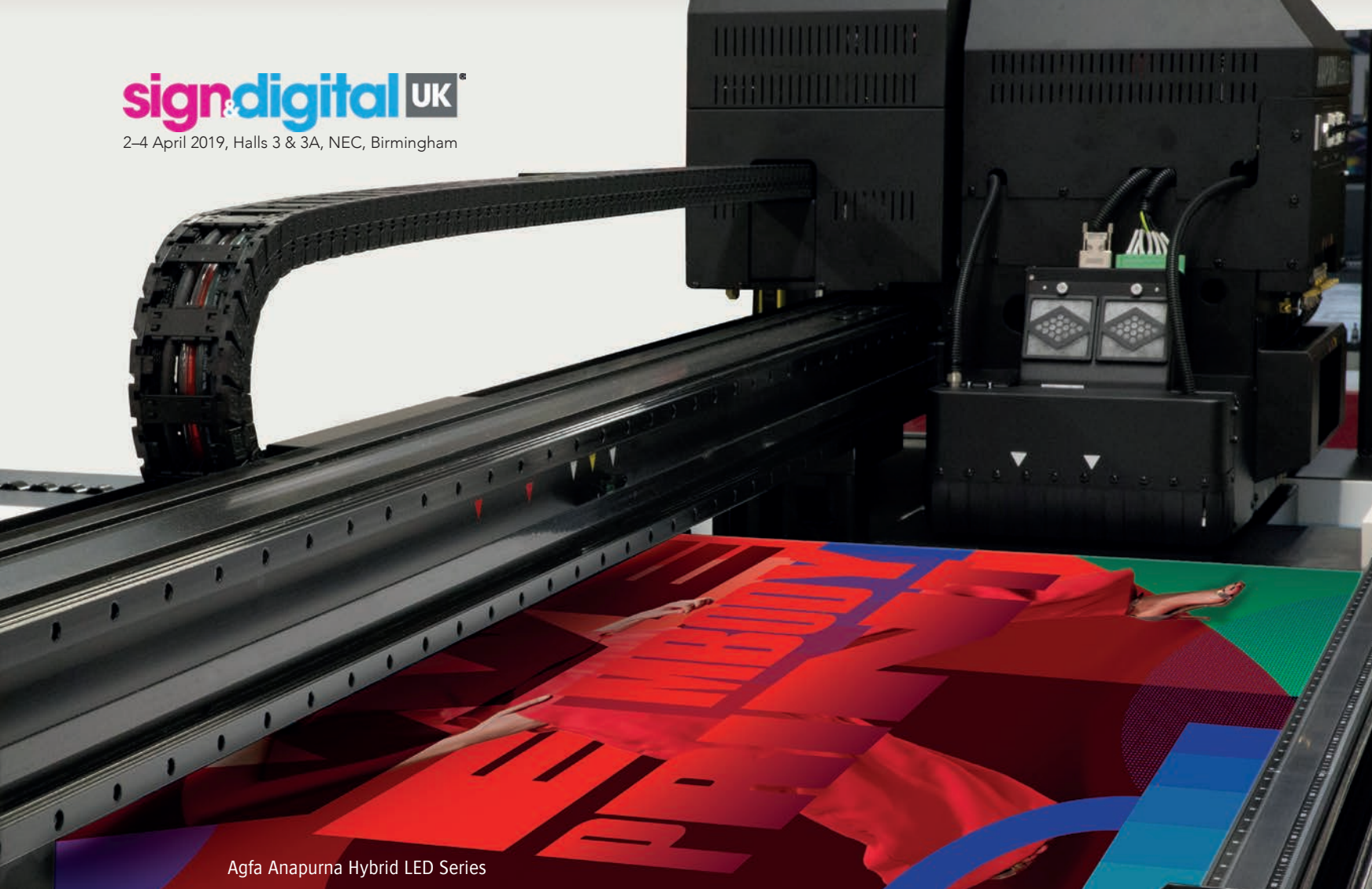
including a DYSS X7-1624C digital cutter (below). "Our large format work can now be processed at least 50% faster with the DYSS X7-1624C, streamlining our business and reducing lead times for customers," explains managing director, Alex Oldfield.

Thomas Leach Colour a print and stationery business founded in 1901 expanded to offer design, signmaking, display and packaging work, PoS, mail and distribution fulfilment, digital and litho small and large format print. This scope was only made possible by investing in a large format printer and a DYSS X7-1624C digital cutter

from AG/CAD. Sales director, Dave Mulford commented "The growth we are witnessing is coming from the DYSS X7 giving us the ability to open new revenue streams and target work previously beyond our remit. From an internal perspective, we have eliminated bottlenecks, streamlined our production and reduced our lead-times to create extra capacity."

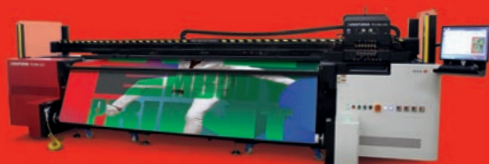
In the packaging sector, Basingstoke business The Packaging Experts added a DYSS X5-1310T to its nine employee business to enable diversification from its core business of print management, packaging, shipping and fulfilment

services. Company founder and MD, Paul Marsh says "The DYSS X5-1310T gives us the facility and flexibility to meet all our customers' needs. We can now generate a design and make the subsequent sample in a matter of minutes. If a customer ever wants to tweak the design or change the sizes of the package or box, we can do it in minutes instead of hours." Mr Marsh added "We are extremely pleased with the performance of the system and the impact it is having on our business. We will be looking for a second and larger digital cutter from AG/CAD in the future to support production projects."



Agfa Anapurna Hybrid LED Series

STEP UP WITH AGFA & PARTNERS



Agfa Anapurna H3200i LED
Hybrid 3.2m UV LED at I-Sub Digital



Agfa Anapurna H1650i LED
Hybrid 1.6m UV LED at Josero

Visit us at Sign & Digital 2019 at the NEC in Birmingham from 2-4 April and see for yourself how we can help you step up your sign and display printing capabilities.

Experience Agfa's 3.2m hybrid Anapurna H3200i LED at I-Sub Digital (stand B2) and its smaller sibling, Agfa's 1.6m hybrid Anapurna H1650i LED at Josero (stand E20).

Every Anapurna delivers outstanding print quality and high productivity on both rigid and flexible substrates. Plus, the Anapurna's proven UV LED curing system allows you to print on a wider media mix whilst saving you energy, costs and time.

To find out more visit www.agfagraphics.co.uk/SDUK, or contact:
I-Sub Digital: emmaplant@i-subdigital.com, 01536 415511
Josero: scollins@josero.com, 01954 232564

THE FUTURE IS BRIGHT

WANT TO KNOW WHAT'S HAPPENING AT GRASSROOTS LEVEL IN THE LARGE-FORMAT PRINT SECTOR? HERE'S THE HEADS-UP ON THE SOON-TO-BE-PUBLISHED WIDTHWISE REPORT 2019.

It's what we all wanted to hear - optimism in the large-format digital print sector prevails, despite angst over Brexit and pricing. This is no gut feel statement - it's data-based fact from the 2019 Widthwise poll of the UK's and Ireland's PSPs.

Of the 247 print chiefs who responded to the independent survey - carried out by Image Reports at the start of the year - 105 of them said that, looking ahead five years, they were 'very optimistic' about the state of business. Another 97 said they were 'mildly optimistic', which may sound a bit like

damning with faint praise, but the thing to also point out is that only seven respondents said they were even 'mildly pessimistic' and just two 'very pessimistic'.

The good news doesn't end there. Though 33 PSPs said large-format print margins fell last year, more than half (50.61% - 125 comps) said that they had increased. So perhaps it's not surprising that, despite all the diversification going on, 63% expect large-format digital print to become a bigger slice of their total business turnover over the next two years. A whopping 86.64% expect to grow their large-format print turnover specifically in 2019.

Of those 211 companies that expect their large-format turnover to grow this year, the biggest group (36.02% - 76 comps) said that growth is expected to be in the region of 1-5%. But, nearly as many (35.55% - 75 comps) said a 6-10% growth is expected, and 9% of the comps - so 19 of them - expect an increase of more than 21%.

It might be tempting to think that this optimism is representative of a certain type of PSP, whether that's by location, size, speciality etc - but that's not necessarily the case. The mix of PSPs responding to this twelfth annual Widthwise poll is just that - a real mixture, and a reflection of the shape of the sector.

You'll find the complete participant breakdown in the full Widthwise Report 2019, which will be published alongside the June issue of Image Reports (and be available to download free-of-charge from the Image Reports website at that time too), but to give you an indication, 37.65% of those interviewed each turnover under £250,000, and almost half (48.48%) have five staff or fewer. On the other hand, for 29.56% turnover is more than £1m (including 12.96% turning over more than £5m) and 7.29% have more than 100 staff. 79.35% bought their first large-format printer over a decade ago now, and for 85.02%, wide-format digital is the only kind of print they do.

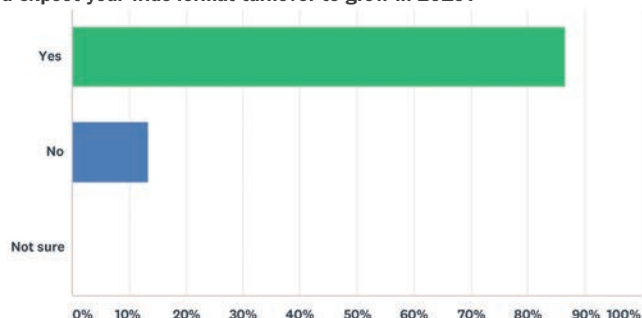
Asked how they felt about their company's prospects, 57.89% said they were confident of growth. Another 33.20% admitted to being 'concerned, but less so than they were in 2018'. Thankfully, only 8.91% said they were more anxious - a figure not to be dismissed of course.

As you might expect, the impact of Brexit was top of the list of concerns for 2019 and beyond, with 61.96% saying it was one of their major worries. Again unsurprisingly, that was followed by the price of supplies - listed by half.

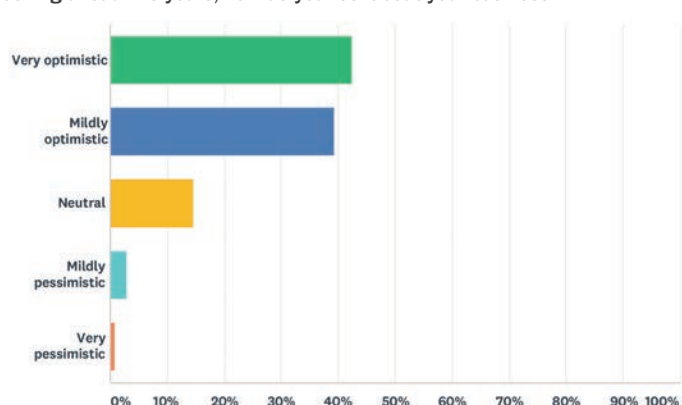
However, 34.82% still expect to increase staffing in the period to the end 2020. Despite lots of talk about finding it increasingly difficult to recruit, 77.33% said that's not the case. Moreover, 94.33% say they are not finding it harder to retain staff, despite the common belief that that is so.

Interestingly, one-in-five (21.46%) said they will be specifically recruiting people with particular new sector knowledge in 2019, despite entry into new markets becoming a fairly low priority for many PSPs - 72.47% said they will not be looking to move into new areas of large-format print over the next two years. We'll analyse that in the full Widthwise Report, but it's worth noting that asked to indicate which areas of work they currently undertake, of all the

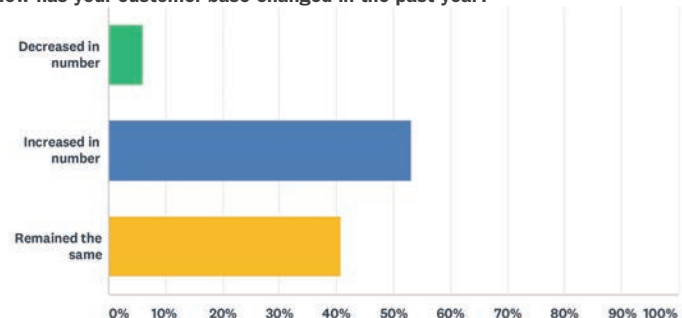
Do you expect your wide-format turnover to grow in 2019?



