



Year 18 • issue 4

SPE visits doming manufacturer in Montpellier

Agfa introduces InterioJet for interior decoration

Roland DG announces new ZT-1900 textile printer

HEXIS introduce Next generation digital printing films

Canon expands the Arizona range with Arizona 2300 series

How Coloro in Finland keeps pace with business developments

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‘De Nederlandsche Bank’: “The renovation starts”

By Ton Rombout

Visitors to Amsterdam will no doubt notice the Dutch National Bank at Frederiksplein - to be precise in the neighbourhood of the Heineken Experience Centre. I have been living between these two buildings, at Stadhouderskade, for six years now. In the Netherlands we refer to my place as: “between the money and the beer”. In this part of the city we frequently used to joke amongst ourselves, and our friends and neighbours, that we came here to rob the bank via an underground passage running from our house to the gold, which for long time was stored deep in the deep cellars of the bank.

For me, the area is even more memorable. I was born here many years ago in Utrechtsestraat, just the other side of the bank direction city centre. I even remember parts of the ‘Paleis voor Volksvlijt’, which was built in 1856 at the same place. A beautiful building - similar to Crystal Palace in London or Le Grand Palais in Paris - which unfortunately burned down a long time ago (1928). However, a garden and some remnants of the buildings were still there when I was young.

In 1960 it was all demolished to make space for the new Dutch National Bank - in my view a rather ugly and soulless building, made up of a rectangular very high and a round also high section overlooking the city centre and proudly guarding the money stashed in the cellars.

Sixty years on (following many discussions typical of the ‘Amsterdammers’) they have now started to demolish the round section, which will completely disappear, and the building will be opened to the public following extensive renovation. However, first and foremost the gold was removed from the cellars and taken to another location outside Amsterdam. We now joke that we will have to stop digging to find the underground cellars of the bank and make plans to move!



The renovation starts on one side.



DNB-how it's going to be.

The good thing, however, is that the existing building will have an open structure and beautiful gardens will provide a passage underneath the building to the other side. That's a great improvement ...But the view is not only blocked by the round tower, but also blocked by the rectangular skyscraper, but hey, who cares?!

For several months now two white canvas banners have been on display on both sides of the facade of the imposing ‘Nederlandsche Bank’ building in Amsterdam. Where you would have expected a sign-maker to have produced a beautiful facade canvas with an attractive representation and appropriate text, there's a limp, crooked white bed sheet hanging off both sides of the building announcing in black letters: 'The renovation starts! '

It appears that this renovation is going to take a while, because a large part of the building will have to be demolished and the entire site redesigned, by which time we will probably know that: The renovation has started!

It's an amazing printed bed sheet hanging out, obviously not produced by a sign-maker or wide format printer. So, herewith a message to all the sign-makers and wide format printers in Europe: why not taking the chance to contact the marketing division of the Dutch National Bank with a nice proposal? Because now we have for years to look to that filthy bed sheet that I even can see from my window! •

Ton Rombout
Editor-in-Chief
SignPro Europe



The renovation starts on the other side.



Ton Rombout



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Canon

GE Current helps Retailers shine with Select TX Cuttable Light Bar

GE Current, a Daintree company, recently unveiled the latest addition to its 24-volt retail and signage lighting portfolio; a Cuttable Light Bar (CLB) that offers retail designers and sign makers greater creative freedom to enhance the customer's in-store experience with light. Complementing the company's popular Rigid Light Bar (RLB), the 1162mm Select TX Cuttable Light Bar features 14 Samsung LED chips and can be cut every 83mm, allowing designers to create illuminated signage and displays that fit their vision, rather than being restricted by the dimensions of the available lighting. Thanks to Current's Rigid Light Bars and new Select TX Cuttable Rigid Light Bars, retailers can be more creative when designing new customer experiences, using light to direct the customer journey through a store, highlight key products or deliver in-store marketing campaigns in a way that drives loyalty and long-term revenue.

More info: www.gecurrent.com



drupa 2021 to be cancelled and goes online as 'virtual.drupa'

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More info: www.gecurrent.com



Mimaki Europe appoints new Managing Director

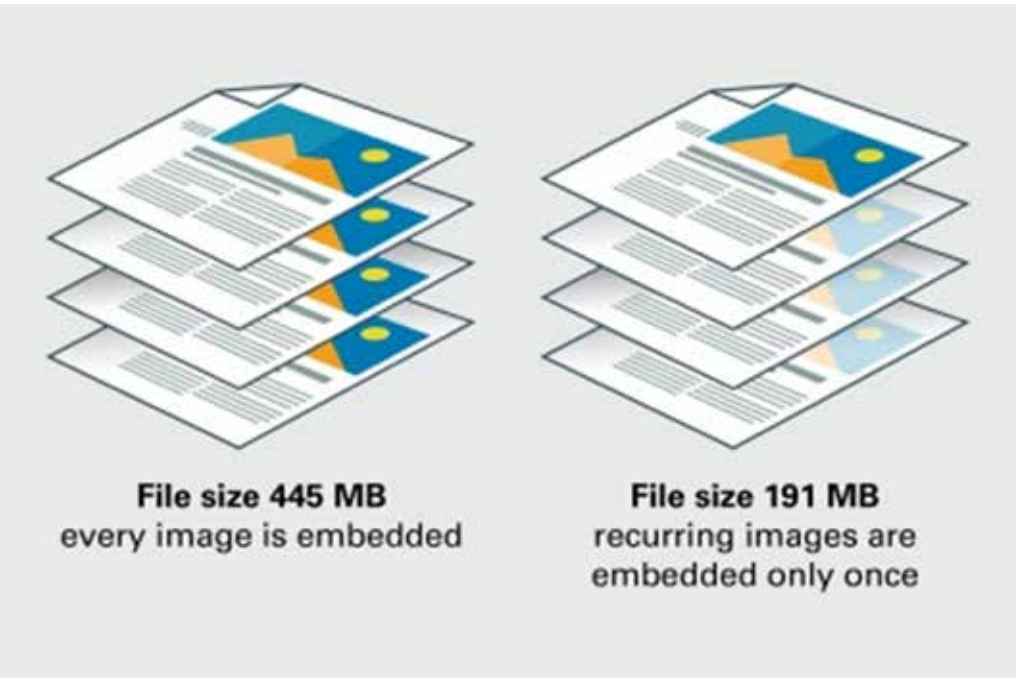
Mimaki Europe recently announced the appointment of Takahiro Hiraki as Managing Director. In 2019, Hiraki joined the board of directors and was assigned management responsibility for Mimaki Europe. The appointment to Managing Director of the region this year reflects his commitment to the organisation and enthusiasm for this diverse, innovative, and successful part of the Mimaki business.

More info: www.mimakieurope.com

Onevision Expands Prepress Suite With Powerful Features

With the generation 20.2 onevision has expanded its prepress suite with powerful features for the automated generation of error-free, high-quality print data, enabling print service providers to increase their job profitability. To reduce file sizes significantly through image referencing, to have automated creation of hemstitches, and to use file properties for dynamic workflow routing and Variable Data Printing

More info: www.onevision.com/webinars



Canon introduces Wallpaper Factory

After the introduction of the Canon Colorado 1640, after some time there were questions from the market to enable bulk imports. With the arrival of Canon Colorado 1650 that question was asked more often. Canon, together with supplier of input and output equipment Fotoba, has built a complete solution for printing larger volumes of wallpaper, among other things: "UVgel Wallpaper Factory". One of the drivers is the growth in digitally printed wallpaper. In 2020, approximately 120/130 million m² of digitally printed wallpaper will be delivered. In 2023, according to the same forecast, this will be 200 million m². The digital printing of wallpaper can be done with different techniques. Canon sees great opportunities for the Colorado 1650 equipped with UVgel ink: Discussions with traditional wallpaper printers show that our UVgel ink on the Colorado 1650 delivers exactly the matte appearance that this market demands. For a photo wall, where satin gloss is desired, gloss can be added on the same printer. In addition, the print is stable, which is a requirement. The length of panels should not vary and the colours should match perfectly when you print a continuous pattern in bands, or replace a band later. The UVgel ink is suitable for a wide range of substrates, where the scratch resistance is above average. The prints are odourless and roll out of the printer dry, allowing immediate post-processing. It is worth noting that Canon has its own range of digitally printable wallpaper substrates: paper and non-woven; vinyl and PVC free; self-adhesive and pre-glued - with a wide choice of surface textures.

More info: www.canon.com



Roland DG announces ZT-1900 textile printer and Colour Matching Tool

Roland DG EMEA recently announced the new ZT-1900, its largest, most productive textile printer to date. The 1.9m wide ZT-1900 high production dye sublimation printer offers fast ROI due to impressively low running costs and efficient ink performance. It delivers superb quality print on applications including fashion, sportswear, personalised interior decoration and soft signage. The new ZT-1900 enables reduced delivery times, and high quality work to the most demanding customers with fast printing speeds – 220m2/hr in draft mode and 150m2/hr in production mode, as well as a mirrored CMYK configuration for increased productivity. An integrated infrared dryer promotes rapid drying, and the 5 kg ink container capacity enables fast finishing. High levels of automation also accommodate 24-hour production. For extra flexibility, the ZT-1900 also handles lightweight paper (>18gr/m2) and large paper rolls of up to 450kg to reduce paper cost and increase printing time without stops. Later this year Roland DG also announced its innovative VW-S1 densitometer, a new tool to make colour matching on a single Roland printer and between Roland printers easier and more affordable. It's a user friendly USB device that works with the Printer Colour Matching function of Roland's powerful VersaWorks 6.8 RIP. This ensures colour output consistency in one printer over time or between compatible printers, i.e. two or more same model Roland devices with the same ink type, configuration and print settings. Using the VW-S1, users can produce volume work from one client with multiple printers, print a large combined graphic with two printers, or produce the same quality output from one printer over a long period of time all with consistent colour.

More info: www.rolanddg.eu



Esco Launches Essential Toolkit for Retailers in response to latest consumer trends

Esco has also announced it is responding to the latest retailing trends by launching the 'Essential Toolkit for Retailers: from Consumer Insights to Product Launches', a free online ebook resource that outlines how retailers can improve packaging and marketing asset management to target consumers through an integrated omnichannel marketing strategy. Esco has recognized the trend for buying early in-store to avoid disappointment and acknowledges that 'e-sales will explode' this holiday season, putting retailers' online strategies to the test, according to Forbes. "What we're taking from these trends is that retailers, and the brands that supply them, need to act with supreme agility to cater to evolving consumerism. Adopting effective technology will not only plug the gaps now, it will also future proof the packaging, label and marketing collateral creation process against this level of disruption for future retail generations," Matthew Haws, Global Marketing Director at Esco | Brand Solutions, commented. "A centralized location for team projects, approvals, artwork and collateral, gives the whole team greater visibility, improving accuracy to keep costs down and reducing the risk of missed deadlines," Haws continued. "We understand that cost is of the utmost importance to brands and retailers working to tight margins." Download the Essential Toolkit for Retailers: from Consumer Insights to Product Launches on the ESKO website

www.esko.com



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Vanguard Durst Digital Printing Systems

Durst acquires majority stake in US printer manufacturer

By Ton Rombout

Tim Saur, President of Durst North America.

Durst is strengthening its position in the US Graphics Industry with the acquisition of a majority stake in Vanguard Digital Printing Systems, headquartered in Lawrenceville, Georgia/USA.

Vanguard Digital is a leading manufacturer of printing systems for the signage, decoration, corporate, industrial and packaging sectors. With the acquisition, Durst adds new printer classes to its large format portfolio, while Vanguard now has a global distribution and service network and technical resources to continue developing robust solutions.

Perfect match

"Vanguard Digital Printing Systems is a rapidly growing and very successful company in a customer segment in which we are currently not active," said Tim Saur, President of Durst North America. "Through the combination of high-quality products, a strong management team and absolute customer orientation, both companies are a perfect match."

As part of the agreement, the new company will operate as Vanguard Durst Digital Printing Systems with effect from October 1, 2020. David Cich remains CEO while Jim Peterson continues to serve as Vice President of Sales.

Rapid growth in North American market

"Vanguard's printing systems have rightly achieved rapid growth and high customer acceptance in the North American market," said Christoph Gamper, CEO and co-owner of the Durst Group. "Despite the global pandemic,

Christoph Gamper, CEO and co-owner of the Durst Group.

we are positioning ourselves for the long term and are determined to invest in the large-format graphics market. In addition, with our technical expertise, Vanguard will continue to ensure that its products and services are industry-leading and a wider customer base will understand what it is like to be part of the Durst family." •

More info: www.durst-group.com

David Cich remains CEO of Vanguard Durst Digital Printing Systems.

