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Lobbying for print on multiple fronts

Kellie Northwood on the
frontline for print industry

FOCUS: MIS W2P



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MIS & W2P delivering beneficial
customer relations for printers

STAR BUSINESS: AVON



New generation as Avon into new area

Leading finishing house grows
wide format trade printing

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Comment: Transformation
Comment: Sales downturn
Tech Guide: Digital labels

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Political power

Two Sides Australia has been doing a great job highlighting the rort instigated by the big banks, telcos and utility suppliers whereby they charge their customers to receive a printed bill. Promoted by the corps as an environmentally beneficial way to pay bills the reality is that those same corporations are netting literally millions of dollars in extra revenue, and mainly from the people who can least afford it - the elderly and the vulnerable - a distinctly grubby exercise indeed.

Now the lobbying is paying off, in stage one anyway, with Labor heavyweight Senator Sam Dastyari getting on board and making some strong statements, telling the government that choice is all well and good but they cannot allow the disenfranchised to be penalised by profiteering corporations.

Having a Senator on board has meant the message is suddenly on the

public agenda, which highlights the power of politicians.

Senator Dastyari's concern is not print itself of course, but his concern is completely valid and highlights that in the new world print has its place. Let's get behind Two Sides in its endeavours. If you are not backing print then who will, because make no



Netting literally millions in extra revenue - a grubby exercise

mistake print is under attack on many fronts, an often ill-informed attack, but as they say if a lie is repeated often enough it becomes the truth. Check out our feature on Two Sides in this issue of ProPrint, and see how you can be involved in one of their trio of important campaigns.

And that leads us nicely to that other great star of the online world - the national Census - and the absolute

shambles it has been this time around in its great online move, promoted as easier for all. Some people think that innovation and online are the same thing, and that online is the panacea to all our problems, well the Census clearly showed it is not.

Quite apart from the fiasco of August 9 when the website had to be taken down under apparently what was a schoolboy attack, online data management is a massive issue, and many of us have serious qualms about handing such personal data with our names attached to anyone, let alone a government agency. The ABS says it is safe, which clearly cannot be true, if NASA can be hacked then an obscure government site obviously can be as well.

Paper forms by stark contrast cannot be hacked, and will not be shut down due to too much traffic - unless of course they are being transported along Parramatta Road.

CONTENTS

2-6 Update

The monthly round-up of all the major news from the world of Australian print

8-10 Monthly debrief

Recap of all the major developments published on proprint.com.au since the last issue of ProPrint

12 Comment: Baden Kirgan

Kirgan confronts a print market that seems to have virtually stooped since the new financial year started

14 Comment: Transformation

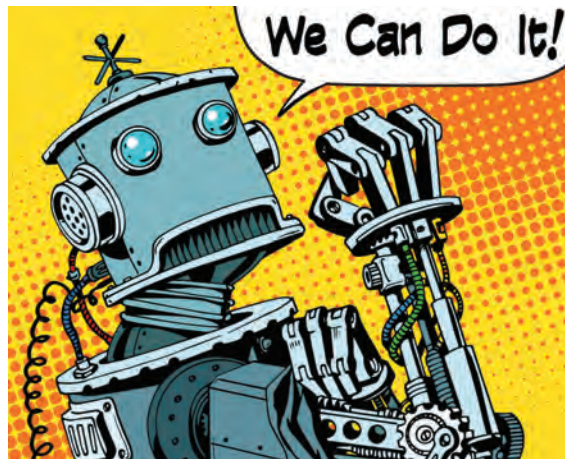
Sarah Leo at Openbook Howden shares the journey the business is going through

14 Comment: 11th drupa

Romano shares his thoughts on drupa 2016, the 11th he has attended since 1972

15 Reader Reaction: Factoring

Hot topic, following Kirgan's vampire attack last month three readers share their thoughts on factoring



p 32-33

COVER STORY

18-19 Integration: Ricoh

The Ricoh TotalFlow solutions seamlessly integrates offset and digital print production

FOCUS: BUSINESS

22-23 Two sides and three campaigns

ProPrint talks to Kellie Northwood about TSA and the trio of campaigns it is now running

PROFILE

30-32 Star Business: Avon

Trade finishing house Avon Graphics is now entering the wide format world, and going through a generational change

FOCUS

24-26 MIS & W2P

MIS has been through warp speed improvement, and now with web-to-print should be a formidable part of any print business

32-33 Print 4.0

At drupa we saw the future and its name is Print 4.0, Simon Eccles unwraps the mega trend

TECHNOLOGY GUIDE

24-26 Digital Label Presses

The options for digital label printing are multiplying along with the opportunities, Proprint checks out ten of the best new releases

POSTSCRIPT

50 Print's Past, Diary, Q&A

IVE and PMP achieve differing results

by April Glover

Print giants PMP and IVE have released their annual figures, with PMP taking a dive in print sales, while IVE exceeded forecasts across the board.