Looking ahead five years, how do you feel about your business?



How has your customer base changed in the past year?





Agfa at FESPA 2019
Messe Munich, Stand B4-L10



EXTREME PRODUCTIVITY. EXTREME QUALITY.

Reach new heights in productivity and printing quality for all your inkjet signs and displays.

Visit Agfa at FESPA 2019, stand B4-L10, and experience the award-winning **Jeti Tauro H3300 LED** and **Anapurna H3200i LED** running Agfa's dedicated UV LED inks and driven by **Asanti**, the industry's most powerful production workflow.

Go beyond current printing standards and produce extremely vivid prints at dazzling speeds with Agfa's Sign & Display solutions.

To find out how to register for your free FESPA 2019 ticket visit www.agfagraphics.co.uk.



AGFA 
WE EMBODY PRINT

sector options, general banners/flags work is undertaken by most (80.97% - 200 comps. But textiles are as yet not as big a part of that as you might think. Only 32 companies said they are doing that).

Asked which markets are fastest growing for their company, exhibition and display graphics came out top (15.79%), followed by general banners/flags (11.74%) then transport graphics (6.88). Specialist markets oft highlighted as potential money-spinners, are not growing fastest - packaging was earmarked as the fastest growing type of print by just 1.21%, cardboard engineering by 0.81%, and no-one said furniture. Five companies (2.02%) said textiles for garments and three (1.21%) said textiles for home/interiors.

While the majority (72.47%) do not plan to move into new areas at all - and perhaps that's because they have diversified quite significantly already - of those that are, 5.26% said they'll move into textiles for banners/flags. Wallpapers/murals and textiles for garments each have 4.86% looking at getting involved. Textiles for home/interiors lags a bit behind at 3.64%, with other specialist sectors enticing fewer than those - underlining the fact that niche sectors are, in the short term at least, likely to stay just that for the UK/Ireland's large-format PSPs.

So if new markets are not particularly a priority for most, what is? Well, growing turnover is. Half of the respondents said this was top of their 'must do' list for 2019. That was followed by 17.28% saying their priority would be actions to strengthen the company image/brand/reputation.

Certainly not top is investment! 44.94% spent £0 in 2018 and expect zero spend in 2019 in hardware/software across their businesses.

While 32.79% expect to spend more in 2019 than in 2018 (12.55% expect to spend about the same, 9.72% less), asked how much they expect to invest in large-format technology specifically in 2019/20, 64.37% said under £20,000.

More than half (51.82%) do not plan to buy a new large-format printer in 2019/20. Of the 34.01% that do expect to, the biggest group is buying UV curable flatbeds (30.95% - 26 comps) followed by solvent (21.43%) then UV roll-to-roll (17.86%).

Expected investment in software and finishing is very flat. 79.35% said they would not be buying any of the software or finishing options listed (workflow, MIS, versioning, W2P, cutters, laminators etc). The biggest group (10.53%) was for design software, but all other software and finishing options were under 3.5% respectively.

Not a lot has changed in terms of outlook when it comes to Industry 4.0 (e.g. the Internet of Things, artificial intelligence, workflow integration) developments - 94.74 % have still not invested in it, and none of those said they will do so in 2019 either.

It's a shame to end on that negative note, when the overall outlook is so positive - but the data tells it as it is! We delve deeper in the full Widthwise Report 2019, which will be landing with you in early June. Keep your eyes open.

THANK YOU - AND CONGRATS

A big thank you to all the PSPs that took part in the 2019 Widthwise survey... and many congratulations to those who won in the poll prize draw. The winners are:



Richard Courtney, Gardners

"Image Report is the one industry magazine that I tend to read from cover to cover - I guess largely because it is so specific and relevant to the wide- and super-wide sector. The Widthwise Report is a useful barometer of the state of the sector and helps me bring my own views into a wider perspective."



**Michael Beckinsale
Media Design And Print (Ireland)**

The survey is a great method of gauging accurate information and giving readers valuable feedback and updates on all things wide-format. Working together and sharing industry knowledge is a fantastic way for us all to maintain and grow our companies."



**Mandy Roscoe
Carrick Signs**

Being a person who likes to keep up to date with the latest goings on in the print industry I was more than happy to take part in the Widthwise survey - it provides an opportunity to hear what other people have to say as well as having my say. Image Reports makes a great read and keeps us updated with useful articles within the industry.



**Shakeel Sadiq
Exantia**

I have always chosen to participate in the Widthwise survey because I see the sector as a community and by participating we are helping everyone else in the large-format community understand how this sector is developing. The large-format sector we find ourselves working within is continuously evolving due to technological advances and Image Reports helps us keep up with those advances.



**Duncan Lynchsmith
Kall Kwik Banbury**

"I find the Widthwise survey a very useful tool for gauging what others are doing in large-format. As well as sharing our own experiences, we are always looking for the latest trends and innovations to keep us ahead of the game."



Print and Cut partners



Hybrid print partners



The Widthwise Report 2019 comes with your June/July issue!



MULTISHIELD

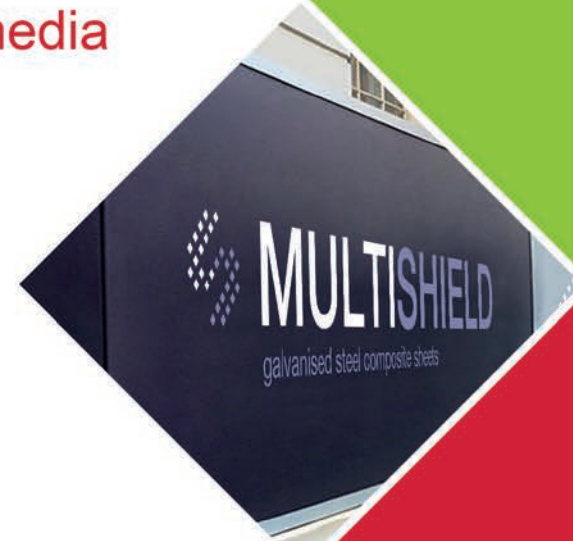
NEW galvanised steel composite sheets

Multishield is a double-sided composite panel offering great strength and rigidity. Its galvanised steel sheets are receptive to magnetic media and ideal for direct print.

Now available with a whiteboard coating creating a magnetic whiteboard solution without the time and cost of additional vinyl or lamination.

- ◆ Strong and durable galvanised steel
- ◆ Magnetically receptive steel surface
- ◆ Ideal for hoardings, whiteboards and direct printing
- ◆ Made in the UK

Visit
[www.perspex.co.uk/
multishield](http://www.perspex.co.uk/multishield)
to find out more about
the range and
request a sample.



DESIGNED TO MAKE A DIFFERENCE

THE WIDTHWISE 2019 POLL SHOWS THAT WHEN IT COMES TO SOFTWARE INVESTMENT, PSPS ARE CHANNELLING THEIR SPEND TOWARDS DESIGN PACKAGES. SO WHAT'S WAITING TO GRAB YOUR ATTENTION? SIMON CREASEY INVESTIGATES.

Just under a decade ago, Cheltenham-based large-format PSP The Bigger Printing Company started offering a design service to its customers. "We added it in order to meet the demand for clients who needed a relatively simple design for a roll-up banner, poster, PVC banner etc., but only had some brand assets and the requirement was too small for a graphic designer, but without some design assistance, the print couldn't go ahead," explains David Bowen, marketing and operations manager at The Bigger Printing Company. The service was an instant hit and although Bowen says that today it is not a large part of the company's service offer it still generates a steady amount of work and income. Over the last few years a growing number of large-format PSPs have added or explored adding a design service - a trend that looks pretty much set to continue if the findings of the 2019 Widthwise survey are anything to go by.

According to the poll (of 247 UK/Ireland large-format PSPs), although expected investment in software and finishing in general is very flat - 79.35% said they would not be buying any of the software or finishing options listed in the poll (workflow, MIS, versioning, W2P cutters, laminators etc) up to the end of 2020 - of those saying they would spend, the biggest number (10.53%) identified design software. That makes sense when you consider that asked where they plan to innovate/add services within the next year to meet customer demand, by far the biggest percentage - 64.78% in fact - said creative design.

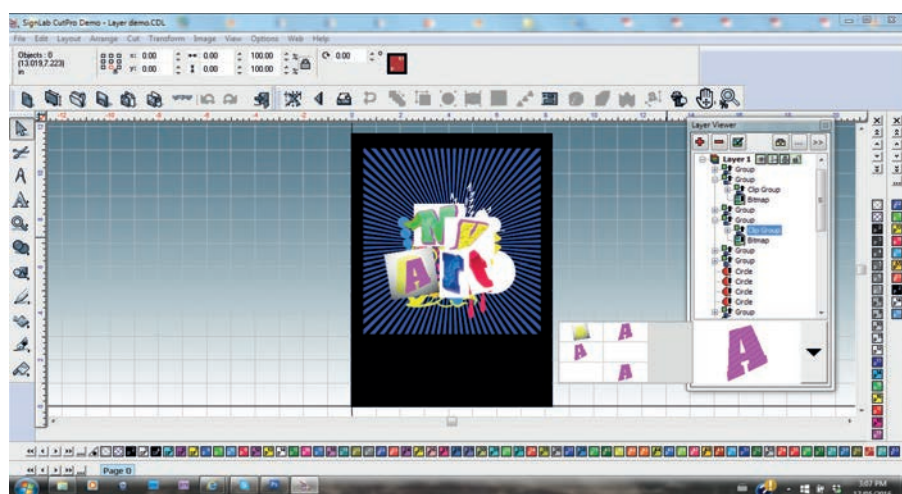
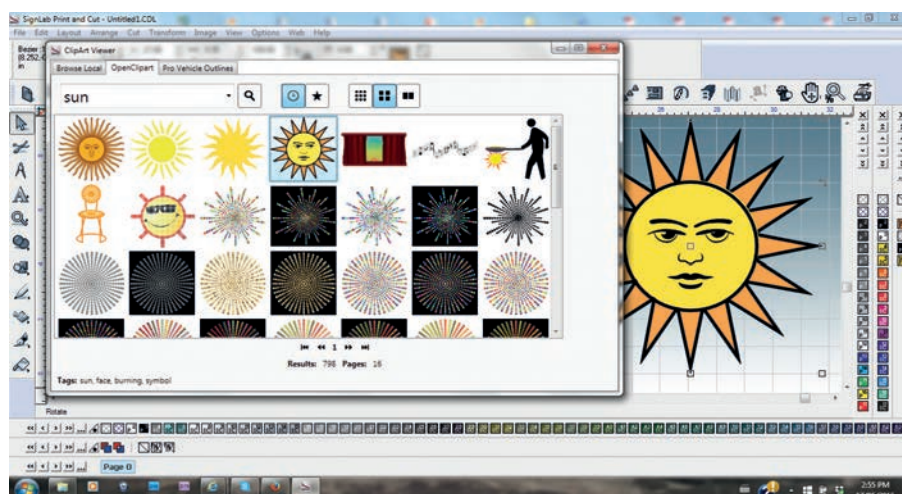
So what's behind this trend and what options are available to large format PSPs looking to branch out into this area?

According to Bernhard Nitsche, sales manager for UK and Scandinavia at software provider CADlink, the push from printers looking to introduce additional services like in-house design is a relatively recent trend.

"In the 1990s, everybody in the large-format sector was focused on printing only so everything was hardware driven. Nobody really cared about software. However, nowadays people are looking for an effective [software] solution."