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A Durst Group Company

The new logo of the combination.

Exhibitor community lines up for Fespa Global Print Expo 2021

RAI Amsterdam is ‘Bringing Colour Back’

By Ton Rombout



FESPA WeEmbodyPrint.

Both the FESPA Global Print Expo and European Sign Expo 2021 are attracting a growing line-up of exhibitors, all keen to engage with customers and prospects face-to-face again after a year reliant on digital platforms to communicate and share product news.

The floor plan for the co-located events is steadily expanding, with 200+ exhibitors already committed to participating in the spring of next year and many more in active discussions. The growing exhibitor list includes many prominent names in screen, digital wide format and textile print, representing the entire production workflow from output technologies and workflow tools to media and inks. People can't wait

The March 2021 event will comprise the FESPA Global Print Expo for screen, digital wide-format and textile printing, alongside the European Sign Expo for non-printed signage. Visitors will also be able to enjoy popular features such as Printeriors and World Wrap Masters, to gain inspiration from the latest materials and applications in interior décor and vehicle wrapping.

CEO Neil Felton commented as follows: “By the time we open the doors to FESPA next spring, many businesses will have been in a state of suspended animation for more than 12 months, disconnected from real-world connections and experiences and yet our human instinct tells us to meet, network, discuss and discover. Talking to print businesses, it is clear that decision-makers are impatient to venture out, come up close to new products and unearth fresh ideas. They want to be re-energised and turn their focus on the future.”

He continued: “Our exhibitors also want the proven platform of FESPA to showcase a year's worth of innovations and re-engage effectively with its customers and prospects in ways that simply can't be replicated online.”

Springboard to recovery

Neil Felton explained: “Since we entered into dialogue with our exhibitors about the Spring 2021 events, we've heard one consistent message: they can't wait to be at a live FESPA event again, interacting in person with people that are keen to learn, be inspired and make considered investments to drive their businesses forward out of the current crisis. They see the

Bringing Colour Back

FESPA has launched the promotional campaign for its March 2021 event, scheduled to take place at the RAI exhibition centre in Amsterdam (the Netherlands), with a finely tuned message of cautious optimism - ‘Bringing Colour Back’.

FESPA is setting out to deliver a safe, focused event that allows the speciality printing community to reconnect face-to-face after a year of unprecedented disruption, and to provide a springboard for the sector's sustained recovery.

The event website is now live at www.fespaglobalprintexpo.com, offering initial information for both exhibitors and visitors. The site includes venue details and floor plans, as well as continually updated guidance concerning the comprehensive health and safety measures in response to COVID-19. Visitors can also now register their interest and access information about entrance fees and promotional codes for discounted entry.

For exhibitors, the site features a new online ‘showroom’ where they can publish product information and technical content to support their participation, and manage enquiries from prospective buyers.

event as a vital springboard for the sector's sustained recovery.”

He continued: “From the visitors' perspective, senior decision-makers in speciality print and signage businesses are telling us that they want the opportunity to see the latest products and solutions close up, compare and contrast what's on offer from different vendors under one roof and be inspired again leaving their computer screens behind and interacting with product experts and industry peers in the real world. Virtual alternatives just don't meet their needs.”



FESPA-RAI-Amsterdam.

Back to face to face again

Neil Felton concluded: “We're delighted to see the positive vibes from both exhibitors and visitors who are keen to be back at a FESPA event, affirming the role we play in connecting this global speciality printing and sign-making community. In our capacity as event organiser, we're working hard to create a COVID-secure environment in which all stakeholders can do business again, drawing on the expertise and best practices of our team, the RAI Amsterdam venue, our specialist independent contractors and the wider events industry.”

Confidence in the event

Folker Stachetzki, Marketing Manager at Brother, a Gold Sponsor for the FESPA Global Print Expo 2021, talked about the company's confidence in the event: “FESPA is the most important trade fair for us to present our new products live to a wide audience. The cancellation of the fair in 2020, as well as all other restrictions imposed by the pandemic, were tough for us.”

Safe harbour

Amsterdam was chosen to host FESPA 2021 because it provides easy access to the event for visitors from across Europe, thanks to excellent road, rail and air connections.

Vital springboard for the sector's sustained recovery

FESPA shareholders are the industry. FESPA has invested millions of euros in the global printing community over the past seven years, supporting the growth of the market.



Printeriors.

The show in March has now (mid-November) crossed the threshold of 200 exhibitors, halfway to its 400-plus target.

They see the event as “a vital springboard to the sector's sustained recovery”. Feedback from potential visitors highlighted that “virtual alternatives just don't meet their needs”.

He added: “What you can do online is great and interacting face-to-face is great, but you can't achieve the same things both ways. Visitors will not spend eight hours on a website looking at and comparing pieces of kit.”

Fespa has published the show's live exhibitor list on the event website, with the floorplan due to follow shortly.

Printer and embroidery equipment manufacturer Brother is a gold sponsor of next year's show.

Marketing manager Folker Stachetzki commented: “We are looking forward to FESPA 2021, to the opportunity to meet interested visitors, exchange experiences with other exhibitors and showcase our new direct-to-garment printer and other innovations.”

Testing and vaccines

Although Felton welcomed recent news of the

potential availability of coronavirus vaccines, in terms of their effect on confidence he felt they were unlikely to have much practical impact and added that rapid testing was perhaps more relevant.

However, he emphasised that Fespa and its partners remained “far from complacent” and would press on regardless with plans to ensure the event was Covid secure.

“We are working with the RAI, the Amsterdam municipal authorities and independent contractors to ensure that we put on an event that is as safe as possible. We will be implementing a wide range of measures irrespective of whether or not vaccines and/or rapid testing are available.”

The March 2021 event will be the first live FESPA event to take place after all 2020 events were moved to 2021 due to the dynamic development of the COVID-19 pandemic. FESPA Mexico, Brazil, Africa and Eurasia have all moved to new dates in 2021.

For further information on the FESPA Global Print Expo 2021 and to register your interest, visit: www.fespaglobalprintexpo.com.



Overtom, Amsterdam: textile curtain designed by Studio Hudson for AHAM BV.

MultiPress seamlessly connects production and administration

How Coloro keeps pace with business developments

By Ton Rombout

“MultiPress MIS Software helps us control our business and significantly increase our revenue.”

I recently spoke to Sampsa Lilja, Business Development Director at the Finnish company Coloro, and discussed how they use MultiPress. We discussed the way in which the MultiPress MIS/ERP works and is implemented at Coloro.

Coloro, a major print provider based in Finland (Helsinki and Tampere) and employing approximately 50 people, is mainly active in large format work. Sampsa Lilja: “Most of the work involves sign and wide format printing, but we also handle digital printing in smaller formats such as A4 and A3, and we have one screen printing machine. But you could say that wide format printing is our core business.”

Different equipment

Coloro, works for customers in different sectors like pharma, retail, automotive, offering a wide range of products and using Arizona flatbed 6000 printers, roll-to-roll printers such as Canon Colorado, Mimaki and Epson, a textile d.Gen printer and a 1.6 x 2.1 m, 28 m long 4 colour screen printing machine. Impressive indeed, but Sampsa Lilja, who joined the company one year after it was founded as Director of Business Development, had to deal with the fact that Coloro didn't employ any kind of MIS system.



Coloro showroom.

Coloro

Coloro is a relatively new company, established only two years ago in 2017. Sampsa Lilja explained: “By the end of 2018, one year after we started, our total revenue was approximately 5 million euro. By the end of the second year – 2019 - we managed to achieve 7 million euro. During the third year, which actually ended this October, we again generated a revenue of 7 million euro, and that is taking into account the fact that we took on a lot of alternative jobs instead of our regular work during the Covid 19 crisis. This year, we had to give the business a complete makeover in our three market segments: exhibitions, events and printing for retail (POS material), as most of the exhibition and events work was cancelled. We immediately started to develop different kinds of protective clothing for hospitals, face masks and face shields – not too complicated for a printing company working with cutting tables and a textile printer. However, if it weren't for the Covid crisis, we would have done much better and our revenue would have exceeded 7 million euro, because the company was doing extremely well.”

Lack of streamlining

He commented: “When I started at Coloro the amount of e-mail traffic throughout the company was huge. The organisation was more or less managed by e-mail. We used standard mail and office applications to run our overall operations: CRM, calculation & estimation, planning, production, stock, logistics and installation. We got an e-mail from a customer, which was then printed, forwarded to production and everyone tried to make the best of it. When the next e-mail arrives from a customer, we often had to ask ourselves: ‘Oh dear, what did we do for them last time?’”

The future is Dataline's MultiPress

In March 2019 Sampsa Lilja was introduced to Dataline. “It was their Channel partner, NI Solutions, based in Sweden but also operating in Finland, who provided me with the contact, i.e. Markku Rajala introduced us to Dataline and we soon started our MIS discussions.”

MultiPress first steps

Sampsa Lilja: “I initiated the evaluation of Coloro in January 2019. I worked for HP, Indigo and before that Grano, the largest Print provider in Finland where I was Production Manager for 20 years. With my background I am very familiar with multiple, different MIS systems for the printing industry. I previously ran 3 MIS projects myself. In my view the most

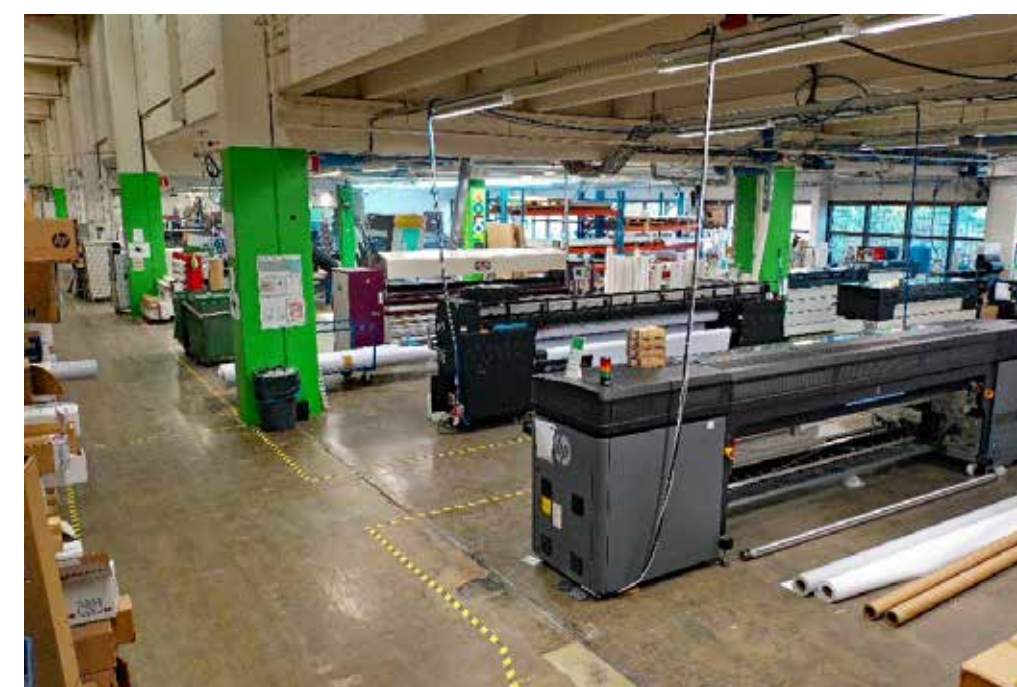
important aspect was that MultiPress would enable us to achieve what I wanted more than anything: automation, in both sales and production, across the entire workflow. The first thing you have to do is to automate your customer service and then you can start to introduce automation in production, eventually followed by automation of the invoicing system, etc. MultiPress showed me that it can go even further.”

MultiPress is real

He continued: “Analysing your work is not an easy job, it takes time. It involves training your sales team, your administrators and your prepress and print production staff. I put my faith in Dataline MultiPress from the outset. They handled it in an extremely professional manner, arranged several demonstrations and answered a thousand questions. In the end the demos convinced us. Of course, demonstrations are meant to make it look easy, but we felt that the Dataline crew knew exactly what they were talking about. They convinced us that their option far exceeded any of the other possibilities we had seen before. Most other software is not dedicated to graphic arts work and even if it is, it tends not to focus on large format printing, which is quite different because you need specific features.”

Let the numbers speak for themselves

Dataline : “Did you also try the ROI calculator we provide on our website to find out how you can increase your profit by using MultiPress?” Sampsa Lilja: “Yes I referred to it quite often. I used the ROI calculator combined with my own Excel sheet to attempt some kind of modelling for our own situation. It was most convincing,



Wideformat printroom.