The country's biggest printer PMP had its new \$77m distribution contract with Bauer Media to thank for keeping its sales figure at the same level as last year.

However the print giant saw its 2015/16 profit all but wiped out by the Dick Smith collapse and the termination of an old bond, Dick Smith cost the company around \$4m, the end of the bond \$4m, eliminating its \$8m profit from last year, and giving the business a razor thin margin of \$185,000.

The company described FY16 as 'another year of patchy markets' and said there had been a 'higher than normal level of customer disruption / churn of contracts'.

Sales revenue was up by half a per cent to \$816m with total revenue up by a third of a per cent to \$820m. EBIT excluding significant items was down by 11 per cent or \$3.1m to \$23.2m while EBIT including significant items was down by 46 per cent to \$11m. EBITDA at \$51.2m was down by \$6.9m with the decline coming from PMP Australia and PMP New Zealand, which was partially offset by lower corporate costs.



Patchy year: PMP CEO Peter George (top)



Continued evolution: IVE exec chairman Geoff Selig

PMP Australia sales were down by \$57.6m to \$334.6m from \$393m, although some \$25m of that was due to a major customer buying its own paper. It also included a major contract loss at \$13m, the final end of the Directories business at \$8m, the \$6m Dick Smith bad debt. Australian EBIT was down \$1.6m. Griffin Press was hit with lower heatset sales and higher costs although it says these were mainly offset by tighter cost controls. Griffin will be an entirely digital business from 2017 on the back of its \$3.2m a year lease deal for HP web and sheetfed printers.

Distribution business Gordon & Gotch saw sales rise strongly to \$345.8m, up by a quarter with the revenues from Bauer offsetting lower sales from existing customers as magazine circulations continue to fall. EBIT was down by 22 per cent falling by \$700,000 to \$2.3m on the impact of those lower sales.

In contrast, in its first public results report, Blue Star parent IVE revealed it has achieved an increase against forecasts across the board, with profits, sales and customer numbers all on the rise, and all up against forecast figures.

The IVE after tax profit at \$20.9m was proforma 2.9 per cent above its prospectus forecast, given when it listed in

December last year. The net profit after tax was up by a strong 117.5 per cent to \$20.9m from \$9.6m last year.

Pro-forma revenue was up strongly, by 13.2 per cent to \$382m over last year's \$337.4m. Pro-forma earnings before interest, tax, depreciation and amortisation (EBITDA) and pro-forma revenue were also above prospectus forecast. The company's pro-forma EBITDA of \$42.8m was 38.7 per cent above pro-forma EBITDA of \$30.9m in FY2015.

Its customer base expanded by 12 per cent over the year, with the Group now providing services to some 2260 clients, the biggest of which represents four per cent of revenue, with the top 20 responsible for 32 per cent of total revenue.

The company says its high cash generation reflects its strong operating performance with a continued focus on working capital. Executive chairman Geoff Selig told ProPrint, "The results are pleasing, and are through a combination of factors, reflecting the continued evolution of the group."

IVE does not provide segmented figures but Selig told ProPrint, "The Blue Star division is a good business, it is market leader in most of its areas, and will continue to receive strong investment."

OOH EARNINGS

The out of home advertising industry continues to surge, up 18 per cent on last year

HANNANPRINT

Wins job to print new 250,000 run David Jones glossy mag

LOTSA PRINT

There are plenty of distressed print business sales, but up-for-sale Lotsa Print is in rude health

UPS & DOWNS

THE PRINTCENTRE

Directors under fire as company closes without warning, staff arrive to locked gates

NATIONAL CENSUS

Online shambles as paper-free Census teeters on edge following big night fiasco

MADE AN IMPRESSION



The muggles at Griffin Press produced the latest Harry Potter blockbuster in the usual top secret conditions, with books under heavy security during the printing and dispatch. Harry Potter and the Cursed Child was not actually a novel, and not actually written by JK Rowling, it was the script of a stage play based on the teenage magician's adventures, but that did not stop fans engaging in a buying frenzy the night it went on sale, the first three days saw some 170,000 copies fly out of the door of the nation's grateful booksellers. Griffin Press is in the middle of a transition to digital print production, with the first tranche of a multi-million dollar HP web and sheetfed investment through Currie Group to be commissioned on September 7.