This push is being driven by increased competition in the market and growing pressure on margins. "A lot

SignLab design software package DesignPro was specifically developed to make the creation of design for large-format printing easier



BIGGER BOLDER



Thinking about soft-signage? Choose ONYX

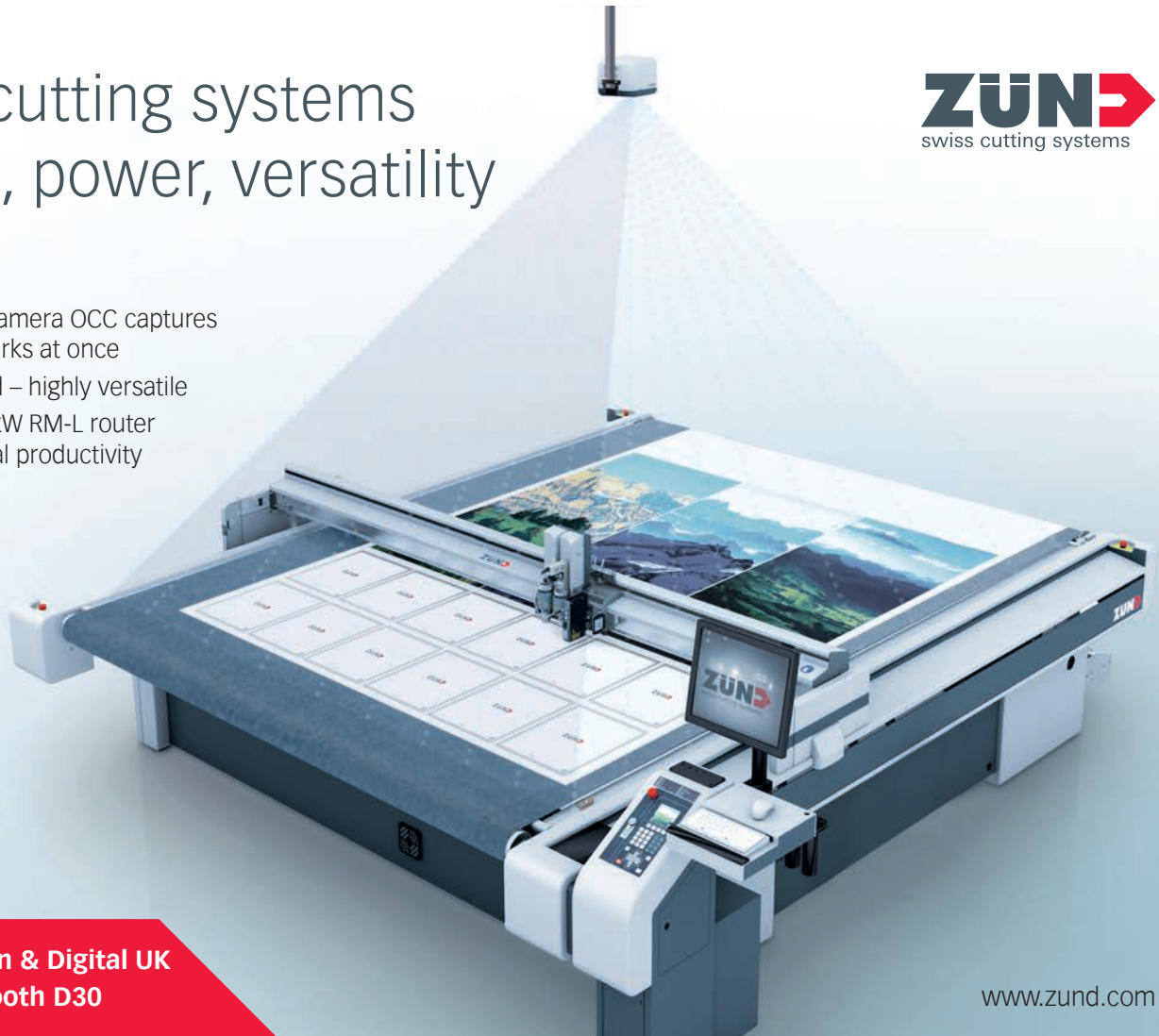
onyxgfx.com

POWERED BY
Adobe PDF Print Engine

Zünd cutting systems Speed, power, versatility

- Over Cutter Camera OCC captures all register marks at once
- Module-based – highly versatile
- Powerful 3.6 kW RM-L router for exceptional productivity

ZUND
swiss cutting systems



Visit us @ Sign & Digital UK
April 2 – 4, Booth D30

www.zund.com

PRINTERS NEED SOFTWARE THAT DOESN'T REQUIRE A DESIGN SPECIALIST TO MAKE GREAT LOOKING DESIGNS

He thinks that some of the existing design software tools that large-format printers could use are too complex and don't necessarily meet the demands of the market.

"You might ask the question: why do you need dedicated software for [designing] large-format [print] when you have Illustrator. But, for example, with Illustrator you cannot go over 6m in width or length in design because most of the time it is page document format, but when you're working on a truck [vehicle graphic] you can easily produce a design that's 10m to 15m long, so sometimes there is a need for dedicated software."

Hence the creation of DesignPro. Nitsche says that SignLab's product takes the pain out of designing large-format print. The package is "loaded with all the text composition, design and layout tools" printers need in a "single, easy to use package". He adds that DesignPro is perfect for existing users of CADlink's SignLab software package or for signmakers currently using other software that may not be sign specific.

As well as being fit for purpose for signmakers, Nitsche also thinks that unlike some other design tools on the market SignLab's DesignPro package can easily be used by someone with rudimentary skills.

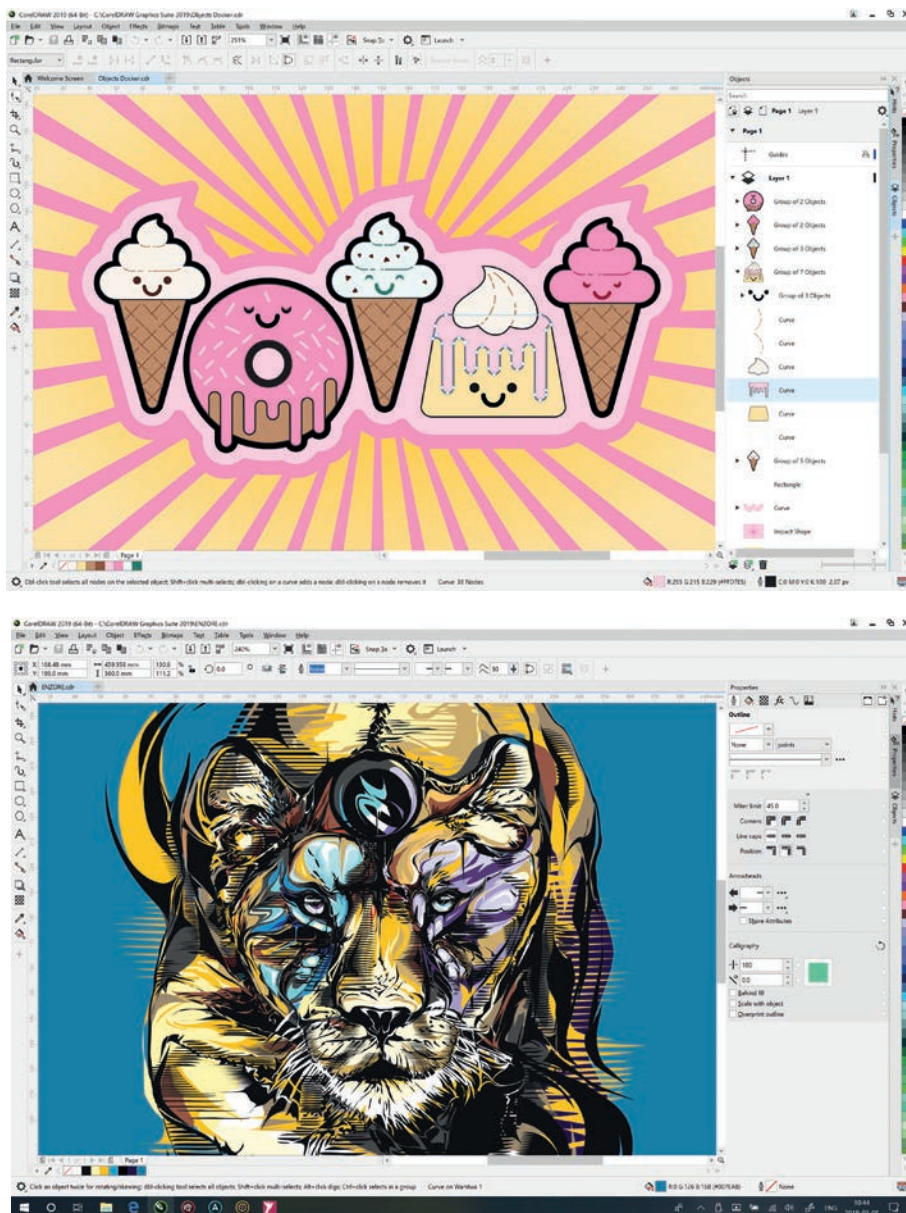
"You can do brilliant things in Illustrator, but just to create a simple drop shadow you break your fingers. That's where we come into play because in just three clicks [using our software] you can create a nice shadow outline that is contour cut ready and we can output this straight away to a laser or a router. A lot of people are looking for click reduction. You have to make things very simple because if it takes you 10 minutes to do a job versus 30 seconds than that is a big difference."

He says that the company continuously adds to and updates its software to ensure it matches the changing demands of the market - CADlink is currently selling version 10 of its SignLab software.

It's a similar scenario at CorelDraw, which launched a new version of its flagship Graphics Suite in April last year and this March unveiled a native MacOS version to sit alongside its Windows version.

"CorelDraw has built its reputation as a leading graphics suite that's focused on professional results, output, and ease of use," says John Falsetto, senior director of products, CorelDraw. "When it comes to delivering outstanding projects every time, designers deserve real choice. With 2019, we're bringing the power of CorelDraw in a truly native experience to the Mac, delivering the high-end tools professionals need."

Falsetto says CorelDraw's Graphics Suite has always been "very prominent in the large-format space" and it is a sub-sector of the market that has been using the company's software for many years. Although he has not



of people would like to have a point of difference [from competitors] and when you have a software solution that helps you and makes it easier to generate [designs] then you have an advantage," says Nitsche.

He adds that the push also ties into two wider industry trends: "Companies want to streamline their internal design department and they want to reduce the amount of software they use - they want to optimise their workflow from Web-to-print with minimum interaction. Both trends suit us as we have a full design front-end solution and a queue-based Rip solution which we can automate completely."

Nitsche explains that the company's SignLab design software package DesignPro was specifically developed to make the creation of design for large-format printing easier. "To find someone who is really artistic these days has become more and more difficult, so printers need software that doesn't require a design specialist to make great looking designs," says Nitsche.

CorelDraw has unveiled a native MacOS version to sit alongside its Windows version



number 1

print & signmaking software
in the universe



Flexi®

Subscription for £39.95 per month*

*based on annual commitment

thinksai.com



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

detected a “specific spike in demand from that space recently, that demand has remained strong”.

He adds that the company continues to focus on a number of different areas, such as improving user workflows, productivity and features and enhancements that help users get their work done more efficiently while not sacrificing on quality.

“As we look to the future, we will continue to focus on workflow, productivity and other features that help our key segments - large-format is certainly among those,” explains Falsetto.

“This year in fact marks the 30th anniversary of CorelDraw, so when you have a legacy such as ours, with power and feature functionality that we do, we constantly challenge ourselves to come up with creative ways to improve the product experience for each segment’s workflows, allowing them to continue to be more and more productive.”

Like CorelDraw, Adobe continues to make significant upgrades to its Creative Cloud applications like Photoshop and Illustrator, which are also commonly used by large-format PSPs. Late last year it introduced major updates to its desktop applications, including a new ‘content-aware fill’ workspace in Photoshop and the ability to design with photorealistic, freeform gradients in Illustrator.

But it’s not just software specialists like Adobe and CorelDraw that are looking to develop specific features that aid customers like large-format printers looking to add a design service to their armoury. Over the last few years a growing number of equipment manufacturers have also branched out into this area.