MultiPress operator.

a calculation, then generate a job ticket and eventually produce the invoice. Meanwhile you also have to train your workforce.”

More automation

He summarized: “One year on we are introducing more and more automation, with MultiPress and Enfocus Switch (integrated into the MultiPress environment). We are also looking at new features, but this has to be approached and implemented in stages.”

What are the new features?

1 “We plan to use the Installation App, which allows to follow up installation on premise of large format jobs. Being able to use your

mobile phone for installation follow up is an impressive feature. We decided to wait until we had gained appropriate knowledge and experience to handle it. Interesting tool? Yes, absolutely!”

2 Control Cockpit, to check prepress files already in the administration phase. “Yes, we are using it. We introduced it 4 months ago. It is based on an extremely powerful PDF tool. How to truly automate your customer service. Anyone can take a file, check it, repair it and impose it. It is an excellent tool.”

3 Campaign converter: Sampsa Lilja: “Yes, I am familiar with it. My feedback from our customers is: we have not just one product, but multiple orders in one job. In that sense Campaign converter is in fact a basic tool, not just nice to have, but necessary.”

4 100% control? Sampsa Lilja: “Automation starts with customer service, but you have to get your customers involved in the system. It doesn't quite fully meet our needs at the moment, we are implementing different store fronts. We need even more features, connected with MultiPress through an API.”

Sampsa Lilja is convinced that the latter will become extremely important going forward in the graphic arts industry. “The system has to be similar to that used by Amazon for instance: one click ordering. However, I am convinced that this is currently impossible to achieve in our graphic arts industry. Interesting is that Dataline can do it. We handle over 1,000

Read more -->>

Workflow

SignPro Europe December 2020

13



however, like the system. They recognise the results in terms of making their work much easier.”

What kind of savings can be made?

Some figures state that we save 750 euro/month per person. It is difficult to measure though. However, without the system we would encounter many problems. We cannot do without it nowadays.” •

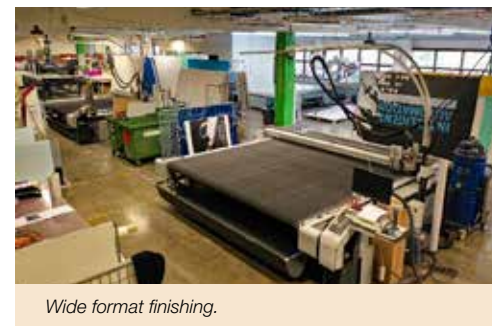
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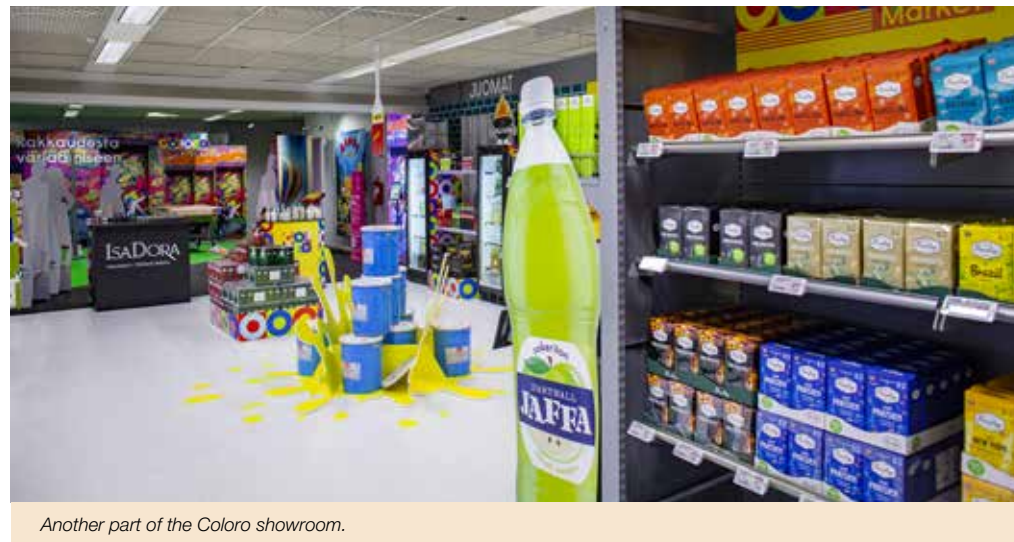
www.coloro.fi



Wide format finishing.

orders per month, which involves a huge amount of data. All this data is included in the PDF and is only one click away. Our MIS will then also be a platform for our business, integrating different kinds of selling channels, similar to web shops, integrating directly with customers and a b-to-b channel.”

5 What about the Dashboard application?
Sampsa Lilja: “Dashboard is something that we really need. We are currently using another tool, which is not integrated into the system. It is better to have it in the Multi-Press system so that you can generate different reports and dashboards. In today’s business environment you really need to be able to visualize data.”



Another part of the Coloro showroom.

He continued: “People in the company who would like to work with this kind of option would have a much clearer view of what’s going on, particularly in sales and production.”

Training is key

Sampsa Lilja: “We deal with a lot of employees. Even though we introduced extensive training, we still had to double it. Some are quick learners; others need to be told three or four times. It is complicated of course when you aim to automate your company’s entire organisation. That goes without saying.”
How difficult or easy is MultiPress in this case?
“It can be really easy if you are able to work with the wizards. There are so many ways to build up your orders. Most of our staff,



Wideformat cutting.

Workflow

SignPro Europe December 2020



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Hexis Italia: a transalpine success story

The view from the distributor

By Martin Kugler



The Hexis Italia exhibition team, last year.

The recipe for success for a distribution business in the visual communications industry is very much the same in Italy as in most other countries. Critical factors include unique product features, competitive pricing, consistent quality, product availability and personal customer relationships. Nevertheless, the relative importance of one or the other may differ considerably depending on local market practices and customer expectations. Italy, which is the second largest producer of industrial goods in the European Union, has been recording export surpluses in recent years. However, the often mentioned economic and social divide between the north and the south is still a topic for political debate in Italy and it is commonly acknowledged that cohesion and infrastructure still need to be improved. So, what are the success factors for a business distributing sign making and digital printing materials?

Sales and distribution

On the commercial side, Hexis Italia has area sales representatives who cover all Italian regions, as well as an internal sales service. The company is able to ship almost 90% of orders received before 16.30 hrs on the same day. The Hexis supply chain team operates very successfully and based on experience and past performance, it is extremely efficient at

predicting the right stock levels at the right time. Today almost 95% of orders received on a day to day basis are for stock available from the warehouse in Milan, i.e. ready for same day shipment.

The Italian distribution warehouse receives a full truck load and, if necessary, any special customer orders, from the Hexis factory in France every Monday. In the event of an emergency, Hexis Italia can also rely on a 24-hour express shipment service from any of the other Hexis Group warehouses in Europe. Hexis Italia is on course to further increase its market share as it supplies materials in many market segments and often delivers identical products to different disciplines as diverse as sign making, digital printing, decorating and automobile businesses. Market penetration differs from region to region and whilst in the past distribution mainly covered northern Italy, today it appears that the Hexis brand, and with it Hexis Italia, is becoming more and more popular throughout Italy.



The Hexis Italia premises.

Where it all began

Hexis Italia started in 2002 as a family owned local distributor of sign making and screen printing materials based near Bologna. Hexis S.A., the French manufacturer and soon to be parent company quickly realized the potential of the Italian market and its distributor there. Leandro Castelluccia, who became a partner and sales manager in 2007, was appointed CEO in 2008, just prior to the arrival of Hexis S.A. The conversion of Hexis Italia into a fully-fledged subsidiary of the Hexis Group was accomplished in 2009. In 2010 the business moved to a new site near Milan where the company headquarters are still based today and include a 1100 m² warehouse.

When the company moved to Milan, Hexis Italia also initiated the conversion of the existing Italian distributor catalogue, which mainly consisted of monomeric vinyl and banners, to a corporate Hexis product catalogue. The company also stopped selling all non-Hexis branded products that were distributed locally, which previously represented more than 60% of the turnover. Although the main line used to focus on low-cost products in the past, it appeared that for the right product mix, today's customers demanded increasingly advanced, high performance products and a technical solutions offer with nationwide coverage. Current bestsellers for Hexis Italia include cast vinyl films, media with reinforced adhesives and a number of technical products such as PPF. Today the Italian company's global turnover is 4 million euro per annum, and it recorded a growth ratio in excess of 10% per annum over the past 5 years, reaching close to 20% in 2019.



The Hexis Italia head office in Mombretto near Milan.



The Hexis Battle wrapping competition.

Trade shows and training

Hexis Italia also operates a fully equipped 150 m² training centre at its headquarters in Milan. Training courses are "Made in Italy", but the organization is international. Training staff attend the international meetings of the Hexis Application Division every year, where they are updated on the latest developments and skills, test future technologies and run industrial trials. In Italy, the principal trade exhibition is still Viscom. Hexis Italia usually has a stand, featuring its latest products, a car for live wrapping demos and a "boxing ring" for the now world famous Hexis Battle wrapping tournament. The organization of the show is shared with the Hexis Group and the top management is usually present to meet customers and staff.

Covid confinement

Right from the start of the Covid crisis Hexis Italia initiated an emergency plan to safeguard business continuity and organised two shifts,



Hexis wrap training.

one team working from home and the other team in the office and warehouse, with a monthly switch-over.

"No infections have been reported so far, but if this happens, we are ready to put one team in quarantine and allow the other team to continue," Leandro Castelluccia reported. He added: "Our salespeople keep in touch with customers from home by telephone, video calls or via the office based teams. Information is sent by e-mail or samples by courier. If a customer needs to be visited, we can do so as it is still allowed."

As a preventive measure, the company has introduced special hygiene measures in its offices and warehouse. Cleaning procedures have been intensified and all employees have private workspaces (an individual office or separate workspace in the warehouse). Leandro Castelluccia explained: "Our salespeople's cars are regularly sanitised. Gel and hydroalcoholic solutions made by Hexis, and face masks are provided."

"All Hexis Italia staff are covered by comprehensive insurance against Covid infection. If someone becomes infected all costs will be covered and they will be provided with food deliveries, a nurse and pet walker during the illness or quarantine!"

As for sales, especially at the end of the lockdown, there has been a huge demand for floor graphics and polyester laminations, together with any related printing products. Leandro Castelluccia pointed out: "Of course, PUREZONE has been the star of our catalogue for months. Developed to fight nosocomial infections, it was originally tested for antibacte-

rial activity, but today we are also certified for antiviral activity. This product is really what people need at this moment." He continued: "During the spring and summer we registered a very high demand for wrapping films and PPF, as a result of the "revenge shopping" most of us engaged in following a long period without freedom to move. Demand currently remains steady, but it appears that the mix of products is reverting to what it previously was."

Outlook for Hexis Italia

Leandro Castelluccia is optimistic: "Of course difficult times demand a change in attitude to many things, but they also provide a number of interesting opportunities that should be seized. Despite the fact that the economic environment for Italy may remain rather unstable, I am confident because Hexis has always been a highly innovative company and this will be the key to our future strategies." •

www.hexis-graphics.com/it

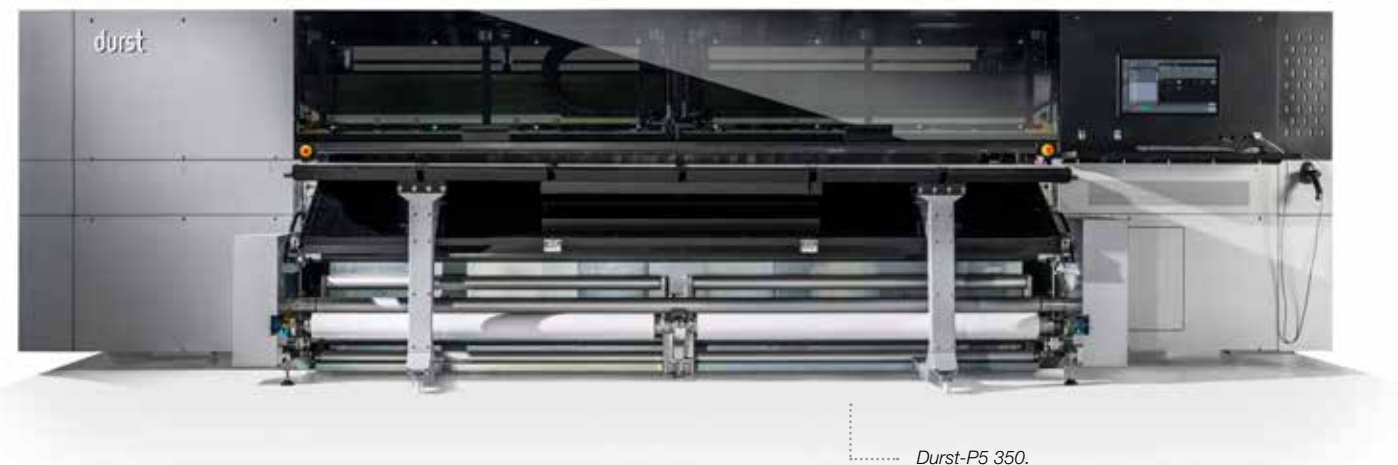


Leandro Castelluccia, Managing Director of Hexis Italia.