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PRINT BY NUMBERS

\$1.85m

The asking price for Peter Martin's FNQ print business Lotsa Printing **p6**

14%

The out-of-home (OOH) industry's July revenue increase compared to the previous year **p8**

250,000

The print run of the new David Jones quarterly magazine printed by Hannanprint **p9**

28%

The jump in packaging giant Orora's full year revenue **p10**

\$2.8m

The amount 3D printer Aurora Labs raised through IPO before listing on the ASX **p10**

26.8%

The jump in readership 4X4 magazine has experienced, according to Roy Morgan **p10**

30

The age of Star Business, Avon Graphics **p32**

4.0

Print 4.0 was pronounced as one of the 'mega trends' at drupa **p30**

Census disaster highlights power of print

by April Glover

The country's first online census - which cut out millions of copies from the print run - has proved an unmitigated disaster, with the website crashing and remaining offline while the majority of people were trying to upload their details.

Thanks to the website fail - which is variously being blamed on international hackers or public overload - only two million of the estimated 10 million online forms were completed on census night, and what was supposed to be a triumph of online technology has turned into a national debacle.

The ABS is blaming an overseas attack, while the government minister responsible is flatly contradicting this and blaming an overloaded system. If it is a hack it highlights the serious concerns expressed by many Australians about online data breaches, which of course are not possible with paper census forms which have served the census since 1911.

In the latest development, the Australian Privacy Commissioner has weighed in, commencing an investigation into the ABS and the census, aimed at ensuring personal data is being protected.

The last census in 2011 used print as its only form, and passed off without



Debate: online census form

incident, with 14.5 million forms - printed by IPMG - completed. This time around only around a third of that number were produced - printed by Print Media Group, distributed by IVE - with some 10 million forms set to be filled in online, which did not happen. At least half a million Aussies that did not receive a paper form have already requested one, with that figure now set to skyrocket.

Kellie Northwood from lobby groups Keep Me Posted and Two Sides Australia says, "Paper should have been the primary media, with an opt-in for online. We lobby for whatever is easier for the consumer."

"Clearly paper census forms are easier on every level, as last night conclusively proved."

Fuji Xerox opens new Perth print hub

by April Glover

Fuji Xerox Australia is spreading its print tendrils further across the country with the opening of a new print centre in Western Australia, and revealed plans to open two more shops in another two locations.

The supplier giant's print centre - called Luminate - marks part of a company rebrand of its existing PrintWorks businesses in WA.

Fuji Xerox says the print hub will provide document management, print and copy services firstly to students at Edith Cowan University (ECU) in Perth.

Promotional material rolled out for the service states, "Luminate by Fuji Xerox facilitates creation, whether that's through print or something else entirely. Luminate's services are the gateway to design, fresh thinking and document production."

The Fuji Xerox branded centre at one of Western Australia's biggest universities represents a partnership between the supplier and the school.

In an internal communication sent out to students, the university stated,



Luminate: rebrand of Fuji Xerox print hubs

"ECU and Fuji Xerox have come to an agreement that student printing prices will massively reduce from the commencement of Semester 2."

The cutthroat price drop has seen a 50-page colour thesis that would normally cost \$45 reduced to \$11.

The Fuji Xerox parent company also owns its separate print division called Fuji Xerox Document Management Solutions (FXDMS), an operation that competes in an open market - often against Fuji Xerox customers.

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Victorian industry suffers buffeting in Aug

by April Glover

The Victorian print industry has been buffeted for the past month with a succession of businesses large and small being forced to close their doors.

Highest profile collapse is large format trade outfit PrintCentre. It shut down operations and left its employees in the dark, they turned up for work as usual on the Monday morning only to find the doors padlocked and no sign of directors John Doyle or Darren Soppi. Disgruntled employees told ProPrint The Printcentre owner Darren Soppi had been on stress leave for some time before semi-retired co-owner John Doyle returned to patch up a 'failing' company.

Soppi and Doyle have not contacted their employees since Grant Thornton entered the building - leaving its twenty-strong workforce mystified.

ProPrint understands that super has not been paid to employees for some time - with some employees allegedly owed a backlog of entitlements.

The Printcentre moved into its Melbourne facility in March last year, after pulling production including its Onset printer out of Sydney.

Also falling over is Melbourne commercial printer, Hi-Mark Press which is in liquidation after 50 years in the print industry.



John Doyle, PrintCentre



Darren Soppi, PrintCentre



Michael Wu, Longbeach and On Demand

Hi-Mark describes itself as five decade old family-owned and run print and design business specialising in brochures, stationary and promotional material printing.

The Williamstown business collapsed into liquidation with Roger Grant and Shane Deane from Dye & Co appointed to wind it up.

Dandenong South based digital printer Pax Printers also collapsed into liquidation under mounting debt owed by the business.

The 35 year old printer was taken over by new owners in recent years and according to LinkedIn, is currently headed up by managing director Alan Stewart. It provided digital, offset and large format printing services to the Dandenong South area.