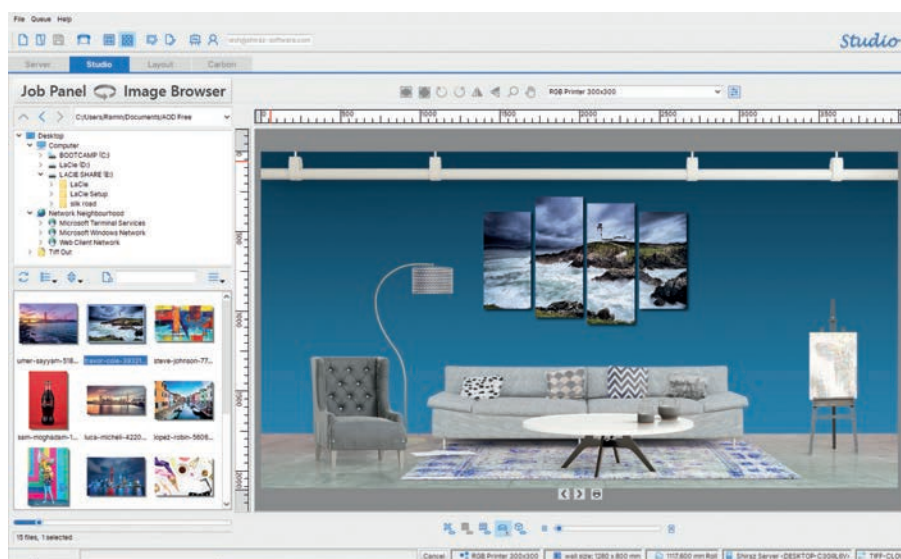
For instance, Esko offers ArtiosCad, which according to the company makes “design and pre-production of multi-part packaging and POP displays more simple, intelligent and productive, avoiding guesswork, waste and errors”.

The product boasts an “extensive online library of proven parametric design templates” that signmakers can use to “produce complex designs easy and fast, taking away the need for 3D design expertise”. It also offers tools that can easily apply print effects, claims Esko.

Another manufacturer that has created a similar offering is Zund. It sells Zund Design Center, an Adobe Illustrator plug-in for creating single- and multi-part packaging and three-dimensional POP/POS displays from folding carton, corrugated cardboard, foam board, sandwich panel, PP, PVC, and MDF. Like ArtiosCAD, Zund’s software contains an extensive library of parametric designs. Users can simply choose one of the templates, enter their own dimensions and then add logos, patterns, text and other design elements.

Also trying to make life as simple as possible for large-format PSPs is Shiraz Software. The company is poised to launch a new product called Rosetta, which business development director Ramin Shahbazi describes as a “complete workflow/Rip solution with integrated design applications”.

“These design applications are each specifically designed for the different vertical markets in the



Shiraz Software is poised to launch Rosetta, a workflow/Rip solution with integrated design applications.

large-format print markets, including photo/fine art/wall art, textile/wallpaper, GIS/copy shops, dry labs as well as some others,” says Shahbazi.

Rosetta also includes new “image streaming technology” which he likens to Spotify and allows users of the software to “securely and transparently” stream images for printing. He believes the company’s new software could be game-changing and offer large-format users that all important point of difference from competitors.

“I haven’t been this excited about this part of the market for many years,” says Shahbazi. “It’s been the same old, same old, whereas now I can see an area where we can add a lot of value to someone who is looking for a solution like that.”

Based on the findings of the Widthwise 2019 poll there are plenty of large-format PSPs out there looking for this type of software solution.

Adding an entirely new business service can be daunting - especially if, historically, a PSP’s primary focus has been on similar style print jobs. But it seems that many are taking the leap. As The Bigger Printing Company’s David Bowen, points out: “The real value our design service provides is supporting clients who need technical assistance to ensure the design prints as they hope it will - especially when the design contains technical elements such as white ink/spot cut paths.”

Bowen adds that at the moment his company is not particularly looking to grow the design service it offers customers as it can slow the production process down and pulls on other resources within the business. And, he says, the “number of clients who are now exploring using Photoshop and Illustrator is greater now than it was a decade ago, and we are finding some clients are putting artwork together which they didn’t used to”. That said, he acknowledges the additional value the design service has brought the business. Design software developers are waking-up to the fact that large-format PSPs see an opportunity, so expect them to start filling any gaps in the current market offering.

I HAVEN'T BEEN
THIS EXCITED
ABOUT THIS
PART OF THE
MARKET FOR
MANY YEARS

Latex: what's the big deal?



Phil Aliphon
Founder,
Sign Rite Grafix



Andy Wilson
Joint managing director,
PressOn

What do you consider this technology's key benefits to be?

Previously we were printing with eco solvent inks and the curing times before laminating often meant an unacceptable delay for customers. With Latex we can print and laminate on the same day - and there are occasions when we do not laminate at all because of the abrasion resistance the ink has. The technology has more than doubled our workflow and we often work remotely with our machine working during the night. The HP365 machine is so precise and quick with minimal down time for maintenance - not having to make that dreaded phone call to an engineer when you know you need a new printhead is such a relief. That cost and time delay is a thing of the past - just being able to pop in a new printhead yourself, almost as if you were putting in a new ink cartridge, is awesome.

We have found its ink flexibility and stability to be its main key benefit. 10 years ago when we came away from the solvent printers we really looked at UV as an alternative for printing self adhesive vehicle wraps and window graphics but the UV ink made the vinyl brittle. Latex not only kept the vinyl supple after printing but also removed the gassing off issues that we had with solvent so it was a win win.

What are the key applications do you use it for - and why?

It has meant that we have been able to follow our passion for printing wall murals and specialist wallpapers for schools, hospitals, restaurants and hotels.

Vehicle graphics are the main use. However, we do a lot of print, install and remove applications and the Latex ink doesn't have any negative effects to vinyl so it removes nice and easy on take down. In recent years, with our larger Latex machines, we have had a great deal of success printing fabrics for display - the stretch frame fabric systems we are doing are really starting to make up a significant part of our business.

Latex was initially sold on the back of environmental credentials - is that a key reason to buy into the technology?

There are of course environmental reasons for using water-based inks. Latex has given us the opportunity to work in new environments with confidence, knowing we are doing what we can to not only improve the look of places where people work, rest and play, but that the materials used will have minimal impact on people's health.

It's a bonus. We often get asked about the credentials and it's great being able to offer a product with FSA approval. HP also offers a 'take back' scheme on many of its materials - another useful string to our bow. And it's worth noting that the ink, being water-based, makes disposal easier and there are much less toxins for the staff to be exposed to. Apparently the entire machine can go back to HP at end of life for recycling as well, I haven't tested this yet though!

Do you think the technology has got as far as it can go?

I think it will become even more robust than it already is, last longer than it already does, and will print faster than ever thought possible and at half the cost.

In a word 'no'. We have a range of Latex printers ranging from 1600 to 3200 wide. We have just invested in the R2000 Latex flatbed printer, which has just come on line, and have been bowled over by the quality of the white ink on the machine. For us this machine will complete the final part of the jigsaw that sees PressOn converting completely over to Latex in the next few months as we phase out the last of our UV machines.

It's now more than a decade since HP introduced Latex printing as a water-based alternative to solvent ink technologies, and it continues to grow in popularity. So what's the big attraction, and is there room for improvement? We asked five PSPs.



Mandy Roscoe
Managing director,
Carrick Signs

For Carrick the ability to produce and ship same day is key to production, so turnaround and speed has to be the main benefit. Other benefits are quality and advanced durability - and a much improved working environment - one without the need for ventilation - is also high on our list of benefits.

For us the key application has to be vinyls - both interior and exterior. Colours/skin tone, quality and speed makes the vinyl printing process a winner with both ourselves and our clients.

The environment isn't a key reason for buying into Latex. However, for us it's a great bonus to be able to print at a speed and quality we can trust and at the same time be able to sell a product that, paired with the correct material, can be safe for the environment and be used in areas such as schools and hospitals, whereas previous to latex (solvent) this was always an area for concern with certain clients.

We still think there are areas for improvement and progression - a roll-to-roll Latex printer capable of printing white ink seems like an obvious development given the capabilities of white ink on the new R series. That would definitely be next on our shopping list.



John Mark Watson
Managing director
John Mark

HP Latex is well suited to the interiors industry as it has no odour. We have considered UV alternatives but the smell is too much for domestic interiors. We have worked closely with HP to maximise the flexibility of the technology. Its versatility has allowed product development on various wallcovering bases that have expanded our clients' collections.

Wallpaper - at an industrial scale. Digital print/Latex is for us a versatile tool for manufacturing the finest quality wallcoverings. It's a natural evolution that is being embraced by designers.

Its eco credentials are even more important today. Public awareness of undesirable and unsustainable products is heightened. We are working with our non-woven materials manufacturers to create an even more environmentally sensitive base product - this has been client driven at the highest level.

No. There are new exciting developments on the horizon. Metallics of course are on the wish lists of our clients. And speed is an issue - until it is overcome the technology will only be suitable for the upper end of the wallpaper market due to cost.



David Halliday
Owner
Signs Express Watford

The key benefits are many but the main one for us is that Latex gives us the ability to produce and deliver on the same day without having to worry about drying time/gassing off. Also, graphics printed with Latex ink are higher in quality than graphics printed with solvent inks and one of my mantras is 'quality, quality, quality'.

We use it for a variety of work. For instance, we take on a lot of vehicle graphics - including print-and-cut graphics to full wraps - so having the ability to print large clear images is very important to us. We also print banners, point-of-sale and textiles - a market that keeps increasing.

Environmental credentials are hugely important now for most organisations and Latex inks are eco-friendly and less harmful to the environment. There is no need for special ventilation with a Latex printer as the ink has no dangerous air pollutants. Therefore, an added benefit is having my staff working in an environment much better than was with printing methods of the past.

I look forward to a future where I can print directly onto more substrates and am looking forward to improvements in Latex inks. I have seen massive improvements in print technology and the quality and number of applications has increased dramatically for Latex machines. I can only see this trend continuing.

antalisTM
Just ask Antalis

MEDIA

XANITA BOARD

Exclusive to Antalis in the UK, Xanita is a strong and printable, closed-cell fibreboard made with a corrugated kraft core of recycled cardboard boxes.



MEDIA



HARDWARE



TRAINING



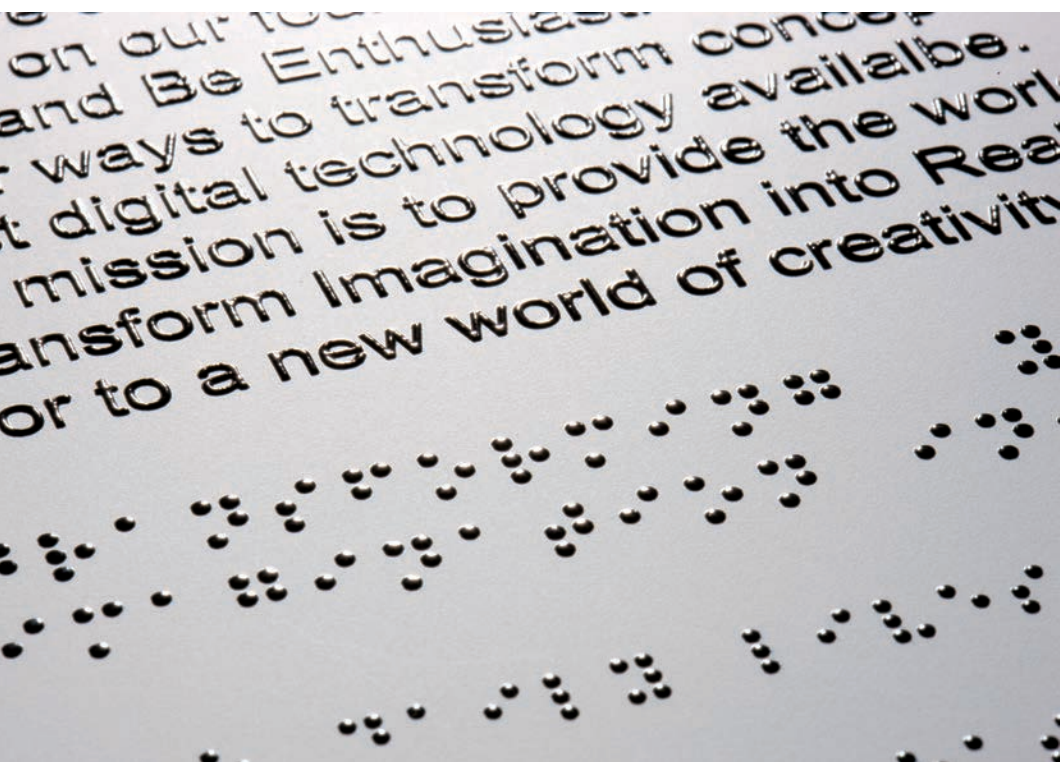
INNOVATION



SUSTAINABILITY

Find out more about how our innovative range can change the way you present your brand at xanita.com/uk

E: contact@antalis.co.uk | T: 01530 517350



TODAY'S UV INKJET TECHNOLOGIES OFFER ALL SORTS OF NICHE APPLICATIONS AND IT SEEMS THERE'S A GROWING DEMAND FOR BRAILLE - AND OTHER TACTILE PRINT. SO IS IT SOMETHING YOU SHOULD BE INVESTIGATING?