News from Durst about recent installations

Label printer and a UK first for the Durst P5 350

By Ton Rombout



Durst-P5 350.

Durst is a market leader and pioneer in the sale of print systems, in Europe and worldwide.

SignPro Europe recently received two reports concerning Durst: the first about the Insitu Group in the UK, the second concerning the 100th Tau RSC platform label printer.

The Insitu Group has trebled its capacity with a UK first for the Durst P5 350

It has become the UK and Ireland's first user of the Durst P5 350 all-in-one hybrid solution for flexible roll and board printing, the industry's 'best technology platform'. It is the centrepiece of a major investment that takes quality and productivity into a new era and opens up new markets.

Unattended overnight production, five-layer printing options and multi-roll track systems make it possible to simultaneously run multiple customer jobs at different speeds. They are among the main benefits of a P5 purchase from Durst, a manufacturer of advanced digital printing and production technologies.

The system was installed just before lockdown and Damian Loach, the Insitu Group's Managing Director, stated: "The P5 is amazing

and delivers the highest single output of any machine by far. It has trebled capacity. Previously we were losing out on jobs because operational deadlines are now incredibly demanding. You have to be reactive in the extreme, often with next-day delivery. The four-colour with white option P5, which also boasts extensive cutting and finishing capabilities, is the cornerstone of the Leicester based Insitu Group's print division, Intoprint Digital. The £10 million turnover Insitu Group, which started as a shop-fitting business 24 years ago, has expanded into many markets other than print. Clients include some of the world's major retail and cosmetics brands as



Durst P5 350 at Insitu.

well as other sectors. New market pushes include the construction and health sectors.

Durst announces 100th Tau RSC platform press installation

Durst will be celebrating a 100th installation milestone at a customer's premises with its market-proven and extraordinarily successful Tau RSC technology platform just two years after its successful market launch. Over the coming weeks, a leading label converter in Europe will have the honour of becoming the 100th customer of a Durst Tau 330 RSC UV inkjet single-pass label press. The machine will soon be delivering high quality label production with unmatched productivity and uptime levels.

It all started in 2017

The original release of the Tau 330 RSC at Labelexpo 2017 in Brussels (Belgium) attracted a huge amount of interest. Both visitors and competitors were surprised by what the Durst RSC technology promised in terms of print quality and productivity performance, with 1200x1200 dpi resolution and an 80 linear metres printing speed in full colour. Nine months later, following a successful

beta-test of this new and groundbreakingly printing technology, Durst started delivering the first Tau 330 RSC presses. Since then, increasing numbers of small, medium and large-sized label converter have opted for the new benchmark platform in UV inkjet, a Durst Tau 330 RSC, the more economical Tau 330 RSC E or the new Tau RSCi.

Durst has continued installations since the middle of this year with the first Tau RSCi 330 / 420 / 510 label presses that represent the latest press portfolio expansion of the Durst Tau RSC platform. •



Durst_Tau 330RSC-front.



Design by: www.carasaven.com

MuroSubli® WR

TTS, the specialists in transfer print media and large format printable textiles, is bringing an attractive new textile wallpaper onto the market: MuroSubli® WR.

This is the only textile wallcovering that can be printed using direct and transfer sublimation, as well as UV, at widths up to 320 cm.

MuroSubli® WR

- 160 and 320 cm width
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HEXIS introduce THE200EVO

Next generation digital printing films

By Ton Rombout



THE200EVO & V850B, a Printable Complex made in France

Caroline MATEU, Chair of the Board of Directors at HEXIS, is proud to report: "Our research laboratory and our industrial team have combined their respective strengths and skills to complete the design and manufacturing process of these two new products in the most successful way. [...] In the year 2020, despite the current health issues, HEXIS continue their race for technological innovation with the launch of the new self-healing X technology for our vehicle body protection films (BODYFENCEX) and the antimicrobial PURE ZONE® technology for surface protection." The film is composed of a 70-µm, calendered, polymeric PVC, which is coated with a grey, pressure sensitive acrylic adhesive. It is a micro-structured adhesive for faster application and air evacuation, developed for solvent, eco-solvent, latex and UV inkjet printing. It is intended to be applied to smooth, flat or slightly convex surfaces, with a glossy surface finish.

User manual

- Touch-dry after less than 10 minutes depending on the type of printer used.
- Recommended application temperature: +10°C (+50°F).
- Operating temperature range (outdoors): -40°C to +90°C (-40°F to +194°F).
- Dry application. Because of its TAKE HEAT EASY liner, the use of the so-called "dry"

"The Next Generation of Digital Printing Films, For People Just Like You."

Media

SignPro Europe December 2020

Easy repositioning and print quality, combined with optimal durability, make this printing film suitable for use in any circumstances and for any application, e.g. wrapping flat or slightly curved surfaces, 2D wraps (e.g. vehicle fleets, lorries, buses, food trucks), large-format signs and more.

HEXIS Group, the French manufacturer and distributor of visual communication media announced the launch of THE200EVO, a premium printable polymeric PVC film with TAKE HEAT EASY® technology.

TAKE HEAT EASY® technology

Designed to make installations easier and faster, TAKE HEAT EASY® technology is the result of a combination of a solvent based adhesive and a micro-structured liner developed by our R&D team. This innovation has been specifically designed to reduce the initial tack and immediate adhesion, making the installation of the vinyl more convenient with an optimal adhesive bonding process. In 2018 we combined this technology for the first time with a THE190EVO cast PVC film, and, in view of its success, it made sense to now use it on a high-end polymeric PVC film: THE200EVO.

THE200EVO high-end polymeric PVC film

Ideal for large-format surfaces - ease of repositioning, print quality and optimal durability are all assets that will allow our customers to express their creativity using unlimited possibilities. Installers will be able to use it on flat or slightly curved surfaces, for 2D wrapping projects (buses, lorries, fleet vehicles etc.) and large-format signage. Thibault VEUILLLET, Business Development Manager Automotive, commented as follows: "With its excellent sliding properties on the substrate, THE200EVO offers an ideal solution, particularly when an installer needs to quickly and accurately position two printed widths. It is amazingly easy to find the perfect alignment for a design."

V850b, a new polymeric laminate specially designed for THE200EVO

Always at the forefront of innovation, HEXIS have developed and are now launching the V850B laminate with a thickness of 50 µm. "Combined with the printable THE200EVO film, our customers will be able to produce and appreciate a particularly flexible complex," Laure BAUCHEREL, Export Sales Manager, confirmed. THE200EVO can be used with both the new V850B laminate and the V750, PC500 or VCR750.

application method is mandatory with THE200EVO film. This technology makes it easy to reposition the film on the substrate during application, not excluding the squeegeeing step to ensure optimal adhesion of the film to the substrate.

- Will adhere to glass, steel, aluminium, PVC, etc. except for grainy substrates or substrates coated with acrylic paint.
- If an already painted substrate is used, self-adhesive media must only be applied to undamaged original paintwork. If the paintwork is not original and/or damaged, application and removal are at the installer's judgement and risk.

Installation recommendations

- For all coatings, the optimal ink drying time is a minimum of 24 hours.
- The surface finish of your printing can be modified/improved/protected by a judicious choice of laminating films V850, V750 or PC500. For UV printing, protect with VCR750 laminate.

STORAGE:

- Shelf life (before application): this film has a shelf life of 1 year when stored unopened in its original packaging with a temperature between 15°C and 25°C (+59°F to +77°F) and a relative humidity between 30 % and 70 %. FTP:IMN.291A 09.20 Page: 3/3

DURABILITY: (Central European climate)

- Vertical outdoor exposure:
Unprinted: 8 years.
Printed and laminated: PC500 - 5 years; V850 - 4 years; V750 - 4 years; VCR750 - 3 years. Printed: 2 years.

For more information about the indicative durability of the films for any other exposure and geographical area, please refer to the "Conversion rules for indicative durability according to geographical area" chart available under Durability, on the "Professionals" pages of our website www.hexis-graphics.com.

Further details at: <https://www.hexis-graphics.com/en/the200evo/>



New Automotive Signs Pure Zone Industrial.



The-200EVO brand on a touring car.

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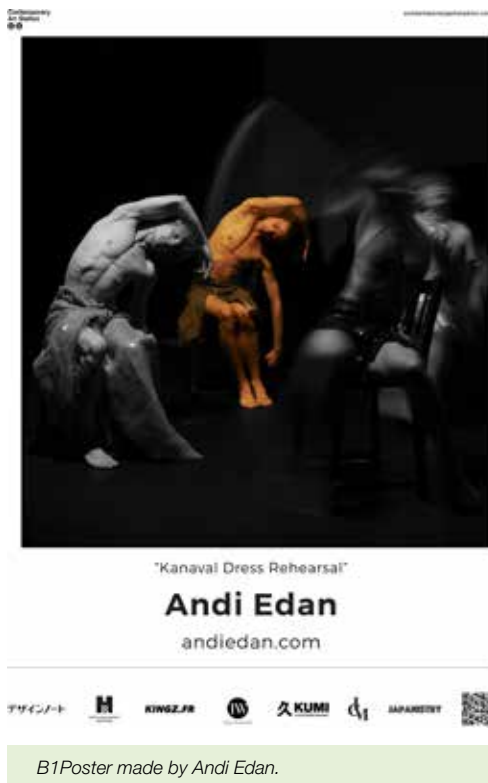
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- Never lose your jobs with Nesting Content View



www.caldera.com

Where to see art when museums and galleries are closed

By **Andi Edan**



Making a decision to visit an art show is normally driven by some form of advertising - either posters, reviews or even TV ads. Most art exhibitions are held at galleries or museums. Unless you happen to be an art aficionado, most would probably have to rely on reviews or simply the fame of the artist.

Thus, we tend to find people queuing to see exhibitions of known masters in dedicated spaces and generally having to rely on curator's notes to understand the importance and/or relevance of the art.

The trouble with museums and art galleries

When visiting art galleries and museums, most people become aware of a rather rarefied atmosphere. Private galleries are in the business of selling art and a well-dressed person is usually present, sitting at a desk in a corner, often behind a computer screen, glancing suspiciously at all visitors. This is because most people who buy art, don't do so

on a whim or during a chance visit. This makes for rather uncomfortable viewing as one goes quietly around the gallery, trying to look as if you are not about to either steal something or cause damage. Museums tend to put on shows of mostly not-for-sale art by well-known artists and often have to control the number of visitors. So, apart from the fact that one may have to buy a ticket and visit only at a particular time and day, exhibits are carefully guarded by museum staff to make sure that you don't touch or do anything disruptive.

Why train stations?

Major train and subway hubs in big cities have, by definition, many people passing through every day. People are often in a hurry but there are many who have to wait for other connections or to meet up with others. If it is raining, snowing or hot outside, people come into stations to keep warm/cool/dry. This is what one may call a 'captive audience', so it makes sense to have something for people to look at while they are waiting.

Pleasant experience

Modern train stations, such as Shibuya in Tokyo, have commissioned permanent art to make the station a pleasant experience. We are used to both printed and digital advertising along the walkways so why not Fine Art? Of

course, one wouldn't expect to see original art but why not printed posters? There are many high-end, large format digital printers that can reproduce art at high resolution and excellent quality at relatively low cost. Indeed, some printers actually specialise in art reproduction on many substrates including canvas, acrylic, metal and composite aluminium panels. And, of course, paper...

Contemporary Art Station

The idea of exhibiting art in major train stations has been taken up by Contemporary Art Station, based in London and Tokyo. It is a platform that facilitates both emerging and established artists to display their work in public spaces. This is described by the company as "big-scale audience artist promotion". The idea is to print and display B1 size posters from digital artwork supplied by each artist. Most of the promotion is via social media and is generated by the participating artists.

Advantages

There are many advantages for both artists and viewers. Firstly, there is nothing of the rarefied atmosphere of an art gallery or museum. One can stop to look at any image or pass by without feeling a need to comment or justify one's presence. There is no fee to see the work displayed. No one stares at you or asks you



More posters at the exhibition.