The Pax customer list was bought by Steven Todisco's Affinity Printing.

Michael Wu's On Demand and Longbeach Printing business are also in liquidation, with the on again off again saga at Longbeach now at an end and the business set to close. Wu only bought the business from longtime owner Josh de Groot in January, and his son John de Groot has been general manager ever since. installed. Wu's other Victorian business, On Demand, which he bought from administration in November last

Print director quits to become policeman



Craig Mulligan: printer turned policeman

Queensland print identity Craig Mulligan has stepped down from his role as joint director of GT Print to pursue a career as a policeman.

Mulligan was managing director of GT Print for six years before departing the company, leaving the print dream behind to chase the police vocation.

A spokesperson from GT Print told ProPrint Mulligan left the business for a 'change of scenery' after his established career in the print industry.

GT Print is now headed by Mulligan's co-director Graham Hart who has been with the business since its inception in 1990.

The Sunshine Coast based printer has since shortened its name from GT Printing Services Australia to simply GT Print following Mulligan's departure.

Mulligan was an essential cog in the GT Print wheel during his tenure, which encompassed a move to Maroochydore.

Tassie printer Pearce leaves PIAA Board



Craig Pearce: resigned from PIAA Board

Tasmanian PIAA Board member Craig Pearce put forward his immediate resignation to the Association after the demands of his print business Flying Colours forced his retirement.

Pearce, who was appointed Association Secretary to the PIAA last year, says his resignation comes as Flying Colours faces increased growth, demanding his full attention as managing director.

"While I accepted the appointments with relish, the reality of balancing the demands of my business and the commitment to the industry has proven too great," says Pearce.

"I am faced with focusing on the very real growth opportunities at Flying Colours or allowing my love of the industry to dictate the success of my business."

Martin to sell Lotsa after 21 years

by April Glover

Far North Queensland printer Lotsa Printing is on the market after long-time owner Peter Martin looks to pack up his inks and retire after 21 years in the industry.

Martin is aiming to sell the business for \$1.85m. It boasts a workforce of 33, and a suite of pre-press, offset, digital, wide format, and finishing equipment.

Lotsa operates two main production plants - one in Port Douglas which focuses on digital and offset, and a signage facility in sunny Cairns.

Martin says the possibility of a sale and subsequent retirement has been on the cards for six months.

Lotsa has carved out a strong niche in its region over the years. "The key to the businesses success is delivery speed with local supply and not from down south, Lotsa is very well known in the area," says Martin.

The veteran printer moved from Sydney to Far North Queensland some 25 years ago, and says the print industry in regional Queensland is tight, helped by the ironclad support of the locals.

"Regional Queensland is full of locals supporting locals, and the spirit of the industry will keep Lotsa Printing



Lotsa Printing: on sale as Peter Martin retires

going," Martin explains to ProPrint.

"The strength of the business is relentless. We have a loyal client base and the presses are ready to start pumping out the work immediately."

Martin also says a major perk for any potential buyer is Lotsa's strong ISO certification, coupled with the printer's accomplishment as the first print business in the world to achieve 100 per cent on its six-monthly audit certificate earlier this year.

"Lotsa Printing is furious on colour and quality, and the support network of the industry in regional Queensland is a major asset for any buyer," adds Martin.

Martin asks that interested parties contact Richard Rasmussen of agent Ascent Partners on 0402 021 101.

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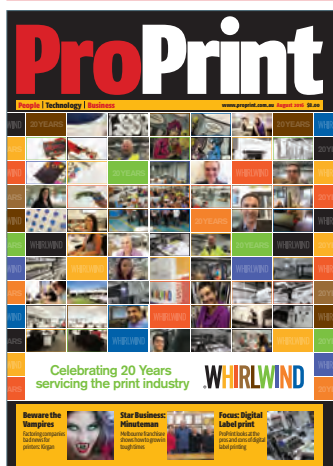
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Monthly debrief

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4 august



27 july

\$6.1m

OPUS SELLS CACTUS TO OOH! FOR \$6.1M

Opus has sold its outdoor media printer Cactus Imaging to out of home giant oOh! Media for \$6.1m and will concentrate entirely on its publishing division. Cactus is one of the largest if not the largest outdoor printer in the country. It saw an 18 per cent boost in sales in the 2015 financial year. It runs both HP Scitex and Fujifilm grand format printers. Brendon Cook, CEO of oOh! says classic print-based out of home advertising is an integral part of the sector.