RAISING THE ISSUE

In the UK alone there are over two million people with a sight problem, and tens of thousands use Braille. Back in 1995 the government passed the DDA Act, and in 2010 the Equality Act, which clearly state that businesses and organisations must make 'reasonable adjustments' to ensure that, among other things, they provide well-defined Braille and tactile signs for the visually impaired. According to Keith Pratt, director of Atlantic Technical Services, PSPs with UV inkjet capability are starting to realise the opportunity that affords them.

"As the UK distributor of Azon UV printers we have seen a marked increase in the demand for machines to produce high quality Braille print results," says Pratt, pointing out that the "Azon Razor and the larger Matrix range of UV printers are designed to meet the high quality demands of specialist markets such the production of ADA compliant and or Braille script and signage.

"The Azon UV inks produce excellent adhesion, particularly when printing multiple layers in the production of the raised dots for Braille signage," he says. "Many of our potential customers are asking us to produce samples of Braille text and to explain the capabilities of the Azon printer range in this area, and there has been an increase in our existing Azon printer users wanting additional training to produce this type of work to meet with an increasing demand."

The Azon printers - together with the Azon Rip software - can print up to five layers in inline mode, dependant on resolution, fading and changing the number of used nozzles, to create embossed or raised print up to 2mm and thus enabling users to print regulation-meeting Braille.

CREATING
EMBOSSSED OR
RAISED PRINT
UP TO 2MM
DECREASES
THE NEED FOR
SPECIALIST
SOFTWARE

"Creating embossed or raised print up to 2mm decreases the need for specialist software such as Illustrator, CorelDraw, Photoshop etc.," explains Pratt. "The Azon Rip allows users to instantly choose the proper settings for their applications, which dramatically increases the printer's productivity and overall performance and print quality."

Pratt isn't the only UV printer supplier noticing the increasing demand from PSPs for machines that can produce Braille and other raised print applications.

"Tactile signage is a growing market and it makes an excellent add-on to your product catalogue, provided you have the tools in place to produce it," says Rob Goleniowski, head of sales - UK and Ireland, Roland DG.

"We see lots of customers looking to diversify their business and offer a wider range of products and services - after all, if your competition is investing in growing their business, you'll need to improve your offering too if you want to maintain your edge. The ability to print Braille can be a great differentiator, but it's important to think beyond a single application and open your mind to other potential printed products.

"How can you justify buying new equipment simply to create a single application? It's easy to see that as a challenge, but it's actually a great opportunity - with the right equipment, you can expand your capabilities well beyond Braille alone.

"The biggest challenge is cutting down the production time and finding the most efficient process that works for your business. At Roland, we offer two main solutions for those wishing to produce Braille signage - UV printing and engraving. Besides letting

LED UV PRINTERS

Mutoh ValueJet LED UV Printers

*Deliver high quality output
on roll & rigid media
or 3D objects.*



MUTOH



www.printinspiration.eu

Colourgen

Authorised Mutoh distributor
www.colourgen.com - 01628 588733

DYSS

Your Best Choice in Digital Cutting Machines

Ultra-high speed digital cutters equipped for
your sign and display business with:

- Powerful router - for acrylic, dibond and more
- Kiss cut tool for precise cutting of vinyl, foils etc.
- Reciprocating and static heavy duty knives
- Creaser and V-Cut tools for folding a wide range of substrates
- Tape dispenser tool option
- Range of automation options including camera guided cutting and sheet feeders

2-4 April 2019, Halls 3 & 3A, NEC, Birmingham

sign&digital UK®

SIGNAGE | PRINT | DISPLAY | DÉCOR | DESIGN

Visit Stand D20



AG/CAD Limited - dyss-uk.com
info@dyss-uk.com
01606 863344

you easily print Braille, both of these technologies can be used to create a huge range of other products too."

In a quick reference to the engraving option, Goleniowski steers you to the company's EGX engravers, "which have proven to be a popular choice for creating tactile signage". He adds: "There are two main methods of creating Braille signage with an engraver - users can either drill holes into which Braille beads are installed, or they can cut the shapes using a specifically designed cutting tool. With very different steps in the set-up process when compared to UV printing, the result is a hard-wearing, tamper-proof piece of tactile signage.

But for most of you, UV printing is the more obvious route to producing Braille - and maximising printer investment.

"Our UV printing technologies can be used to print onto virtually any object. Aside from the breadth of applications made possible with CMYK UV ink, our gloss ink unlocks even more possibilities. This ink can be printed in layers to achieve tactile effects and 3D textures, making it an ideal solution for high-volume Braille applications. These machines range in size from our benchtop VersaUV LEF-12i UV printer, to our wide-format S-Series, and can be used to print Braille directly onto signage or packaging," says Goleniowski.

Over at Mimaki UK distributor Hybrid Services, chief operations manager Brett Newman, offers the reminder that Braille can be printed in either process colour or clear ink, resulting in either a visual cue for partially sighted users, or, for example, applications such as medical packaging, where a clear Braille print is applied to the carton so that there is no interruption of the main printed message.

"Mimaki's flatbed LED UV printers are capable of producing Braille thanks to the high quality of registration afforded by the hardware, the instant curing of the ink and the ability to accurately build up multiple layers of ink in order to create a raised print," enthuses Newman, pointing out that Mimaki's UJF printers range in size from the UJF-3042 (which has an A3 bed) up to the UJF-7151plus that sports a 710mm x 510mm print area. With the ability to print up to 150mm thick objects on some of the



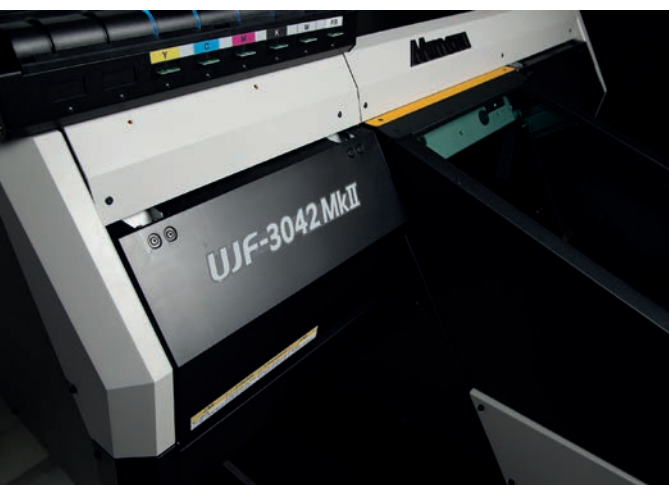
THE ABILITY TO PRINT BRAILLE CAN BE A GREAT DIFFERENTIATOR, BUT IT'S IMPORTANT TO THINK BEYOND A SINGLE APPLICATION

models, Braille can be applied to rigid items, boxes and structures.

"New developments in Mimaki's RasterLink6 Plus software means highly accurate Braille printing is achievable, as additional software tools ensure the design process is seamless, enabling characters to be created within standard design authoring packages.

"As a result, Braille is created using Mimaki's LH-100 clear and primer by setting a spot colour around Braille characters in Adobe Illustrator using RasterLink tools. Compatible with the UJF series LED UV flatbed printers, a wide array of Braille applications, such as signage and wall plaques can be created to allow visually impaired people to be independent and engage in public spaces with the reassurance of legible wayfinding or safety signage. This is an important area for the sign and graphics industry, as in the UK alone, there are almost two million people living with sight loss and thousands registered as blind or partially sighted."

Braille - or any type of tactile print - is hardly likely to be your number one reason for investing in UV print technology, but given that so many of you are buying the kit anyway, you've got to wonder if it's an option worth exploring. Those with vision probably already are.



Face-to-face with creativity

www.signanddigitaluk.com



TRUST
DESIGN

PRODUCT UPDATES
& LAUNCHES

DISCOVER NEW PRODUCTS WITH THE
'WOW' FACTOR

BE INSPIRED BY THE
LATEST INNOVATIONS

PRACTICAL
WORKSHOPS
& TRAINING

EXHIBITORS

185+

MEET THE
INDUSTRY
MAKE NEW
BUSINESS
CONTACTS

Discover creative and innovative products
at the UK's leading exhibition for signage,
print, display, décor and design.

- o Talk to the experts
- o Live Demos – practical ideas
& applications
- o Exclusive show offers

Pre-register for free entry at
www.signanddigitaluk.com

2-4 APRIL 2019 • HALLS 3 & 3A • NEC BIRMINGHAM

sign&digital UK[®]

SIGNAGE | PRINT | DISPLAY | DÉCOR | DESIGN



THE WRITING'S ON THE WALL

HAS PVC HAD ITS DAY WHEN IT COMES TO WALLCOVERINGS?

You'll get all the detail from the Widthwise 2019 survey when the report comes out with the next issue of Image Reports, but given it's showtime and the buzz around the digital print opportunities within interiors gets louder by the day, it seems only fair to point out that when it comes to bespoke printed wallcoverings - one of the hottest topics around - of the 247 UK/Ireland PSPs that took part in our poll, fewer than one in five are so far involved. Of the rest, under 5% said it is an area they'll be moving into over the next couple of years. Why is that? Could it have anything to do with environmental credentials - or at least the creatives' perception of them?

Let's be honest, PVC based wallcoverings are not great when it comes to being green. And the digitally printed output doesn't always smell that great either - a problem for an "interior design world very aware of the need to turn to cleaner products". So says Mark Lambert, director at Colourgen, the UK authorised distributor for the Lithuanian-made Dimense wallpaper printer/embosser from Veika.

Launched at the last Drupa and available in the UK via Colourgen since September 2018, this novel machine print at speeds of up to 20m²/hr (CMYK) with a print width of 1.6m. At the time of its unveiling there was talk of a faster unit printing at up to 100m²/hr - the Dimense Model M - being introduced in 2019, and of a Model L one pass machine coming out in 2020. At the time of writing this article, the first UK installation of the initial machine is still to take place, quite surprising when you consider its ability to satiate the environmental appetites of the wallpaper market.

DIMENSE MEDIA IS PVC-FREE, PLASTICISER-FREE AND PHTHALATE-FREE, MEANING IT IS ODOURLESS AND CAN BE RECYCLED AFTER USE

Veika's lead product is actually Ecodeco - an odour and migration-free material designed for hot-embossed wallpaper production. Perhaps you do not need telling that migration from a wallpaper is the transfer of chemical components from the medium to the contacting objects or the indoor air. The effect occurs in current mainstream PVC wallpapers that contain up to 40% liquid content. Ecodeco contains no liquid components, making it a migration-free - and odour-free - material.

The company's Dimense machine - designed specifically for the production of 'structured' or raised wallpaper - both prints and embosses simultaneously, and it uses a modified version of the Ecodeco wallpaper which allows it to be digitally printed using latex-based inks.

"Like Ecodeco, Dimense media is PVC-free, plasticiser-free and phthalate-free, meaning it is odourless and can be recycled after use, yet it has all the attributes of traditional PVC-based digital wallpaper in that it is scratch-resistant, washable and has a C1 fire-rating," explains Vaiva Kubilaite, Veika's regional manager for western Europe.