The famous place of shibuya crossing

questions that could be embarrassing. This leaves the passer by with a stress-free experience. If they like the work, there is a QR code to link directly to the artist and there is no intervention or commission from the organisers.

There are many artists in the world but only very few manage to get their work into major spaces and in front of a large audience. Indeed, a lot of original art remains in artist's studios and is never seen. Using public spaces is an ideal outlet and benefits both artists and collectors. A definite win-win.

Why Shibuya?

The Shibuya district in Tokyo is one of the most visited cultural and night-life hubs of the city. The Shibuya Metro station on the Ginza Line is Tokyo's oldest subway line and has recently undergone makeover in preparation for the Tokyo Olympics. The station is very close to the famous Shibuya Crossing (rumoured to be the busiest pedestrian crossing in the world). Shibuya is also the location of the statue of Hachikō, the famously loyal Akita dog, remembered for his remarkable loyalty to his owner Hidesaburō Ueno, for whom he continued to wait for 9 years after Ueno's death. Shibuya station has a Hachikō exit and the statue is a well known meeting point for friends.



Shibuya-lead.



The Hachiko-statue.



Graffiti on the walls and floors.



Graffiti on the walls and floors.

Graffiti and large format print

Art in train stations is not the only place where the public can view art freely. Banksi almost single-handedly managed to turn graffiti and street art into something collectable and valuable. I was recently asked by an American student, how to get to the 'famous Brick Lane graffiti' in London where there are now, I am told, organised tours. Much of street art and all of Banksi's pieces tend to take the form of some protest or other.

There is a key difference between street art and the 'Contemporary Art Station' projects. While Street Art is still fairly random and, by definition, unregulated, CA exhibitions are both organised and time limited in various carefully chosen train and subway hubs round the world. Apart from Shibuya, similar exhibitions have been arranged in Hong Kong and Barcelona.

Something positive

In these strange times of COVID-19 where almost all cultural venues have been closed, it is good to see that there are still places where high quality, large format printing can provide the general public with the option to see original art in a relaxed setting. •

Esko also launches the Software 20.1 Platform and Print Control Wizard 20.1

Esko brings innovation at Contact Originators

By Ton Rombout



Webcenter hero.

Esko recently unveiled a host of new and award-winning innovations for its integrated Esko Software 20.1 platform, together with new hardware solutions, developed to deliver even more functionality as well as outstanding value to packaging, label and wide format customers.

The launch also included the Esko Print Control Wizard 20.1 for corrugated flexo print quality, an essential toolkit for retailers.

Esko Software 20.1 release

Jan de Roeck, Esko Director of Marketing, Industry Relations & Strategy, recently highlighted the latest functions and features included in the Esko Software 20.1 release and the company's most recent hardware developments.

Updates and new features in Esko Software 20.1 include:

- WebCenter 20.0 – the latest feature packed version of the web-based packaging management solution, now incorporates an improved user experience and WebCenter Tasks Plugin. Digital transformation can only be successful if the solution is fully adapted to the user's

requirements, and with the addition of a social-media style dashboard and new connectors for Adobe Creative Suite applications, WebCenter does just that. With WebCenter 20.0 prepress processes are considerably faster, delivering a 25% increase in performance.

- ArtiosCAD 20.0.1 – the leading packaging structural design tool simplifies the design of multi-part and multi-material packages using Resizable Canvas Design templates.
- ArtPro+ 20.1 Plate Cut – a new automated feature that finds the optimal individual cutting path for each separation, reducing preparation time for flexo plate mounting by up to 30 minutes.
- ArtPro+ 20.1 Trapping – a new, InterTech Award winning aesthetic trapping algorithm that closes misregister gaps and accommodates individual exceptions, making trapping jobs up to 70% faster. ArtPro+ 20.1 ensures prepress operators achieve a consistent, aesthetic trapping result with the correct distance, direction and/or colour.
- AVT AutoSet – an integration between the Esko Automation Engine and AVT's press inspection system, reducing the set-up time of the inspection system to almost zero.
- Kongsberg VariAngle tool - an innovative



Retail Toolkit.

hardware innovation and new tool for the Kongsberg range of digital finishing equipment that enables high speed cutting at any angle from 0o to 60o, delivering total freedom in the design of 3D creative displays.

- Crystal XPS 4260 – another hardware innovation, the newest member of the family of Crystal UV LED exposure units for digital flexo plate making, available for the first time in this plate size.
- And last but not least, ESKO announced Print Control Wizard 20.1 for Corrugated – a version of the award-winning software specifically designed for the corrugated market, delivering quicker plate production, improved graphic performance and reduced costs.



Jan de Roeck, Esko Director of Marketing, Industry Relations & Strategy.



The Print Control Wizard.

Further information on Print Control Wizard 20.1 for corrugated flexo print quality

Corrugated converters and their flexo plate suppliers can now enjoy the triple benefits of quicker plate production, improved graphic performance and reduced costs. This new version of the software uses all critical print parameters and variables – imaging resolution, exposure settings, plate, substrate, anilox, press type and inks – to simplify the flexo plate making process for post print corrugated packaging production. Print Control Wizard standardizes the generation of microcells in the highlight areas of the plate.

Robert Bruce, RIP & Screening Product

Manager with Esko, commented as follows: "Corrugated Crystal Screens address the problems associated with recycled board liners, giving corrugated post print converters the opportunity to improve print quality or if print quality is not the objective, reduce ink costs. The screens can be imaged using our latest CDI Optics 100 technology, allowing plates to be made at a rate of 10m² per/hr. The use of Crystal XPS brings a new level of plate quality and consistency to the corrugated market. Obviously, a win-win situation for both trade shops and corrugated post print converters."

Improving operational processes is key

Esko developed the Print Control Wizard in response to industry calls to simplify the implementation of screens and dot gain curves. The Esko Print Control Wizard reduces press stops for plate cleaning and make ready times, boosting overall equipment efficiency. It also enables printers to move to fixed palette printing due to the consistency of the software during plate making.

"Digitizing the process by which packaging is made is already key to delivering long term business success," explained Jan de Roeck. "With the November release, we are delivering a

greater range of functions that streamline processes and improve matters for customers. As we move into an era referred to as Industry 4.0, the ability to digitize, automate and connect will be crucial to businesses," Jan added. "The

latest software updates not only deliver greater accuracy, efficiency and consistency across a design and print workflow, they are also integral tools for converters taking the next steps along their own digital transformation journey." •



Contact Originators at Dukinfield.

Case study: Boosting customers' print consistency and performance at Contact Originators

The Contact Originators Group, which is based in Dukinfield (Manchester/UK) and is a beta testing partner for Esko, is renowned for its innovative approach to packaging origination, graphics management and flexographic plate production. Operating across the UK and Europe, the company was the first flexo plate making company in the UK to have gained Esko HD Flexo accreditation in the corrugated industry.

Highly competitive

"Corrugated is a highly competitive and technically challenging print sector," Nick Mitchell, General Manager at Contact Originators, explained. "With lower grammage and recycled materials coming onto the market today to drive down costs, we constantly need to be seeking new ways to boost our customers' print consistency and performance." He continued: "Our job is to ensure that our customers' presses run as smoothly as possible delivering maximum graphic impact. This is where the Print Control Wizard steps in."

The Esko Print Control Wizard reduces press stops for plate cleaning and make ready times, boosting overall equipment efficiency. It also enables printers to move

to fixed palette printing due to the consistency of the software during plate making. Les Jones, Print Innovation Manager at Contact Originators, added: "What we've seen with the Print Control Wizard is that plates are now more consistent and can be produced more quickly, which is great for a busy prepress environment like ours. However, it is the benefits for our printer customers - and their customers, the brands - that really make the software stand out."

Gains for Contact Originators

Nick Mitchell: "We are seeing more colour density for less ink laydown on low grammage substrates, while printers are reporting that they are achieving improved final print results in less time, with associated improvements in material and ink waste - a real bonus in today's cost and sustainability focused industry." "We estimate that the Print Control Wizard is enabling our customers to save up to 20% on ink formulation too," Les added. "Working in partnership with our customers, we are seeing greater job precision reducing the amount of rework or waste. Using the Print Control Wizard customers can print solids, tone and test work from a single plate. In real terms, this means that they are making savings on the number of plates used and are able to reduce set-up times and ink consumption."

For more information, please visit the Esko Innovation Hub at innovation.esko.com.

When to use rotary screen printing?

And when to opt for digital textile printing?

By Jos Notermans – edited for SignPro Europe by Ton Rombout



Both rotary screen printing and digital textile printing are still widely used in the textile printing industry. Many printing companies, solution providers and trend watchers anticipated (or wished?) that digital would one day replace rotary screen printing entirely. We asked Jos Notermans, Business Manager Digital Inks at SPGPrints, if we could publish a summary of his narrative.

The truth is that both types of printing have specific advantages and disadvantages, which makes it logical for them to coexist but gives printing companies a difficult choice to make. Which type suits their printing process and products best? Is it more profitable to print conventionally, or does digital printing provide more advantages in the long run? Many printing companies today use both digital and rotary screen printing in-house. But when to use which technology?

In this blog Jos will list 7 different factors that show the differences between rotary screen

printing and its digital counterpart. Using this list, you will be able to make targeted choices, with a positive impact on efficiency, quality and customer satisfaction. So, let's take a look at these decisive factors.

1. Run lengths

One of the main factors determining the choice is run lengths. Simply put, the amount of metres you have to print determines which of the two printing technologies delivers the lowest total cost per metre. In the case of fewer metres - as a rule of thumb we take less than 2,000 m - digital printing will always be cheaper. Rotary screen printing has specific set-up costs (because the design has to be separated into colours and screens have to be engraved first), whereas digital has little or no set-up costs. However, these set-up costs are negligible if they are distributed across many printed metres, so generally in excess of 5,000 m rotary screen printing is the cheaper choice. In between these run lengths, there are other factors such as the number of colours and colourways per design that determine where

exactly the break-even point in cost price lies. Logically, the cost price per printed metre is often decisive in the choice you make as a company, and rotary screen printing is generally always cheaper when printing larger run lengths. We have to use a degree of nuance here: nowadays, digital single pass machines are so fast that they can also easily print longer runs in an acceptable time and the cost per metre is lower than many printing houses expect from digital.

2. Lead times

The second aspect is also related to the production process. The delivery time requested by the customer can have a major impact on the choice between rotary screen printing or digital textile printing. Companies that print for large brands are often forced to stick to short and strict deadlines. The brands simply deliver a USB with the designs and need them in large quantities within a few days. That is hardly possible with rotary screen printing. I mentioned earlier that rotary screen printing requires set-up time due to the

engraving of the screens, but there is more. Often colour separations have to be made and it takes longer to start up the rotary machines than their digital equivalents. Adjusting the registering of the separate colours in a rotary printing machine takes time (and many metres of fabric!). In a word, the total lead time of rotary screen printing from receipt of the designs until delivery of the printed metres is generally longer. If the requested delivery time allows for it, and your design can be reduced to fewer colours (one per screen), rotary screen printing is the logical choice for larger print runs. If the end product has to be there within a very short lead time, digital textile printing will be the faster choice. In such cases the printing company can request premium pricing (fast track delivery) and give the brand a choice: rapid delivery or a reduced price.

3. Complicated designs

Your choice will not only be determined by production factors. Obviously, the design at hand will also play a major part in the decision between rotary screen printing and digital textile printing, because not all designs can be printed using just any type of printing. Complicated designs with many different colours (or even photographs in the print), or designs that have long repeats, cannot be printed with rotary. This means that only flatbed screen printing or digital remain as possibilities. Flatbed screen printing does not have many of the cost advantages that rotary has over digital, so in all likelihood digital as a solution will win over flatbed screen printing.

4. Jewellery colours and burn-out printing

The same applies the other way around: there are also design limitations to digital textile

printing. For example, true shiny gold and other so-called 'jewellery colours' can only be produced with rotary screen printing. Digital textile printing can only photo simulate these colours, but they will never be as shiny as true jewellery.

The same applies to burn-out printing, a special printing technique in which a screen prints a design on the fabric using a special chemical process. Post-processing burns parts of the fabric away resulting in semi-translucent fabric. This special chemical process cannot be jetted through an inkjet head as it would permanently damage the heads. A nickel screen is resistant to the chemicals. Again, if these are the kind of designs your company needs to print, your choice is simple. For jewellery colours and burn-out printing, digital textile printing is not an option.