29 july



VISTAPRINT PARENT TRIALS PRINTER CO-OPERATION

Web to print giant Cimpress – the parent of Vistaprint – has a new tool in beta testing, Cimpress Open, which could deliver huge benefits to other print businesses. If successful Cimpress Open will enable printers to embed the entire Vistaprint product range within their own websites and apps. It will also enable speciality printers to sell their own products through the Vistaprint website, opening up a massive new market for most printers. Cimpress Open is in the early stages of beta testing, which is expected to continue well into next year. The twin track of enabling printers to sell Vistaprint products directly from their own websites and enabling printers to sell their products through the Vistaprint website comes as part of the new strategy.

04 august

REAL ESTATE SIGNAGE GOING DIGITAL

The high turnover industry for printed real estate signage has been disrupted by a major shift to electronic signboards as Aussie realty agencies demand digital advertising. Touch screen digital displays are replacing many paper board signs for major Australian real estate outfits such as Ray White and LJ Hooker in a bid to keep pace with technology trends.



01 august

OOH INDUSTRY REVENUE SKYROCKETS

Out-of-home (OOH) industry figures are maintaining consecutive surges in revenue after its July earnings trumped the previous year's by 14 per cent. Net revenue for OOH in the month of July hit a resounding target of \$57.2m, a significant jump from the same period last year's \$50m. Year-to-date earnings for the booming industry reached \$418.5m, tracking up by 18 per cent from last year's \$354m. Whilst static print media maintains its place as the highest earning category against digital, electronic billboard revenue managed to make up 37.8 per cent, a 13 per cent increase from last year. The figures are on track to smash last year's record breaking total revenue of \$677.8m, which bulldozed 2014's yearly revenue by almost \$100m. Category breakdowns see roadside billboards delivering majority revenue for the month at \$21.8m, followed by street furniture, taxis, bus and tram externals at \$17.1m. Several of the OOH industry's biggest players are gearing up for a stellar 2016 with multiple acquisitions.



28 july

WALL NEW VISUAL CONNECTIONS PRESIDENT



John Wall, president and director of Roland DG Australia is the new president of Visual Connections, the major suppliers' association. He was formerly vice president and succeeds Bottcher CEO Mitch Mulligan, under a planned move agreed when commercial print suppliers association GAMAA and wide format suppliers group Visual Industries merged a year ago. Outgoing president Mulligan says, "It has been a rewarding year and I would like to thank my fellow Board members for their hard work. We are proud that Visual Connections has united major suppliers across the print, graphic and signage industries and continued to contribute to the sustainability of the industry."

Incoming president Wall is looking forward to taking on the role and for the year ahead. He says, "What a great first year for Visual Connections. I am proud to take the helm at this juncture and to further the work of the association."

“It has been a rewarding year and I would like to thank my fellow Board members for their hard work

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News Corp booked US\$684m for its total fourth quarter global earnings, a 28 per cent plunge compared to US\$945m the prior year

09 august



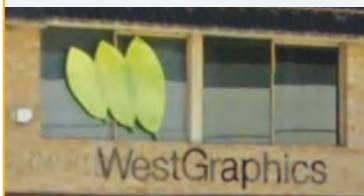
PRINT STINGS NEWS CORP EARNINGS

The newspaper industry is the thorn in News Corp's side after its global earnings were pushed down 28 per cent by print publishing, despite best efforts to revive the declining sector. News Corp booked US\$684m for its total fourth quarter global earnings, a 28 per cent plunge compared to US\$945m the prior year. Its overall advertising revenue also dropped by five per cent, which the group attributes to 'weakness in the print advertising market'. A breakdown of figures saw the Murdoch empire's news operations swing a loss of almost US\$400m from US\$603 to US\$213m in the full financial year, while its saving grace digital real estate earnings jumped from US\$201m to US\$344m. "While global print ad trends remain challenging at our News and Information Services segment, we are continuing aggressive growth."

15 august

BJ BALL TO BUY WEST GRAPHICS

BJ Ball is acquiring West Australian graphics distributor West Graphics Print Supplies, in a move that will propel the paper giant into the Perth inks and consumables market. The deal comes into effect late August, and will see the paper merchant offer distribution to the WA market through West Graphics of the Huber Group range of inks, and a suite of coatings, varnishes, press chemistry, blankets and other specialty products. BJ Ball says the acquisition will drive increased technical support and sales across its operations in Australia – which now includes Perth and wider WA. It also makes BJ Ball a complete national distributor. The value of the acquisition has not been disclosed, and it is unknown whether West Graphics will leave its facility in Osborne Park, WA.



17 august

PERTH NEWSPAPER PRINTER GOES UNDER

Western Australian newspaper printer Sun City Publishing has closed its doors and appointed liquidators, following a domino effect of print publishing collapses across the country. Sun City Publishing, which is based in Yanchep, WA published two local newspapers The Sun City News and Yanchep Times, and offered graphic design and printing services to the region. Its mastheads were published fortnightly to the local Yanchep region on the coast of Perth, and it also operated online news websites. Liquidators from Mackay Goodwin were appointed to Sun City Publishing, and calls to its Yanchep location are going unanswered. The business had been advertised for sale in July for \$220,000.