That's great - for the environment, and wallcovering producers. So what's the snag? Cost, as is the case with so many environmentally-friendly offerings? Lambert says not.

"The average cost per square metre, including ink and media, using the Dimense solution is no higher than PVC options, and certainly a lot lower than hot-embossing. It's an attractive proposition which was reflected in the interest we had when we exhibited at 100% Design towards the end of last year," says Lambert.

It's also early days for Dimense and its associated eco-friendly wallcovering, but is Veika on to something as interior designers eschew PVC-based media?

How to avoid

Most business failures are the result of inexperience or poor management, or reasons beyond the directors' control. But some end up in receivership because of owners taking too much money out of the company or otherwise displaying what Companies House would define as 'unfit conduct'. So how do you safeguard your business from companies seemingly come back from the dead?

THOUSANDS OF BUSINESSES GO UNDER EACH YEAR - SOME FOR GENUINE REASONS, BUT OTHERS? ONLY A TINY FRACTION OF THOSE RUNNING DEFUNCT BUSINESSES ARE DISQUALIFIED, ALLOWING THE REST TO RESURFACE WITH LAZARUS COMPANIES. SO HOW DO YOU AVOID THE ALL TOO FREQUENT FINANCIAL LOSSES ASSOCIATED WITH WORKING WITH THEM? IAN CARROTTE, FOUNDER OF CREDIT INVESTIGATION COMPANY ICSM GIVES YOU A STEER.

1.

HOW FAR SHOULD YOU TRUST A REBORN BUSINESS?

Out of the 17,000 businesses that went under in 2016-17, just 200 of the people running them were prevented from setting up shop again. That sort of ratio does not tally with the widespread tales of cynical trading that I hear from business owners who have been left holding unpaid bills.

Disqualifying (let alone prosecuting) directors is too often seen as a last resort by a system short on resources and which (again, too often in my opinion) seems to regard financial shenanigans as a victimless crime. So, while everyone deserves a second chance, and many highly successful business people have had their failures, don't take Companies House's word that every business run by a previously failed director is a solid bet...

2.

CHECK OUT THE BASICS

When any company approaches you for goods or services on credit terms, regardless of how long they have been trading, do not shortcut the obvious first step - get them to fill out a credit application form.

This should, as a matter of course, include the following fields:

- the proprietor's name/s (partnerships and sole traders)
- their date/s of birth/s (partnerships and sole traders)
- correct name of the business entity and
- the principal place of the business activity
- type of company
- contact name
- MD or proprietor (title)
- bank details

3.

DRILL DOWN

Critically, ask for the full names and addresses of all partners in a non-limited business or of the sole trader - this is what will help you identify who you are really dealing with. Failed company owners will often hide behind a family member. Partnerships and sole traders should provide home addresses of all principals in the firm, because they are personally jointly and severally liable for any indebtedness incurred by the firm.

There will be separate entries in the Companies House register for an individual who has held any directorships as well as trading addresses, so check these out too. You'd be surprised how many people just keep trading from the same address but under a different name.

4.

LOOK FOR ANOMALIES...

If you spot a name or address through Companies House that is very similar to the one you've been given, check that out too. Again, dishonest people will reorder their first names to throw you off the scent, or slightly change their date of birth. A quick Google on a person's name and their town or city can also pay dividends - putting the key search terms in inverted commas will narrow the results.

DISHONEST PEOPLE WILL REORDER THEIR FIRST NAMES TO THROW YOU OFF THE SCENT, OR SLIGHTLY CHANGE THEIR DATE OF BIRTH

the waking dead

5.

WHO PAYS THE BILLS?

Critically, confirm that the entity you will be invoicing is the entity responsible for paying you. Don't be fooled into looking at the holding company (loadsamoney) but invoicing the subsidiary with a similar name (not loadsamoney). They are separate entities. The entity liable to you is the entity you will be invoicing. Of course, it is useful to know the corporate structure of your customer but 'useful' is all - unless you have some kind of written guarantee from a parent or holding company with money.

6.

CHECK THEIR LETTERHEAD

Every business has to comply with the Business Names Registry by showing the registered or trading name (if appropriate), the proprietor, or partners or principal directors, on its letter heading, as well as its principal place of business (for the service of any legal documentation).

Limited companies are required to show either their principal place of business and or their registered on their letterhead. If that information is missing, request it as a matter of course. Ask yourself: why would a business not want you to know their name, address and other details?

7.

TAKE REFERENCES

Our standard credit application template recommends at least two trade references from people who have had at least two years' experience of trading with them. These do not include firms or companies associated by commonality of family, shareholders or directors. Keep in mind when looking at references that only a fool would provide as a reference someone they don't pay well.

With a new business, of course, this can pose a bit of a challenge - best to look as closely as possible at the proprietors/directors who will be responsible for the success or failure of the business. Personal references, consumer/electoral searches may be necessary.

The depth and detail of your searches depends upon the level of your potential exposure.

OUT OF THE 17,000 BUSINESSES THAT WENT UNDER IN 2016-17, JUST 200 OF THE PEOPLE RUNNING THEM WERE PREVENTED FROM SETTING UP SHOP AGAIN

8.

WHO WORKS FROM PREMISES LIKE THESE?

Check the business address supplied - is it the place where people actually work or is it a business centre or accountancy offering a credible sounding address? If the company does have operating premises, are they in keeping with the size and style of the business you're expecting? A £1m turnover and operating out of a shed on a trading estate do not tend to go together! Remember, you can find out exactly what most buildings look like these days without leaving your desk via Google Maps.

Equally, check out the business's website - if it has one. Does it look genuine and 'feel right'?

9.

GET THE SIGN OFF

Ensure that your prospective client has seen and signed off on your terms and conditions so there will be far less room for argument later down the line - unscrupulous businesses will look to find loopholes that provide an excuse not to pay.

In the normal course of a busy day, you won't necessarily want to negotiate a full set of conditions with each customer - which is where standard terms and conditions come in - and these should include detailed credit terms. If you are dealing with a particularly difficult, lengthy, expensive, and/or complicated job and you may wish to add in special terms, which are more onerous but worth it if you have any doubts about creditworthiness.

10.

DIP INTO THE KNOWLEDGE POOL

The great advantage of the credit checking systems we run for several thousand businesses in the print sector is that we keep tabs on the names not just of companies but of disqualified directors too, especially those with a track record of coming back from previous failures. On top of that, our own members regularly give us tips on companies not paying their bills quickly or appearing to struggle. You'd be surprised what crops up!

11.

INSIST ON AN UPFRONT PAYMENT...

If you're still in doubt, it is quite normal for new customers to be expected to pay in advance. You might lose the order by playing hardball, but then ask yourself if it was therefore a business you really wanted anyway?

Remember, though, to look again when they ask you for credit terms on a later order or job. It's not uncommon for fraudsters to 'set up' their victims with payments up front for smaller early orders.

The print sector is one that takes a fairly old-fashioned approach - all too often trusting people to be as decent as they are. Sadly, it helps not to be too trustful!



Carol Swift ...

Fespa UK Association has been around (in various guises) since 1934, providing business, technical and legal guidance, educational services and events and networking opportunities to digital wide-format, screen and specialist PSPs - and to suppliers. Carol Swift took over the helm from Peter Kiddell last summer. Now she's settled into the role - and given it's show season - I took the opportunity to ask her how the association is representing the large-format sector, and to comment on hot topics like business confidence and investment plans.

By Lesley Simpson

Carol, Fespa UK aims to be the key association for large-format digital print businesses. When you became director you said you were looking to increase membership. How is that going, and do you think that with the membership as it stands that the association is in a good position to represent that sector?

When I took over the helm at Fespa UK I was looking forward to growing the association in a number of ways, not just membership. Numbers aren't always the end goal - we aim for quality not just quantity. Our vision - that is mine, that of my fabulous team Suzi, Mark and Elle and our board members - is to have an association that provides positive input to the industry. One of our main goals is to know our members on a first name basis, to understand their needs and to fulfil them.

Our membership is diverse, from specialist screen printers all the way through to industrial print. We're keen to grow our membership and are doing so by organising relevant industry seminar and networking meetings. Recently we attracted a number of print professionals to a manufacturing based event that gained positive feedback and we've both a textile conference and a partnership event with Sheet Plant Association (SPA) coming soon. These events are increasing our printer membership as they really add value to our members businesses through knowledge gained and excellent networking opportunities.

Printer members are our target audience and those I believe will benefit the most from membership, but they are a hard nut to crack. PSPs are primarily our printer members but over the last few years we have been developing our contacts with the textile and industrial sectors.

What key messages are you getting from your members - both PSPs and suppliers - and what is Fespa UK doing to try and address their hopes and fears?

It's a challenging marketplace at the moment for some of our members with the uncertainty of Brexit, but others are finding that business is booming, so it's a real mixed bag. I think everyone wants to grow their businesses with profitable work. Fespa UK is committed to helping do this

by helping with marketing and networking opportunities. We are also assisting companies with operational activities as we have a solid network of suppliers as part of our membership.

As you know, Image Reports has just undertaken its annual Widthwise poll of 247 of the UK/Ireland's large-format PSPs. It would be great to have supplier data too. Is that something Fespa UK has considered gathering?

The Widthwise Survey is a great resource regarding the state of the current print climate. Primarily as a print association we believe a supplier survey would be beneficial to the industry, and even though surveys are not in our current remit, nor are we in a position at the moment to carry them out due to time constraints, we would be very willing to support a supplier survey.

The Widthwise 2019 data shows that UK-based large-format PSPs expect to invest relatively little in software and kit throughout 2019/20. What do you, and your members, say about investment levels?

I would also like to add that despite all the uncertainty of Brexit, the feedback we receive from the industry is still positive. We see PSPs are continuing investment in equipment and software. Simpson Group's Mark Jerrard recently said: "Anticipating the market and our technological requirements, as a business, we took the decision in 2017/2018 to heavily invest in both MIS software solutions and machinery. These are all now at the installation and development stages. As such we may well not decide to invest heavily during the coming 12 months, as we benefit from the investment decisions already taken."

I was recently speaking with Nicole Spencer of RMC Digital who stated: "We've just invested £450k on a new printer and nearly doubled our factory floor space. We're looking into further investments next year with new offices and potentially further machinery upgrades. We're currently looking into a couple of software platforms that can help our employees do their jobs quickly and more efficiently. You can't stay still for long in this industry as you need to keep up with technology and developments."



...director, Fespa UK Association

Back in October 2018 Fespa UK ran a conference 'The Future of Print i4.0' and your predecessor, Peter Kiddell, was adamant that PSPs needed to sit up and take more notice. Our WW19 shows still way down list of priorities. What's your take on that?

The Future of Print I4.0 Conference was very well received and the feedback was fantastic. The venue was Manufacturing Centre of Excellence in Coventry. The presenters opened up new ideas and opportunities but as you say getting the message through regarding the concept and advantages of I4.0 is a difficult task. There is up to 50% funding available so for companies looking to expand and improve efficiency it's a 'no brainer'.

I know I keep harping on about the benefits of membership, but attending the events we put on really pays dividends, for example at the I4.0 the contacts, new information on R&D Tax Credits, 50% contribution to have the MTC come in and review your workflow, carry out a free site survey. We have four new printer members resulting from this event, and attendees made new contacts. It's an ongoing issue trying to promote new concepts, particularly to the print industry. It is hard work!

Your interior textile printing conference 'A Passion for Print' is just about to take place - and textile will again be a key focus at Fespa Global. But our WW19 survey shows this is a very slow burn among UK PSPs despite all the talk of it being a massive potential market. What are your members telling you about getting involved in this area? Is it being over-egged?

We are so excited about our Passion for Print Conference. The venue is superb and we have a stellar line up of sponsors and exhibitors. After the success of last year's textile conference we were asked by several companies to run another textile focused conference in 2019. We decided to look at the interior print and design sector as this market is fast moving and has experienced a huge growth over the past couple of years. With some fantastic industry speakers we aim to provide our delegates with the latest, most relevant market information. This is also a great networking

opportunity where delegates can benefit from meeting and chatting to the industry experts and others within the textile design and print area.