5. Light colours, dark backgrounds

Another factor in the type of design that will instantly determine your choice is when you have to print light colours on a dark background. Almost all commercially available digital textile printers use water based non opaque inks, so that the lightest colour they can print is the colour of the fabric. Some pigment printers can print on black fabric by first laying down a layer of opaque white ink, but the cost per m² of this printing technique makes it prohibitive for large prints and/or long runs. Generally, these kinds of prints also never reach the brilliancy of, for instance, reactive printing. A final challenge for digital textile printing is the printing of blotches, large areas of one colour. Uniformity is key here. As digital printers build up the image by lines that come in time, any minor disturbance of these lines will become visible and destroy the uniformity. In rotary printing this is not an issue, provided the



The JAVELIN digital textile print system of SPGPrints.

screen is uniformly engraved.

6. Customers' requirements and demands

Items 1 to 5 covered the production and design factors of your printing process. However, printing orders are not as black and white as it may seem. Some designs might better match rotary screen printing and a shorter run length might push you towards digital textile printing, but what if the customer has specific wishes?

Read more -->>



Impression of the company lab/showroom.

If the customer is specifically interested in digital textile printing but is used to the prices of rotary screen printing, negotiation will be key. Hopefully, the above mentioned points will help you explain to the customer why one is much more expensive than the other, and why the other might be the better option. That being said, the customer is king. As a printing company it is your job and responsibility to give the best possible advice, but if the customer insists on a certain type of printing, it is always possible to comply. Be aware that there might be certain limitations (resolutions, lead time, etc.) and familiarise the customer with these limitations. This way you will have taken up your responsibility, but ultimately the choice will depend on the customer's demands.

7. Repeat orders

The final decisive factor also has to do with specific order wishes. Imagine the following situation: you print 3,000 m digitally and the

end product is a huge success for your customer. This leads to a request for a new print run, this time for a total of 10,000 m. Item 1 explained that printing in excess of 5,000 m is generally always cheaper with rotary screen printing. The cheapest and most efficient way is to produce the new print run using rotary screen printing. However, the first run was printed digitally and of course you want the next run to be almost identical to the original product. What to do now? Luckily, there are ways to ensure that the match between rotary screen printing and digital textile printing is as successful as possible. This brings us back to the original question of combining both types of printing. Can you make a transition between repeat orders if you use both types of printing in your production process?

In an upcoming blog, we will explain in more detail how you can make this transition between rotary screen printing and digital textile printing.

3 categories, 1 conclusion

The above mentioned 7 determining factors to help you choose between digital textile printing and rotary screen printing, can be divided into 3 categories:

- Production parameters (1 & 2)
- Design limitations (3, 4 & 5)
- Order specifications (6 & 7)

In short, whether your company and your customers are best served with a digital textile printer or a rotary screen printer, depends on your production process, the designs you must be able to produce and your customers' wishes. Sounds pretty straightforward, right? If you are still having trouble with these differences and would like more specific advice, please do not hesitate to contact us. •

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Use of multimedia presentations during ITMA.

Case

SignPro Europe December 2020

MuroSubli® from Texo Trade Services

The only PVC-free, 320 cm wide textile wallpaper for sublimation

By **Ton Rombout**

Texo Trade Services (TTS) – a specialist in transfer print media and large format, printable textiles – is bringing an attractive new textile wallpaper to the market, MuroSubli.

MuroSubli is the only textile wallcovering that can be printed using direct and transfer sublimation, as well as UV, at widths of up to 320 cm, making it ideal for seamless wallpapering and decorating for all kinds of walls, trade fair stands and decors. Although trade fairs and other large events are currently on hold, many people are using this period of lockdown to redecorate and beautify their homes and offices. And this product is ideal for this purpose!

Extensive colour range, colourfast and non-transparent

The disadvantage of printing wallcoverings with UV-drying inks is that the ink is not odourless. Similarly, printing with latex produces a wallcovering that is sensitive to scratches and cannot be cleaned easily. Latex ink also comes in a relatively limited colour range. Other common complaints relate to the underlying surface showing through the paper, or many visible seams, particularly on larger surfaces.

Nothing but benefits

MuroSubli PVC-free textile wallpaper has none of these drawbacks. It is the only textile wallcovering that can be printed using direct or transfer sublimation. The result is odourless printing, a very wide range of colours and the option of designing the wallpaper (including photo wallpaper) according to personal preference. Because the colour is incorporated into the polyester the inks cannot come off, remain attractive and good as new. The textile is also very easy to clean. The reverse side of the textile comes with a grey coating that ensures that the underlying surface does not show through.

Seamless quality with sleek results

MuroSubli is available in widths of 320 and 160 cm, which means fewer or no seams – all the better for the design. It is 50 m long. MuroSubli always delivers sleek results with no stretching,

crumpling or fraying. Because it has a semi-matt finish, it is also suitable for generously lit areas. Moreover, MuroSubli® (a registered trademark) is dirt and water repellent, PVC-free and DIN4102 B1 certified.

About Texo Trade Services (TTS)

Texo Trade Services is Europe's leading manufacturer and distributor of digitally printable textiles, sublimation transfer paper, calendar protection paper and textile finishing products for the fashion, visual communication, interior design and sports industries. For more than 22 years it has offered its customers extensive experience in the field of textile and transfer printing. The company responds quickly to market demand with a wide assortment of products from stock. Having its own production, cutting and winding facilities the company can offer customised solutions at competitive prices. As a result, it has satisfied customers in more than 60 countries across the world. TTS wants to be the first to offer ground-breaking, innovative and cost-cutting technology. TTS has its main premises in Moordrecht (the Netherlands), with branches in Germany, France, the UK and Italy, and agencies throughout the world. •

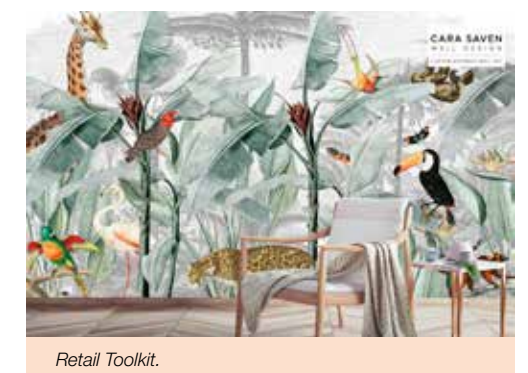
For more information, visit: www.texo-trade.com

More product introductions to come in January 2021

1 TTS will introduce a 'Soft Touch' version of MuroSubli® with velour touch.

2 TTS is set to expand its assortment of interior design fabrics and will introduce a range with a complete sample book of interior decoration fabrics (fabrics for furniture upholstery, cushions, window blinding etc.) and new interior design catalogue at the end of January.

3 TTS Green Textiles - TTS is introducing more and more recycled fabrics into its range. TTS Green Textiles include, amongst others, Display, Flag, Altimis, Alterra, Fleece etc.



Retail Toolkit.



Retail Toolkit.

Media

SignPro Europe December 2020

Canon expands the Arizona range with the Arizona 2300 series

Better, faster and more business opportunities

By Ton Rombout



Canon Arizona 2300.

high volume market. The customer can choose from four, six or eight ink channels and with or without a Roll-Media-Option which turns the solution into a full hybrid model with the ability to print both rigid and flexible media applications. The six channel models can run ultra bright white and crystal clear varnish and the eight channel models add light cyan and light magenta to the mix.

The Canon Arizona 2300 series is the successor of the Arizona 2200 series, which was launched at Drupa 2016. The new Arizona 2300 series can deliver up to 20% greater productivity with a target throughput of up to 40,000 m²/annum.

What's new?

What distinguishes these from previous Arizonas is the new FLOW technology, which results in a zoneless bed design and the need for masking becomes less. The new FLOW technology uses blowers, which move a greater volume of air than conventional pumps. The result, according to Canon, "combines a zoneless, multi-origin table layout with easy-to-use pneumatic registration pins to better secure the substrate on the table". Pins provide alignment for double-sided printing or very large boards. Edge to edge printing is possible on any shape. The larger XTF version has two zones, for next-sheet loading while printing. Pre-cut shapes can be printed without masking, depending on media, by first printing a thin outline of the shape directly onto the bed (Xpert software ensures it avoids the holes) and

then aligning the item over that. The bed can easily be cleaned afterwards. The pneumatic registration pins support 2-up, 4-up and 6-up sheets. A combination of pins and software give double-sided registration. Wouter Derichs, Sales & Marketing Director Large Format Graphics EMEA, commented: "You can print with confidence on unusual, heavy, smooth or pre-cut media."

How does it work?

The Arizona 2300 series uses a familiar configuration of a fixed flatbed with a moving print head gantry. A roll feed and take-up system are optional on both bed sizes. The top speed, High Key print mode is 95 m²/hr, with 'saleable' print quality. It has instant-on LED-UV curing lamps and the inks are GreenGuard GOLD certified. No Ozon, low ink and lower energy consumption underline the sustainability aspect. Additional certificates such as TÜV and DGVUV protect the operator in a healthy environment.

A high-resolution camera alignment system aids print head alignment and flatbed table mapping for a precise and accurate print journey

The automated maintenance system offers hands free print head maintenance. According to Canon nozzle functionality is restored in seconds, including for white ink, which is usually more difficult.

Xpert & Touchstone software

Canon supplies its Xpert software for automated job production. This includes self-learning capability so that complex, multi-layered projects can be set up and repeated. First time right – support. Another software option is Touchstone, which can set up textured up to 1 mm as the reproduction of oil paintings or architectural surfaces in an automated way. Xpert version 2 now controls the ONYX RIP, driving the system. You can save complete printing recipes, in which you determine with which print mode and in which order layers must be built up and where the substrate is located on the table (including the option to print a cutting contour as a guide line). It also helps the artwork designer, with easy recipe



The new printer from the other side.

exchange between print supplier and designer, so they can preview the end product in 3D in Adobe Creative Suite. This is in the end will help customers to reduce labour time, eliminate waste costs and in the end easy print high value applications.

What is the USP?

According to Canon, there are more as mentioned before, but the main USP is perhaps the tapeless and zoneless FLOW technology, delivering higher productivity, combined with easy registration and automated head maintenance. The Arizona 2300 series is released in two sizes, similar to the previous models. Both formats are now called GTF and XTF, respectively. The 'F' stands for 'FLOW' technology, one of the most notable improvements. The technique used to suck in the substrate to ensure a good flat lay on the table has been given an important update. A suction of the substrate is only available where the substrate is located. Uncovered nozzles no longer cause false air flows. Loading of the substrate is much faster and the mixing of plates of different sizes is easier than ever.

In which markets is it being launched?

According to Canon's Wouter Derichs, the models are "designed for mid- to high-volume

graphics producers. They have been developed to meet the needs of customers who are ready to upgrade their flatbed or hybrid printer and are looking for an even more productive, high quality product built for maximum uptime, whilst seeking the versatility to handle a broad range of rigid media for diverse applications, with the ability to print roll-to-roll applications."

Expectations

Most installations are expected in the volume segment of 15,000 to 40,000 m². "More than 10 printers had already been sold worldwide before the official launch date," Derichs commented. "Our goal is to maintain our number one market share position in this market segment. On-site and e-learning is part of the service and support package."

Marketing and sales

Marketing and sales have also been restructured within Canon. All LFG sales activities are still covered by the national organizations. However, efficiency improvements have been made. Derichs: "Sales and service have largely been left untouched, but marketing and management have been merged where possible. This has resulted in, among other things, the Netherlands and Belgium (including

Canon has introduced the new Arizona 2300 series 1 September 2020, with a worldwide launch event. The launch originally being planned at FESPA 2020 in Madrid, but due to Covid-19 measures the launch took place digitally. Canon has been working on streamlining development, production, marketing and sales for some time now.

True flatbed printer

This new large format true flatbed inkjet printer is the latest in a long line of Arizona models, originally introduced by Océ in 2007. They have been consistent sales leaders and other

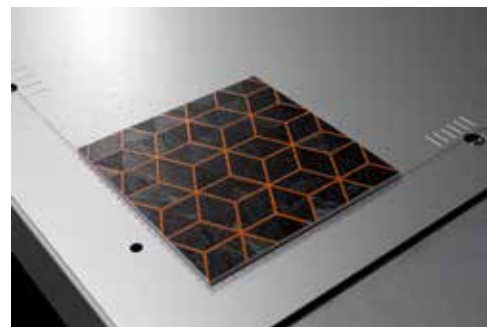
manufacturers tend to regard them as the benchmark to beat. Canon has owned Océ since 2010 and in October 2019 it dropped the Océ brand name in favour of Canon Production Printing.

What about the specs?

Incorporating Canon's new innovative FLOW technology, the six model configurations in this new range are targeted at users with high productivity needs plus a requirement to run a wide range of media. The new Arizona 2300 series are mid-range flatbeds available in two bed sizes (1.25 x 2.5m GTF models and 2.5 x 3.08m XTF models), with the tendency to the



You can print on unusual, heavy, smooth or pre-cut media.