08 august

CIVIC MEDIA PRINT PARTNER FOR BRISBANE BULLETS

Brisbane digital printer Civic Media has entered into a partnership with Australian National Basketball League (NBL) team the Brisbane Bullets as its official print partner. Civic Media specialises in producing banner mesh, shade cloth, vehicle graphics, banners, billboards, building wrap and POS signage, and has already printed signage at the Bullets' training base and banners for club events. The partnership is also being consummated by a large format sign sitting at the Royal Queensland Show, known as the Ekka this year. "We believe the Brisbane Bullets' new look and core values of Respect, Inspire and Family align with our business values," says Civic Media managing director Adam Middleton. "Civic Media will not only be providing signage, but also contribute to the family friendly feeling at Bullets home games. We are excited to be part of the Bullets' journey back to the NBL."

The world is moving forward, and for print businesses standing still is simply not an option

10 august

EFI BOSS APPLAUDS ONLINE



EFI CEO Guy Gecht says the rapid move to the online world represents good news for print business owners, who can use digital print to exploit a myriad of new opportunities. Speaking to ProPrint as part of a round of global media phone calls from California Gecht says that printers who recognise the opportunity and move with the times can provide a compelling service to the market. He says, "The rapid move to the online world means printers' customers are demanding short run, personalised, on demand work with no waste and no lead time. Digital print is perfectly positioned to capitalise on this, especially in fast growing areas such as signage, packaging, textiles and decoration, along with more traditional but still growing print areas such as direct mail. The world is moving forward, and for print businesses standing still is simply not an option."

16 august

HANNANPRINT ROLLS OUT NEW DJS MAGAZINE JONES

A new quarterly magazine for David Jones printed by IPMG-owned Hannanprint has rolled out across the country, with a print run rivalling the highest read fashion mags in Australia. Hannanprint won the David Jones mag contract in May following a short tender process held by publisher Medium Rare, and has finalised printing of the first edition. The 180-page magazine, which is titled Jones, has a print run of 250,000, with copies mailed through direct mail firm Adsend to select customers and David Jones stores across the country. Its print run more than triples Australia's highest read fashion magazine Marie Claire's monthly circulation which sits at around 80,000. A large portion of the issue is set to be distributed through David Jones' 40 Aussie stores as a gift with purchase, and the rest sold over the counter in-store and through newsagents for \$9.95. Jones' inaugural issue also features 71 full pages of advertising from glamorous brands such as Dior and Gucci. Hannanprint also prints Woolworths Fresh Magazine.



AUGUST TIMELINE

18 august

ORORA BOOSTS REVENUE AND SALES DESPITE DEBT GROWTH

Global packaging giant Orora has booked a 28 per cent jump for its full year revenue, with a net profit of \$168m, propelled by US acquisitions and its land sale in Australia. The group also posted significant sales revenue growth, up 13 per cent from the same period last year spiking at \$3.8bn. After revealing its profitable year, Orora's shares surged by 10 per cent to an ordinary dividend of 5 cents per share, rising by 26.7 per cent. Despite soaring growth from all angles, Orora still carries net debt, which climbed three per cent from \$607m to \$630m for the financial year. Orora chief executive Nigel Garrard says the group's generally strong result was bolstered by a blend of organic growth, its fierce acquisition model and the sale of its land in Queensland. "The 2016 financial year saw a continuation of strong execution of the Orora Way operating model, which delivered higher earnings and cash flows and increased returns," says Garrard.



19 august

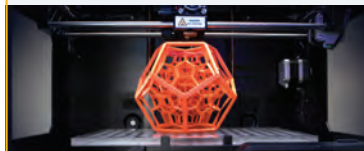
AEC TO RUN PIAA VOTE

The Printing Industries Association of Australia's (PIAA) upcoming election will be coordinated by the Australian Electoral Commission (AEC) following a lengthy application process. Historically the association has run its Board elections internally, and this year will be the first time the Board has requested the AEC. According to PIAA chief executive Andrew Macaulay, the industry body spent the last several months liaising with the AEC after applying through WorkChoices in a bid to put its elections at 'arms length'. "Using the AEC for the election in October is part of the Board's desire for a new direction with the association," says Macaulay. "It shows us as an industry association that operates with transparency as staff and PIAA members are completely removed from the election process. Any other elections held by the PIAA will require a reapplication to the AEC."