How much input does Fespa UK - and other associations - have on shaping the Fespa Global event and its constituent parts?

Fespa as a whole would not exist without its network of associations. The associations have at least two formal meetings a year with senior Fespa staff, and we keep up-to-date with each other through an intranet that connects all the associations and Fespa Limited.

Fespa welcomes feedback and support from its associations, be that financially through the projects committee, Profit for Print, and attending association events throughout the world.

The printers that are members of Fespa UK also have access to the global Fespa community. This can lead to collaborations with the rest of the print world. The UK has a big part to play in the shaping of Fespa as a whole as we're one of the stronger memberships. There are a number of meetings and events that involve Fespa UK and other associations.

What do you see now as Fespa UK's core remit going forward?

Our remit is to grow the association, but not necessarily numbers, more by providing relevant services and a point of 'know where' contact.

Over the last couple of years the association has become more involved in putting on conferences and events. Going forward, conferences, exhibitions, etc, will play a greater role in the way the association links into the industry, but our core remit of helping our members will always be the main focus.

One area of particular note is how are we, as a whole, going to introduce new blood into the print industry? The industry as a whole needs to be united in recruiting newbies.

While NVQ's and apprenticeships are routes in, I personally believe we need to get out at the school level to engage with kids about the world of print.

THE UK HAS A BIG PART TO PLAY IN THE SHAPING OF FESPA AS A WHOLE AS WE'RE ONE OF THE STRONGER MEMBERSHIPS



FROM THE MIDLANDS TO MUNICH

THE NEC IN BIRMINGHAM IS JUST ABOUT TO OPEN ITS DOORS TO SIGN AND DIGITAL UK VISITORS, AND MESSE MUNICH IS PREPARING FOR FESPA GLOBAL. SO WILL YOU BE ATTENDING EITHER EXHIBITION? HERE'S A PRECIS OF THE KEY ATTRACTIONS AT EACH.

If it's April it must be time for a trip to the Midlands for Sign and Digital UK, and if it's May a trip to Munich for Fespa Global - nothing like back-to-back trade shows to make you realise it's spring!

In our news pages we've been carrying info on who intends to launch what at each show - well, at least from those who have been spilling the beans - so, we won't go through all that again here. You know there'll be those who keep surprises up their sleeves too in the hope of making a big splash at the shows themselves, and again, we'll bring you those announcements as they come in, so here we'll concentrate on highlighting the key features of each event.

SIGN AND DIGITAL UK

April comes before May so we'll start with Sign and Digital UK, which this year may not have nabbed

AT A GLANCE

Sign and Digital UK

Where: Halls 3 and 3A, NEC, Birmingham.
When: 2 - 4 April 2019
Times: 10am - 5pm, Tuesday - Wednesday
 10am - 4.30pm, Thursday
Cost: Free. Pre-register online at: <https://www.signuk.com/plan-your-visit/>

Fespa Global

Where: Messe Munich, Germany
When: 14 - 17 May 2019
Times: 10am - 6pm, Tuesday - Thursday
 10am - 4pm, Friday
Cost: Free with promotional code FESH904 or 40 Euro online, 70 Euro at the door

someone as familiar as Mary Portas as keynote speaker, but has nevertheless done a good job of getting Coffee Republic founder Sahar Hashemi on board to do the honours.

In keeping with its 2019 show theme 'The Face of Innovation', Hashemi - an entrepreneur (and OBE!) will deliver her talk at the Main Stage Theatre at 11am on 2 April, explaining how she and her brother grew Coffee Republic to 110 stores and a £30m turnover before exiting in 2001, and also grew the confectionery brand Skinny Candy that she sold in 2007.

She'll run a Q+A session before touring the show floor, so the event organisers are urging visitors to come with their questions at the ready.

Also come with some means of note taking, as the Main Stage Theatre will be home to a programme of talks throughout the show.

As a heads-up, here's a run-down of the main seminars - all free to attend:

Tuesday 2 April

Signage for Buildings and Interiors:

Noon - 12.45pm

A look at digital print possibilities with Chris Green, head of visual communications at Antalis; Lindsay Appleton, architectural marketing manager at William Smith Group; and Phil McMullin, sales manager, prographics, Epson UK.

Industry Focus - Textiles: 1 - 1.45pm

Berni Raeside chairs a discussion on textile printing and the opportunities therein.

Focus on Finishing - Laminating, cutting and more: 2 - 2.45pm

Colin Gillman talks with providers of finishing products on how the market has developed and

what you should be looking for.

The End of Day Review: 3 - 4pm

An informal look at the events of the day

Wednesday 3 April

Focus on Personalisation: 11 - 11.45am

How the small-format flatbed printer has played a key part in the personalisation market explosion - with Brett Newman of UK Mimaki distributor Hybrid Services and Alex Granat of Livewire Consultancy

The Path for Commercial Printers into Wide

Format: Noon - 12.45pm

Does what it says on the tin - with Bobby Grauf from Agfa

Industry Focus - Retail: 1 - 1.45pm

A look at some of the technologies/ strategies in modern retail and how sign-makers can adapt to meet these demands. With James Beattie, CEO and Founder, Xanita

The Business Case for Sustainability and the Environment: 2 - 3.15pm

Manufacturers/suppliers talk about the sustainable products and strategies that make good business sense in the print and signage industry. With Chris Green from Antalis and Phil McMullin from Epson UK

The End of Day Review: 3.30 - 4pm

An informal look at the events of the day

Thursday 4 April

Focus on Digital Signage: 11 - 11.45pm

A panel - which will include hardware and software

providers - looks into the installation and creative development of digital screen technologies.

The Print Workflow Part 1 - Colour Management and Rips: Noon -12.45pm

With David Evans of CADlink, Paul Bromley of GMG and Graham Clark from Agfa.

The Print Workflow Part 2 - Managing your Business: 1 - 1.45pm

How software products can help you on your efficiency drive. With Andy Allister of Clarity And Dan Tyler of Vism.

The End of Show Review: 2 - 3pm

Beyond the Main Stage there will be two live demonstration areas at the event - Retail is Detail and Decor Live.

Retail is Detail (in partnership with ArtSystems) will host three demonstrations each day to show how you can make retail and POS much more effective via tips and tricks that will make a real difference to your productivity. Decor Live (with Antalis Academy) will run two sessions - 'Retail Solutions with Vinyl and Magnetic Demonstration' and 'Hotel Solutions with Wallcovering Demonstration'.

Other key features include the Adobe and Corel Theatres (go to <https://www.signuk.com/adobe-timetable#/> and to <https://www.signuk.com/corel-timetable#/> respectively for events lists), The Signmakers' Workshop (sessions listed at: <https://www.signuk.com/signmakers-workshop#/>) and the Hexis Battle Wrap Contest, with a grand final at the show on Thursday 4 April.

FESPA GLOBAL

Organisers say there will be 700+ exhibitors at this year's Fespa Global, which again has the non-print visual communications European Sign Expo running alongside it with another 100 stands.

Within the main show, the Showcase Theatre promises to be a real draw, being somewhere to sit and be fed good info while resting your feet. At the time of going to press, the following talks had been confirmed:

Tuesday 14 May

Trends/Forecast session - Printed Electronics: Status, Applications and Opportunities: Noon
With Raghu Das, CEO, IdTechEx, UK

Trends/Forecast session - Workflow Solutions and Print Automation: 12.30pm
With Ryan McAbee, Keypoint Intelligence, USA

Working for a Living in Print - Talent, Location and Next Gens: 1pm
Panel including Billmann of Dommer and Patrik Piecha of Onlineprinters ask 'how can we attract young talents for the printing industry?'
Wide Format Application Trends and Aftermarket

Supply: 2pm

Lightwords Imaging MD Peter Mayhew provides core numbers and talks about environmental matters, grey imports and clones, warranty issues.

Environmental Management and Cost Control: 2.30pm
With consultant Clare Taylor.

A Plastic Free Future: How Creative Brands Can Save the Planet and Create New Innovative Consumer Experiences: 3pm
With Andrew Gibbs of The Dieline, USA

Wednesday 15 May

Trends/Forecast session - Wide Format Market in Sign and Display Graphics: 11.30
With Eric Zimmerman of Keypoint Intelligence, USA

Trends/Forecast session - Textile Industry Trends for Sign and Graphics: Noon
Again with Eric Zimmerman

Trends/Forecast session - Decorative Industry Segments - Wall Coverings Market, Woodworking Applications and Technology: 12.30pm
With a speaker from Keypoint Intelligence, USA

Mind the Label - Interior Decoration and Certificates: 1pm
A panel discussion with Sharon Donovich of Kornit, Jo Rees of Multiplot Europe, Heather Kendle from Epson Europe and Rene de Heij from Probo.

Multi-Substrate Printing: 2pm
With Marco Olivotto

Interior Design Trends: 2.30pm
Jennifer Castoldi, UK

Moving into Digital Signage: 3pm
A case study from Alberto Masserdotti, owner of Gruppo Masserdotti

Thursday 16 May

Trends/Forecast session - Market Opportunities in Corrugated Print: 11.30am
With Ron Gilboa of Keypoint Intelligence, USA

Corrugated Business: Noon
Panelists Sean Moloney, Sun Automation, UK Xanta discuss the issue

Trends/Forecast session - Workflow Solutions and Print Automation: 12.30pm
With Ryan McAbee of Keypoint Intelligence, USA

Automate or Die - From Printing industry to Industry 4.0: 1pm
A panel discussion including Uwe Niklas from Mimaki

Keynote - BMW 3D Printing Futures: 2pm

Delivered by Dr.-Ing. Dominik Rietzel, head of additive manufacturing, Non-Metal, BMW

Smart Industrial Printing: 3pm
With Peter Buttiens, CEO, ESMA, Belgium

Friday 17 May

Wide Format Application Trends and Aftermarket Supply: 11am
See same talk 14 May.

Trends/Forecast session - Wide Format Market in Sign and Display Graphics: 11.30am
With Eric Zimmerman, Keypoint Intelligence, USA

Trends/Forecast session - Textile Printing Industry Trends for Apparel, Decor and Industrial: Noon
With Catherine Cresswell, Keypoint Intelligence

Trends/Forecast session - What's Next in Inkjet?: 12.30pm
With Dr Tim Phillips, IMI Europe

How to Create a Future for Printing Companies: 1pm
Panel discussion with Ken Halulac of EFI and Michael Krieger of PPS Imaging

Print Leaders: 2pm
A look at disrupters and next generation buyers, Web-to-print, resourcing etc. A panel session moderated by Frank Tuckmantel.

Other special features of note at Fespa Global 2019 include the first iteration of Colour L*A*B* - a technology showcase and conference programme designed to help you improve your business's colour management practices. A walk-through showcase (Hall B4) will feature representative technologies from various suppliers, while test files will be used for live demonstrations illustrating different printed outcomes across a range of media. You can pre-book a guided Colour L*A*B* tour with colour management consultant Paul Sherfield, and free to attend presentations will run in an adjacent conference area.

If garment printing is your thing note too the Print Make Wear section of the 2019 show. This has been developed as a fast fashion factory feature and will be double the size it was when it first appeared a last year's event.

Fespa organisers have also beefed up Printers, that part of the show designed to show creatives (and anyone else passing by) what is possible with digital print. As in 2018, the walk-in showcase of interior decor applications will be placed at the entrance of the Messe, but new are outside applications (deck chairs and signage).

And yes, there will of course be a daily showcase of wrapping finesse, with the Fespa World Wrap Masters - and those of you not taking part can enjoy free wrap workshops at midday, every day of the show.



a. Butterflies job lands in Oasis

Oasis Graphic produced this stunning neon painted and UV printed graphic for ZSL Whipsnade Zoo's butterfly house to illustrate to children how butterflies can see UV patterns in the flowers which guides them to the nectar. Sweet.

b. Funky print from Funkeefish

Essex-based graphics company Funkeefish is responsible for delivering these cool print applications using its SP-540i.

c. It's Magic!