More examples of diversity in print substrates.



Luxembourg) forming one LFG Benelux organization in January 2020. Canon took a similar step in the UK, Ireland, Spain and Portugal. It promotes knowledge building about applications and using all available knowledge. This knowledge is a significant part of the strategy that Derichs summarizes as: "This was also the reason why we've released as of December 1, a new worldwide communication platform called graphiPLAZA. An online platform for prospects, customers, Partners all with a key goal to share information in order to further grow the business."

The various LFG units now report directly to the EMEA headquarters. Derichs: "Short lines of communication ensure that we can respond more quickly to questions from the market. Product development also benefits from this." He continues: "Previously our R&D colleagues had limited direct contact with end customers, but that has recently changed and already produced a number of results, such as working with robots in combination with the Arizona printers or the use of jumbo rolls when printing wallpapers. Developments initiated by end customers and now shared worldwide."

Importance of Partners

With the arrival of the Canon Colorado, equipped with UVgel technology, a new phase was initiated in the approach to the LFG division's sales and service package. Partners in different countries have been engaged to sell the Colorado in addition to direct sales through the Canon organization. This approach is now being expanded. The new Arizona will also be sold through these Partners. The Partners Canon works with are in close contact with end users in the field. Most of these Partners are so-called multi-brand dealers who sell products of multiple brands. They know from experience when a particular product is appropriate and provide neutral advice.

Derichs: "We see that as a plus and as mentioned before: experts sell to experts. There is close cooperation with partners when it comes to service and support. There is also a very practical reason why sales via Partners have recently picked up. The new generation of printers is easier to 'service'. Remote service plays an increasingly important role. Printers can be read remotely by Partner and Canon technicians." Note: The new Arizona 2300 series will no longer be released under the FujiFilm label, although FujiFilm will remain involved in the development of the Arizona. The FujiFilm subsidiary Sericol will continue to produce UV inks for the Arizona printers.

Configurations

There are several options to choose. All of course equipped for our LED ink. The Arizona 2340 is equipped with a four colour ink set.

The Arizona 2360 also has white and/or varnish, while the Arizona 2380 has light cyan and light magenta on board. The print quality of the Arizona 2300 series has been improved on a number of points. Firstly, there is the build quality and drive, which are even more accurate. The algorithms that are used in the firing of ink drops have undergone further development: the third generation Variadot technology, resulting in exceptional image quality.

Derichs: "When developing the new version, we touched on and redesigned many things with users as a starting point. Improvements also include head maintenance, which is fully automatic. This printer can also be read remotely for service purposes." •



Examples of fotoprints in B/W and in full colour.



Examples of fotoprints in B/W and in full colour.

Durst UVC-R Air Disinfection System

Quality of Life for the New Normality

By **Ton Rombout**



Durst UVC in the lobby.



Durst UVC-version with a printed picture.

Brixen, Italy, based company Durst, manufacturer of advanced digital printing and production technologies, is responding to the COVID pandemic with an interesting initiative. In the active business areas, Durst is the first choice for the transformation and digitization of industrial production processes. Durst is a family company with an 80-year history, where values are focused on innovation, customer orientation, sustainability, and quality.

As early as April, during the lockdown, Durst had started the production of community masks as a first preventive measure (see information in SignPro Europe issue number 3 this year), now Durst is stepping up its efforts and presenting an innovative solution for reducing the viral load in indoor environments, the Durst UVC-R Air Disinfection System.

Further researches

The new normality that shapes our private and professional life is determined by masks, distance rules and disinfectants. This situation

will not change in the short or medium term. It's not ended yet. Even if there will be a vaccine against COVID-19, new types of viruses and mutations will most likely occur. Therefore, over the last few months, Durst has put its expertise in the laboratories, in production, in UV technology, in flow simulations and

in the safety guidelines together, to bring a piece of quality of life back to the new normality, with the Durst UVC-R Air Disinfection System. In the Durst Labs, the main transmission paths and descent rates of droplets and aerosols that **Read more -->>**



Durst UVC in the Lounge.



Durst UVC in small offices.



Durst UVC on-the-wall.

transport virus-containing liquid particles were analyzed, as well as the effectiveness of countermeasures with continuous air exchange and UV irradiation. The solution: Durst UVC-R combines both air exchange and UV irradiation in one system, effectively reducing infectious aerosols, viruses and germs in indoor environments. Through an antiviral membrane, the room air is led into a closed system and irradiated with UV-C light.

The disinfected air is continuously released

back into the room through an air outlet.

Special features of the Durst UVC-R

- Closed, radiation-protected chambers with high-performance UV-C modules in airflow-optimized and mirrored channels.
- Generation of ozone-free UV-C radiation with a wavelength of 254 nanometers.
- Suction nozzles over the entire surface on both sides of the system at the level of the aerosol origin
- Antiviral coating of the membrane surface.
- Whisper-quiet with a typical noise level of 25 dB (A).

“Moreover, we checked the efficiency of the UV-C sources in our laboratories and analyzed the ideal exposure time and volumetric flow”, says Christoph Gamper, CEO and co-owner of the Durst Group. “An external laboratory for medical technology and disinfectants in

Germany is currently in the process of verifying our results. At the same time, the efficiency of the Durst UVC-R is tested in real mode with ‘pseudoviruses’ or so-called bacteriophages.”

Efficiency Durst UVC-R

The Durst UVC-R’s center disinfection zone measures 4 x 4 x 2.5 meters. However, Durst points out that no specific statements about square meters or volume size can be given as a general answer in terms of efficiency, as the efficiency depends on many factors such as temperature, air flows in the room, ceiling height, number of people, etc.

Therefore Durst gives the following example for the efficiency: 4 people sit at a table and are surrounded by a volume of 8 m³. Each person inhales and exhales about 0.5 m³ of air per hour, a total of 2 m³. Durst UVC-R disinfects 12.5 times this volume or 25 m³ in 15 minutes



Different Durst UVC models.



Durst UVC-R free standing display.



Durst UVC in reception.



Durst UVC in a class room.

and 50 times the breathing volume of 4 people or 100 m³ in one hour.

If the UVC-R is placed in a larger room, a constant mixing of the room air around the disinfection center is taking place, which means that by the permanent release of purified air the viral load is reduced even outside the central zone.

Not only a preventive measure

“We see in Durst UVC-R not only a preventive measure to reduce the viral loads,” remarks Christoph Gamper. “Together with the South Tyrolean industrial designer Christian Zanzotti we have developed a portfolio, that can harmoniously be integrated into many interior concepts. Furthermore, the anti-viral coated membrane can be personalized with our digital printing systems.”

Durst offers the 1st series of the UVC-R as a Limited Edition for pre-order on www.durst-group.com/uvcr. At the time of the release of this issue of SignPro Europe, the entire UVC-R portfolio will be available in a webshop. Start of delivery of the 1st series is planned for early



Christoph Gamper, Managing Director of Durst.

December. The UVC-R systems can be viewed at the Durst headquarters in Brixen, South Tyrol/Italy.

To make an appointment, please send an email to: protection@durst-group.com.



Durst UVC in the diningroom.

Caldera announces two new versions

By Ton Rombout

 **CalderaRIP**
Version 14

A further boost to productivity!



Caldera version 14.

French RIP specialist Caldera launched Caldera Version 14 in October, bringing a range of new features and enhancements to its print management and workflow software. Benefits to users include increased production capacity, decreased downtime, significant time savings, enhanced automation and even better print quality.

More recently Caldera also announced Caldera PrimeCenter V1.1, a new version arriving hot on the heels of the original of the prepress automation solution for digital printers launched in June. The purpose of the upgraded version is to improve the flexibility, and enhance the automation capabilities, of the original.

Caldera Version 14

The latest edition of Caldera RIP software firmly focuses on providing improved workflows and Hotfolders. It offers users increased production capacity and minimised downtime – the parallelization of Hotfolder queries means not only a time saving of 35% on PDF workflows, but also up to 60% faster TIFF workflows for industrial and textile printers. This represents a substantial productivity gain over previous versions.

Exclusive to CalderaCare customers

V14 also includes a number of features that are exclusive to CalderaCare customers. The file-based workflows can link to the RIP and to PrimeCenter, Caldera's new production

 **CalderaRIP v14**



CalderaRIP-v14.



Caldera
PrimeCenter
Version 1.1

- Created by Caldera. Inspired by Zünd. -

PrimeCenter Version1.1.

automation solution, by automatically loading and processing meta-data, such as the number of copies of each prepared layout. Additional new features include QuickConfig, which reduces the time spent managing configurations by offering extra flexibility when submitting jobs from the ImageBar. The latest Adobe iteration, APPE 5.5, features a Fine Line Rendering algorithm for sharper lines and more readable small text. V14 includes features that were previously exclusive to CalderaCare users, such as access to Automated Double-sided Print&Cut, which can result in up to 90% time savings at the design stage of the process, and Nesting Content View, useful for locating jobs hidden in nested rolls.

More connections, more speed

Caldera V14 supports 42 new print drivers and three new roll cutter drivers, as well as updates to macOS V11.0 Big Sur. CalderaCare users further benefit from the Fotoba Automatic Slicing Positioning for those who invested in automated trimming. Patch detection has also been enhanced for the latest X-Rite i1Pro3 and i1i03 spectrophotometer. Caldera General Manager, Samin Sarkar summed it up as follows: "With increased production, workflow boosts of up to 35%, multiple time-savings and the automation of DSP, there really is no reason not to upgrade to Caldera Version 14 or subscribe to CalderaCare. Caldera continues to maintain its commitment to putting our customers' priorities at the heart of everything we do."

Caldera PrimeCenter with new version V1.1

Caldera PrimeCenter was created to sit upstream of the RIP to facilitate scaled up

production for Print&Cut workflows. It consolidates preflight, bleeding and nesting in one tool, whilst reducing the level of manual errors and saving time on file preparation. One of the new features that expand flexibility is that V1.1 is now compatible with more cutters and can generate cut files in layered PDF, the most used format on the market. This means that every element of a PDF, from the design and cut contour to the registration marks, is now contained in different layers. Another flexibility gain is the inclusion of extended cut mark options to provide compliance with cutter and workflow restrictions. There are added shape choices for registration marks and fully customizable placement options.

Even greater automation

When it comes to improving the automation capabilities of PrimeCenter, V1.1 now allows two possibilities for tracking codes. Job processing can be automated by the inclusion of optical marks such as QR codes or barcodes. Changes to the new version mean that standard barcode readers can be used to enable semi-automatic processing. Output auto naming is another area of improvement. Even though the original version of PrimeCenter already provided dynamic output file naming, V1.1 takes this a step further. Layouts can now be named according to media name, number of copies, date and ganging metadata. Ganging metadata can feature any naming attributes and these changes will ease the identification process in both manual and automatic workflows.

Further changes

They include automated cropping of images with blank space around them, and automated

cut contour generation and crop mark placement. Operators will save time on boring tasks, making it easier to focus on adding value. Simple one-click execution for mirroring and orientation will bring extra time savings. New features will continue to be added without having to apply for full software updates, while CalderaDock provides an extensive Preflight and Fixup library. The new File Manager module allows users to choose how input files are displayed to make finding files easier than ever.

According to Julien Walther, Caldera Product Manager, "It is always our intention to provide the best possible user experience with our products, which is why we continue to upgrade the features that PrimeCenter offers. Increased automation is the way forward across the entire print industry and Caldera software products are leading the way, generating significant time and money savings and reducing human error across the workflow." •

 **Caldera PrimeCenter**
Version 1.1



PrimeCenter Version1.1-nr2.

What has to change to make the industry more environmentally friendly?

By Sonja Angerer



Neschen HQ. Photo: Neschen

“The printing industry is at its most environmentally friendly when it stops printing altogether,” was the comment made a speaker at an industry event a few years back. Not surprisingly, the audience considered it only mildly amusing. How were they to know then that in 2020 it appears that climate goals will unexpectedly be achieved in many countries across the globe, as travel and trade declines sharply and some trade has all but ceased to exist for an unknown period of time, taking the demand for print products with them?

Industrial production, travel and events are likely to bounce back. After all, the ‘catastrophic’ hit on the global economy following the financial crisis of 2008 was all but forgotten by most just a few years later.

This will be different

Only his time, it will be different. The climate crisis is here to stay and, even after the “annus

horribilis” of 2020, mankind still needs to reign in global warming if we all want to survive. Lawmakers at national and EU level have been trying to mitigate the climate change problem for some time, which has obviously not gone unnoticed in the printing industry. However, it appears that in the turmoil of the past few months some key dates and facts seem to have slipped a bit out of focus. Time for an update.