23 august

PERTH 3D OUTFIT FLOATS ON ASX

Perth-based 3D printer Aurora Labs has successfully floated on the Australian Stock Exchange after raising \$2.8m through its IPO in an Australian first. Aurora Labs debuted its first day of trading at 54 cents per share, rising strongly by almost 25 per cent to close in the afternoon at 70 cents. The 3D printing start up managed to raise \$2.8m since launching its prospectus in June, offering 14 million shares at 20 cents each. Aurora began two years ago as a small start-up and is now headed by co-founder and managing director David Budge and executive director Nathan Henry. The printers it has developed are now at the production stage following an extended beta testing phase.



KBA posted order figures to the tune of €352.5m – which it says only represents around a third of orders actually taken at drupa

18 august

PRESS SUPPLIERS CREDIT DRUPA TO STELLAR RESULTS

The financial results season is upon us, and global press suppliers are attributing a booming drupa to strong earnings for 2016, with sales and orders representing a huge portion of revenue. Press manufacturers Heidelberg and Koenig & Bauer Group (KBA) have credited a highly profitable drupa 2016 to their strong results, booking millions of euros worth of orders from the tradeshow. KBA posted order figures to the tune of €352.5m – which it says only represents around a third of orders actually taken at drupa. Its half year revenue also jumped by 30 per cent to €553.9m. The press giant says the flow on effect of fulfilling its €639.8m backlog of orders taken at the international tradeshow will reap significant benefits for future earnings.



We are market leader, but we can improve our market share

22 august

SPANDEX APPOINTS NEW BOSS



Spandex has appointed former Arlon Graphics VP David Neidell as its new Asia Pacific vice president, which includes running the Australian operation from its Sydney base. He replaces former boss Alex McLelland who left when the company – headquartered in Switzerland – was bought by a French private equity group. Neidell has moved from Europe to take on the role at the company which is Australia's biggest supplier of vinyl. Commenting on Spandex's position in the wide format supplies industry, he says, "We are market leader, but we can improve our market share." He was previously vice president international for Arlon Graphics in Holland, which was a supplier to Spandex, who he was with for five years, and spent 13 years as vice president corporate development at Fellers, which became the biggest vinyl supplier in the USA.

24 august

AUSSIE MAGS SHOW SORRY FIGURES

Australia's magazine industry is facing similar mass circulation drops as newspapers, with our highest selling women's mags crashing to its worst ever figures. However Roy Morgan research has found titles with growing year-on-year circulation tend to be niche market magazines – such as 4WD mag 4x4 Australia with a 26.8 per cent jump in readership, and food and wine title Selector Magazine which rose by 48.5 per cent, but their overall numbers are a fraction of the mass market women's magazines. Glossy mags such as *Cosmopolitan*, *Womens Weekly* and *Marie Claire* circulation figures all sunk by significant amounts this year, *Cosmo* feeling the biggest burn with readership plunging by 44 per cent in only one year. The *Australian Women's Weekly's* print run fell below 400,000 issues per month.



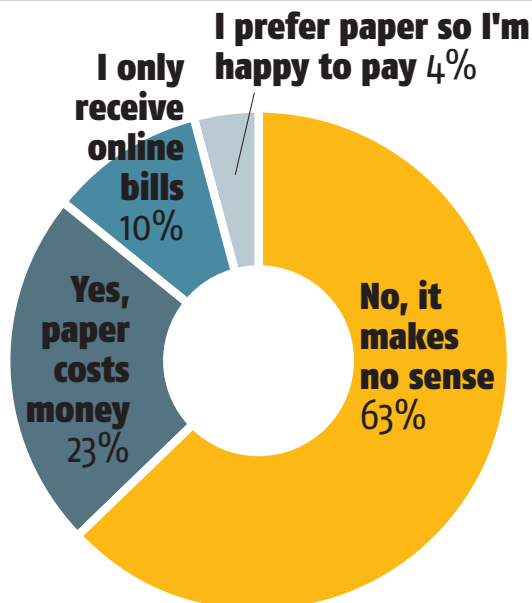
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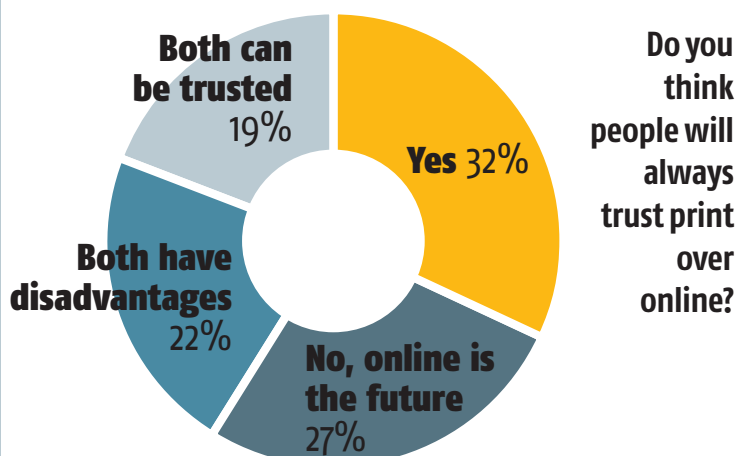


THE PROPRINT ONLINE POLL

Is it fair for businesses to charge for paper bills?