Examples of the textile print being offered by Magic Textiles in Leek following its installation of a Roland RT-640 dye-sublimation transfer printer from QPS.

d. A right softie

A new collection of digitally printed cushions from Mineheart feature segments from the company's wallpaper designs and prints including the iconic madam blush artwork. The cushions come in 2 sizes and various fabric types from chic velvet, satin and canvas.

a.

ZSL WHIPSNAD ZOO

#ZSL

IN A SECRET WORLD, INVISIBLE TO HUMANS... HUNGRY BUTTERFLIES USE SUPER UV VISION TO FIND NECTAR...

BUTTERFLIES' VISION IS DIFFERENT FROM HUMANS... THEY CAN SEE ULTRAVIOLET PATTERNS ON FLOWERS, WHICH HELP GUIDE THEM TO THE NECTAR.

SLUUUU

ZSL WHIPSNAD ZOO

#ZSL-SUPERHEROES

SLUUUUURP!



b.



c.



d.

DIGGING BELOW THE SURFACE WITH **INDUSTRY MOLE**

Comments please to
industrymole@
imagereportsmag.co.uk



The best advice I ever received? “Never forget that it can be hard to distinguish between a rising market and a genius.” You’ve probably never heard of the man who told me that: a New Zealander called Sir John Buchanan (though he never insisted on the title) who was finance director of BP in its heyday.

He was semi-retired when I met him, at one of those business mentor breakfasts. As you can imagine, such events are not normally my thing. Yet it was about ten years ago, about this time of year, and the Mole batteries felt like they needed recharging. The same, to be fair, could be said of Mole Graphics. The sales director at the time said I was having a mid-life crisis - but only, I think, because he’d had a spectacular one two years before and wanted some company. What I really needed was a break, but we were too busy. When the invite landed on my desk, it made a nice change from the usual irrelevant offers, customer complaints and letters from suppliers who, by pure happenstance, were regretfully announcing they were all increasing their prices by the same amount. I thought I’d give it a go, at £150 it didn’t seem too steep.

The event itself was at an anonymous business hotel in London. I wasn’t expecting much but Buchanan was quietly brilliant. No high flown rhetoric, just observations that drew on experience. I remember other pieces of his advice too - never sell something you can’t understand and realise whatever you incentivise is probably what you’re gonna get. And then, when someone mentioned the global recession caused by the credit crunch, he smiled and made that remark about rising markets and geniuses.

I often think of that observation, especially at the moment, with the media full of apocalyptic economic predictions. I’m not saying that every good company survives. Some decent businesses are just unlucky. Yet Buchanan’s words of wisdom do, at least, suggest you should focus on the stuff you can control - and make that work as well as possible. You can take comfort in the fact that many of your loudest, brashest, dodgiest competitors will come to the painful realisation that they never were a genius - as long as you remember that you probably aren’t either.

S T A T E M E N T S	SIGN AND DIGITAL UK 2019	FESPA 2019	INKJET SUMMER SCHOOL	THE PRINT SHOW
	When? 2 - 4 April, 2019	When? 14 - 17 May, 2019	When? 10 - 14 June, 2019	When? 17 - 19 September, 2019
	Where? NEC, Birmingham	Where? Messe Munich	Where? Moller Centre, Cambridge	Where? NEC, Birmingham
	Cost? Free for trade visitors	Cost? TBA	Cost? Starting at 895 Euro per person per course.	Cost? TBA
	Who will be there? The line-up is not yet complete but expect 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.	Who will be there? Organised by IMI Europe, experts within their fields will deliver 1.5-day technical courses on fluid dynamics and acoustics, inkjet ink characterisation, inkjet colour management, jetting functional fluids, and inkjet drying and curing.	Who will be there? A mixture of suppliers from across the whole print spectrum
	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.	Should you go? Yes if you’re of a technical bent and want to know more about any of the topics above.	Should you go? Put it on your planner and decide nearer the time when the exhibitor list is closer to finalisation
	Rating 8/10	Rating 10/10	Rating 8/10	Rating 6/10

OVER TO YOU...

ALEX OLDFIELD, MD, PRINT ON
WWW.PRINTONUK.COM

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

Demand - which is still strong! Our client base is so varied that we see so much work and opportunities - it's about managing the workloads

Where do you see the greatest wide-format opportunities?

Branded wallpaper for business, as well as bespoke POS

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

Nothing. We are used to the crazy nature of print-on-demand and we love it!

Your favourite bit of kit is..?

The Dyss X7 Cutter - you can create almost any product with this - alongside our Mimaki JFX 200 flatbed.

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

Work hard, delegate and treat people like you wish to be treated!

What are you most proud of achieving?

A growing company, with a great team - doing business the right way.

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

Get more from innovative machines offering new applications and solutions - the industry can't stand still!



VITAL STATISTICS

A NEW SURVEY FROM DIGITAL MARKETING AGENCY MARKETINGSIGNALS.COM HAS REVEALED THAT 42% OF UK BUSINESSES DON'T HANDLE MARKETING IN-HOUSE.

1,021 UK WORKERS TOOK PART IN THE POLL, WHICH SHOWED THAT WHEN IT COMES TO OUTSOURCING THIS TASK APPEARS TO MOSTLY BE HAPPENING WITHIN THE SUBCATEGORY OF DIGITAL MARKETING.

63%

outsource digital marketing, 44% email marketing, 36% PR and 29% direct marketing

37%

said they can't find someone qualified to take on the role

35%

said they don't have the resource to handle marketing internally

32%

prefer to outsource this to benefit from the external expertise

22%

said outsourcing marketing activity brings cost savings in the longer term



Britain's got talent...

...BUT HOW DO YOU GET IT INTO YOUR BUSINESS? PARTNERING WITH A LOCAL UNI IS ONE WAY OF DOING IT. JUST TAKE A LOOK AT THE TEESSIDE ADVANCED PRACTICE INTERNSHIP PROGRAMME.

The difference a university education can make to an individual's life chances is widely recognised, but what about the impact on business of going to university?

The 2013 government-commissioned review - carried out by Sir Andrew Witty, the former chief executive of GlaxoSmithKline - recommended that universities should act as drivers of growth and establish a single point of contact for business enquiries. Having taken this on board Teesside University - through its department of academic enterprise - has done just that. A single phone number and email address puts enquiring companies in touch with a business development manager who can work with them to understand their needs and work on a suitable programme of support.

"We want to make the whole process as seamless as possible for businesses," said Laura Woods, director of academic enterprise. "We're a large organisation and companies aren't always aware of the scope we can offer, so having ready access to someone they can talk to and who can put together the right package and manage the process is crucial. It's an approach we find our partners like, and it has helped us to achieve Customer First accreditation five times in succession."

A key part of the academic enterprise department is the student futures team, which acts as the link between the business community and the student body. Every full-time undergraduate at Teesside University is guaranteed a work-related experience, and as well as helping to ensure that academic and extra-curricular programmes include those all-important employability skills and opportunities, the student futures team works closely with undergraduates to provide them with the right careers support and work experience to make sure they add value from day one in the workplace.

For postgraduate students, the university's new 'Advanced Practice Masters' programmes provide a range of work-related options, including internships and other work-based projects that give businesses the opportunity to take on a Masters-level student for three months - or to benefit from the work of a postgraduate team on the delivery of a specific project with academic supervision.

The industry-based project is a module contained within a number of two-year Masters programmes that have been specifically developed to align with international postgraduate qualifications.

WE CAN WORK
FLEXIBLY WITH
COMPANIES
TO MEET THEIR
NEEDS

Teesside University is currently offering Advanced Practice Master's in 14 degrees ranging from MAs in Design and Visual Communication through to an MSc Energy and Environmental Management, and has plans to grow this offer even further.

Internships normally start in September and January, and because they form part of the degree, there is no need for the employer to pay the intern.

"The Advanced Practice Internship is a fantastic opportunity for a business to bring in a talented postgraduate student who can work on a project or tackle a problem or a specific operational need. It's particularly useful for smaller businesses that might not have the time or resource to dedicate to a single project," says Norman Day, head of student futures at the university. "Because the student works alongside an academic supervisor and is not left to their own devices, it's almost like a mini-consultancy."

"We can work flexibly with companies to meet their needs. So, for example, if the company doesn't have space or facilities for the intern to use they can be based here and access the university's facilities."

"It's also of enormous benefit to the student as they are getting the chance to work on a live project and getting meaningful graduate-level experience. Many of our interns have gone on to be offered permanent positions at the companies they've worked for."

While the Advanced Practice Internships are a relatively new addition to the university's business engagement portfolio, there is considerable experience of working alongside industry on similar projects. For instance, recent collaborations have included work with an ethical sportswear company to develop innovations in dye-sublimation printing to produce prints on garments made from material produced by recycled bottles. The university has also helped recruit graduates for roles in leading brand and corporate design agencies such as Browns Design and Sapient Razorfish.

Dr Ruben Pinedo-Cuenca, business innovation manager in the university's school of science, engineering and design, adds: "We pride ourselves on our ability to be responsive to the needs of industry and deliver the solutions that help businesses to succeed."

Got to be a golden buzzer moment! For more info on the education-into-business programmes go to www.tees.ac.uk/business



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, supaferra® 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



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

Weblook | Finishing



Vivid is a UK based designer and manufacturer of laminating, foiling and finishing systems, specialising in a range of unique and award-winning products. Systems range from desktop pouch laminators to wide-format systems designed for a print shop and sign maker environments. www.vivid-online.com



AXYZ is a leading supplier of CNC Routing and knife cutting machines for all print finishing applications. Options such as the AXYZ 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



Drytac has been a leading international manufacturer of adhesive-coated products, digital print media and protection films for the graphics and industrial markets for over 40 years. www.drytac.com



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

Weblook | Sign & Display Systems



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 and speak to one of our Sales Team today. www.plexdisplay.com



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



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



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

QUALITY PRINT SERVICES

Main UK Distributor for **NAZDAR**

Leading supplier of Nazdar UV, Solvent, Aqueous and Textile inks.
Specialists in front line wide-format technical support
Suppliers of liquid laminating fluids
Authorised resellers for Longier UV platforms, Roland and suppliers of a range of finishing equipment.
Second user printer sales.

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

Weblook / Hardware



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



spandex

Leading Brands for Graphic Solutions

Spandex supplies materials and equipment to the graphics industry. Our portfolio includes Avery Dennison, 3M, ImagePerfect, Arlon, Orafol, HP, Epson, Roland and more. Exclusive UK distributors of **swissQprint UV flatbed printers**.
online store – training – next day delivery

www.spandex.co.uk



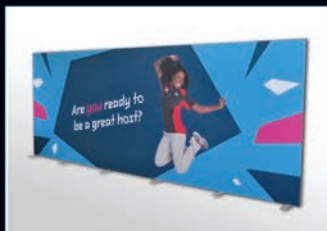
COLOURGEN

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



"The soft-signage specialists"

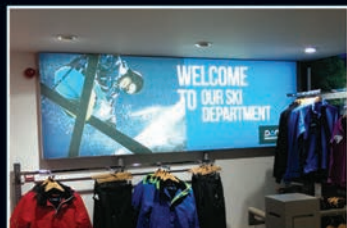


SPIRIT|TEX™ FABRIC SYSTEM

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

SPIRIT|FLEX™ TENSION SYSTEM

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



TECNAUK

THE HOME OF T3

The world's most versatile
modular display system

- 📦 Exhibition stands
- 📦 Events displays
- 📦 Point of sale displays
- 📦 Retail displays
- 📦 Conference sets



Send us a scribble
and receive a
QUOTE in **24 HOURS**

We make it happen.

01932 570 770 | sales@tecnauk.com | www.tecnauk.com

WE ARE NOW RECRUITING

easymount.®

Award-Winning
Wide Format
Lamination and Mounting
Systems



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

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

"The fact that the laminating rollers can automatically detect the amount of pressure required is amazing"

Mark Brooks, Digital Deadline



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



Scan to watch
Easymount Video

vivid.

vivid-online.com

sales@vivid-online.com