Key green development will change the digital print industry

As early as 2021, Germany will introduce a CO₂ pricing system for heating and transport. In a nutshell this will mean that prices for electrical energy to power machines, gas and oil to heat offices and production spaces and fuel for vehicle fleets will initially rise slowly, but then significantly faster over the next few years. To give you an example of the volumes we are talking about: a major manufacturer of printing substrates such as Verseidag-Indutex already had to stomach an “EEG Umlage” bill (a

German renewable energy sources tax to increase the share of green energy) of up to 1,000,000 euro for some years.

Circular economy

The EU took another important decision in 2015 when its members decided to work on building a circular economy which includes, amongst other measures, the need for raw materials to be recycled. Today 75% of prints on paper-based substrates are already recycled in Germany. However, many of today’s digital printing industry applications are either produced on composite materials from the start (think of mesh and banner materials or aluminium composite boards), or become composite material, which is only good for thermal recycling or landfill in the finishing process. With its Vertex technology, Verseidag-Indutex is set to be the first to introduce a comprehensive range of digital printing substrates for HP Latex and UV curing inks made with a PVC-free coating produced from post-consumer waste in the first half of 2021. It is a really good start, but also a clear indication of how much ground the digital printing industry has yet to cover on its way to a circular economy.

Customers have a significant impact. There is a third development, however, that might yet have the most immediate and significant impact on the printing industry: its customers. Since the turn of the millennium, and facing pressure from customers, legislators and investors, leading brands have increasingly become aware of their responsibility in terms of a more sustainable future. This has resulted in almost all global corporations filing ‘Environmental Reports’ today. To do so they need to incorporate environmental compliance measures, e.g. to offset their carbon footprint, throughout their delivery chains. Suppliers who are not able or willing to adapt, are at risk of being de-listed. This could have an impact not only on direct industry suppliers such as



Many of today’s wide format digital printing applications are composite material by design, i.e. not easy to recycle. Photo: S. Angerer

packaging printers, but also on PSPs that supply marketing and POS applications, outdoor advertising and trade fair designs to global brands.

The industry has to be decisive

We have to face the fact that in this day and age there is no way out for the printing industry. It has to comply and intensify its efforts to become more sustainable and climate friendly - as much for the survival for the planet as for the survival of the industry itself. All this is happening at a very inconvenient time though. A recent IFO survey conducted in Germany in November 2020 highlighted that almost one third (29 %) of print service providers, digital as well as analogue, felt that their business was at risk of going under.

Digital printing industry set to become more sustainable

Obviously, some members of the digital printing industry have made significant efforts in recent years to reduce their impact on the environment, e.g. more efficient use of primary energy and raw materials, environmental certification and highly integrated workflows to “print it right first time”.

Hardware manufacturers have tried for years to make digital printing and finishing machinery more environmentally friendly, e.g. LEDs requiring less electricity for curing purposes. Contemporary modular printers also last longer, as they can be upgraded in the field so that the frame does not have to be replaced. Suppliers of printing substrates have stepped up their efforts to provide PVC-free alternatives for indoor and outdoor applications, the newly

introduced Heytex Ecotex range being a recent example. In November 2020 Neschen also expanded its PVC and solvent free Easy Dot Green range with a matt PP film for UV curing inks.

PSPs have to follow suit

It is highly likely though that this will not be enough if PSPs don’t try to reinvent their products. From trade fair design to POS, applications need to be smarter, more efficient and preferably only made of a type of material that makes recycling much more efficient. Granted, for many major substrates widely used in the printing industry there are no suitable recycling processes established just yet. However, even there were, recycled materials are likely to be more expensive. Markus Simon, CEO of Verseidag-Indutex, explained: “For example, polyester yarn made from recycled granules for use in the production of basic banner and mesh textiles for coating. The process is considerably more expensive, pushing up the cost of the finished product. We are working on mitigating this with our partners in the Serge Ferrari Group, but it will take time and effort.”

Customers have to follow suit also

This is where the most important factor, our customers, also comes in. For the printing industry to become more sustainable PSPs must take an active lead in educating their customers about more environmentally friendly solutions for their printing needs. After all, it is up to the customer to decide if they are willing to pay a premium for a sustainable solution. Many big customers, particularly international



For indoor applications, printing on paper based board could make digital printing applications much more sustainable. Photo: S. Angerer

retail chains, are still trying to get their suppliers’ to cut prices to a bare minimum. Similar to many other business sectors, the printing industry will have to collectively fight for fair prices rather than trying to outdo competitors with ultra-low offers. Because, yes, this is vital not just for our planet, but for the entire industry. •



The printing industry is on the way to a more sustainable future – but there still is quite some way to go. Photo: S. Angerer

“Know-how, innovation and mutual trust is our motto”

By Martin Kugler

Sýnia is a leading specialist supplier and manufacturer of doming technology in Europe. Its head office and factory are located in a business park in Lavérune, not far from Montpellier in the south of France.

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and a curing agent, which hardens the liquid once it is applied on the target surface. Polyurethane resins have good outdoor performance, remain flexible and soft to the touch and, having UV filtering properties, protect the material they cover so the printed vinyl graphic underneath will have a longer outdoor durability.

Wide assortment

In order to cater for different sectors of activity and markets, Sýnia is able to offer several

Where it all began

Sýnia was set up in 2005 as the offspring of a business with a background of more than 25 years' experience in screen printing. For the next 15 years Sýnia continued to develop the industrial manufacture of doming on self-adhesive substrates with a focus on a number of innovative technologies. Sylvain Maillard, the company CEO, originally joined in 2004 and immediately saw the potential of doming for a wide variety of applications ranging from promotional items and stickers to vehicle markings. Sýnia's client portfolio includes most of the major manufacturers in the food, consumer products and cosmetics industries as well as advertising, promotional and general signage. Customers particularly appreciate the elegant appearance of the resin dome, which acts very much like a lens and enhances the film with a unique glossy, light-diffraction effect. Sýnia's long term business strategy is built on creating added value through its unique know-how, constant innovation and mutual trust between clients, suppliers and members of staff. The company offers full service solutions including design, material selection and production. The current site, comprising offices and 1,000 m² of workshops, was inaugurated in 2018 and now employs 16 people. Sýnia has invested in excess of 1 million euro in high-tech equipment over the past 5 years to fully exploit its know-how. Sylvain Maillard stated: “We have enjoyed tremendous commercial success in recent years with our patent-protected olfactory domings.”

doming technologies in combination with various types of substrates. This is how in addition to conventional doming, olfactory doming was introduced in 2017, followed by textile doming in 2018 and magnetic doming in 2019. The most recently introduced features are mat and satin surface finishes.



Sylvain Maillard explains the Kraken.

How exactly are domings made?

During the doming process a perfectly clear plastic-resin bubble is placed on top of a flat substrate, which is thus transformed into an eye-catching three-dimensional object. In most cases the liquid resin is applied to a thickness of up to 2 mm onto digitally printed self-adhesive vinyl (PVC) film. During the curing process the resin takes on the shape of a dome - hence the name. In addition to vinyl film, other non-porous media such as metal, polyester or polycarbonate can be used as a substrate. For the resin Sýnia uses a two-component system consisting of the polyurethane base



3D lettering at Sýnia.

What is olfactory doming?

Olfactory doming is a unique innovation developed by Sýnia and protected by international patents. For olfactory doming, a specific aroma is incorporated within the liquid resin. In addition to the known lenticular effect and the soft touch, the slowly released aroma appeals to the sense of smell. Sýnia is able to supply perfume domings with any existing scents (fruit, chocolate, vanilla, wood etc.), with existing synthetic perfumes or with bespoke scents to create a unique olfactory identity for a brand or product. This process is widely used for sampling and advertising in the cosmetics and food industries.

Sýnia machine fleet

Sýnia's machine fleet includes two Zund flatbed and three Summa cutting plotters, as well as four Epson SureColor S80600 10-colour 64-inch wide inkjet printers, making it possible to print directly onto most vinyl substrates. The highlight of Sýnia's equipment fleet is without doubt the spectacular Kraken system, the largest of its kind in Europe, which operates with 24 trays measuring 740 mm x 625 mm and fully integrates the deposit of the resin doses and the curing process. The Kraken operates in a controlled environment in a separate room.

Sorting and quality control

Sýnia also employs a team entirely dedicated to manual sorting and quality assurance to ensure an exceptionally consistent high quality product. The quality control team in particular is committed to checking the homogeneity of the resin deposit, the absence of dust and air bubbles and any resin spills over the rim of the decal.

Sýnia winning Bronze

Sýnia has been awarded many prizes for its products and technologies over the years. This year should have seen the 29th edition of the FESPA trade show in Madrid, but unfortunately it had to be cancelled due to the health crisis. Nevertheless, FESPA Awards, an annual international printing competition, was staged in front of the camera and the winners were announced online on YouTube on 16 September 2020, with Sýnia winning Bronze. This is Sýnia's third award in this competition with Distinction Winner textile doming in 2019 and Distinction Winner decals and printed labels in 2018. •

For more information visit: www.synia.fr



Olfactory doming as perfume sampler.



Olfactory doming as perfume sampler.



Doming on a metallic substrate.



Doming on a metallic substrate.



Intensive quality control.



Sýnia domings used as tiles.



Sýnia domings used as tiles.

Agfa introduces InterioJet for interior decoration

Water based inkjet printing system

By Ton Rombout



AGFA InterioJet H3300 Full System.



AGFA InterioJet H3300 Full System with loader.

Delivering superior print quality and advanced customization for the digital printing of laminated surface designs, the Agfa InterioJet 3300 is a multi-pass, water based inkjet system that will print on decor paper that can be used for interior decoration, such as laminate floors and furniture. It boasts brilliant and consistent print quality and enables the creation of customized interior decorations, including brand logos, pictures and/or seasonal themes.

The InterioJet is built on the same inkjet printing platform as Agfa's heavy duty Jeti Tauro LED UV printing press for sign & display printing applications. It delivers the same printing reliability – now with print heads, inks and a drying system tuned to water based pigment inks. Print production can be effortlessly combined with various impregnation and lamination processes (LPL, MPL, HPL). Proofing and production can be done on a single system.

Speed of up to 340 m²/hour

The InterioJet can print on two rolls at the

same time – each with a width of up to 155 cm and a weight of up to 600 kg – at a speed of up to 340 m²/hour. It achieves brilliant and consistent print quality throughout and across print orders. It excels with its superior contrast, sharpness and colour saturation, matching typical decorative industry colour profiles. Tom Cloots, Director Industrial Inkjet for Agfa, stated: "It is the ideal cost efficient solution for medium and short production runs. Its limited start-up time and high flexibility will enable suppliers of laminated surfaces to gain new business by responding to evolving market demands, including printing on demand and just-in-time delivery. The system allows interior designers to create customized designs for each individual order." Incorporating Agfa's signature 'Thin Ink Layer' technology, the InterioJet boasts low ink consumption, reducing its production cost and footprint. It can be effortlessly combined with various impregnation and lamination processes.

Driven by Asanti workflow software

Similar to Agfa's wide format inkjet printers, the InterioJet is driven by Agfa's Asanti workflow software, which adds to the system's performance by controlling, simplifying and automating the entire printing process from prepress to finishing. Asanti's comprehensive integration of file handling, colour management and preflighting guarantees smooth, error free jobs.

For advanced workflow and colour management integration with the creative and reproduction processes, as well as cross-colour management with the analogue printing processes, Asanti handshakes with full compatibility to the latest AVA CAD CAM products. AVA CAD CAM is a popular specialist design and colour software solution in the decorative printing industry.

Matched water based pigment inks

Agfa has developed dedicated water based pigment inks for the InterioJet. These eco-friendly inks are lightproof and waterproof and use specific pigments that deliver a high colour coverage. They have proven to be a perfect fit for standard lamination production processes. Thanks to the thin dried layer, they

can be used to print impressive wood and natural stone designs (such as marble) without surface relief.

Maximum creativity combined with low investment

There are no restrictions on interior designers' creativity anymore. Because the InterioJet is a digital printing system, it boasts a fast start-up and enables you to create different, customized designs for every single print order, including brand logos, pictures and/or seasonal themes. Proofing and short to medium production runs can be done on the same print system. In addition, designs can be extended well beyond the conventional length of analogue printing techniques. The InterioJet 3300 now offers laminated surface suppliers a cost effective solution for their medium and short production runs. Compared to conventional analogue printing methods such as gravure, or to single-pass inkjet printing systems, the investment cost of the printer is extremely attractive. •

For more information visit www.agfa.com



Example interior decoration.



Example interior decoration kitchen.



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