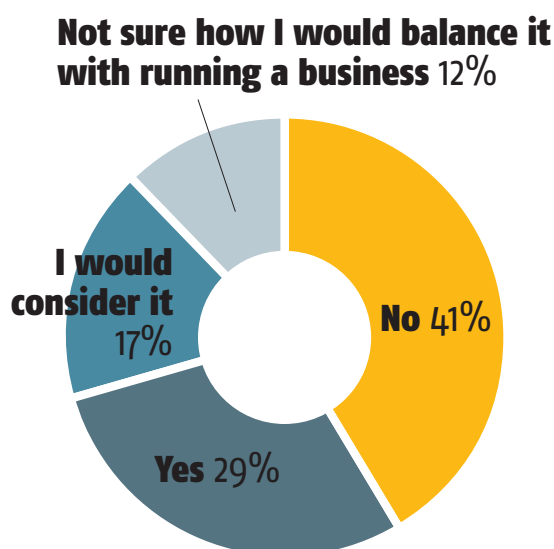


Total votes: 52



Total votes: 37

Would you ever be interested in becoming a PIAA Board director?



Total votes: 41

Get involved. Have your say. Join the debate. Vote now.
This week's poll is up on the proprint.com.au homepage.

social media



LinkedIn

www.proprint.com.au/LinkedIn

» **Members** 2,629

NOTABLE POSTS:

» Marketing Deconstructed – Communications: The Death of the Traditional/ Digital Divide – *Kieran May*



Twitter

www.twitter.com/proprint

» **Followers** 3,306

NOTABLE MENTIONS AND RETWEETS

» **Ciconi** – Fantastic article, simply proving #print matters. RE: Census disaster highlights power of print @proprint

» **Yvonne Parkinson** – Still takes 2-4 days for local letter delivery –funny that RE: Aus Post spends \$100m on international deal @proprint



Facebook

www.facebook.com/ProPrintAustralia

» **Likes** 1,210

TOP POSTS

» **Fuji Xerox opens Luminate in Perth**
And they wondered why I went with a different brand and not another Xerox when I replaced my machine when they are only down the street. They don't see that there is any conflict being a supplier and a competitor! They have undercut me on a number of jobs. – *Graham Martindale*

» **Real estate signage going digital**
Matt was interviewed today by ProPrint Magazine about the increase in digital signage use in the real estate industry! Enjoy the read.....– *Aria Digital Signs*



Web comments

www.proprint.com.au

» The real story is that a huge number of Australians are CHOOSING paper because they intend to submit the forms without their names on. The whole thing has become a farce, a dangerous expensive farce. – *Commenter Scottmac on Census print run slashed*

» I sympathise with the employees, however I have no sympathy for suppliers that continue to support the poison in our industry. Suppliers need to grow up – *Commenter PJE on Chaos at Printcentre*

» I am lucky to be in the position where I can just get rid of customers who don't pay on time –*Commenter SeeWhyI'mOkay on Factoring vampires*

Tricky business

Kirgan says you cannot ignore a sales downturn and hope things turnaround, better to get out there spruiking new sales

Kirgan confronts a print market that seems to have virtually stopped since the new financial year started

BADEN KIRGAN

Are the bad times back? Last month I mentioned in passing that there seemed to be a mini-recession going on in our trade, at least in the Sydney market. So many people I know seem to be struggling at the moment, with low sales, slow payments and a weird general malaise.

I have seen several businesses that have been around for a while slip quietly onto the market. A few have been genuine sales with good books, but more have been last ditch efforts to get out before they either have to shut the doors or call in the receivers.

Some of the owners I have known for a long time and could talk frankly to them. For the ones who are jumping before they are pushed, there are all the usual reasons. A bad piece of gear here, a lost client there, and every once in a while a dodgy partner. But for all of them the final straw seems to be this downturn that is going on in the Sydney market.



And it does not look like it is just Sydney. I do not have any connection to the Melbourne market, but the number of collapses going on down there brings to mind the tough times of a few years ago, when it seemed like every week another printer fell over, whether they were good or bad.

I cannot complain though, and I kind of feel guilty about that. The year just done was a record for us, coming off another record in 2015. We had the biggest quarter we have ever had in the dag end of 2016.

It was during this busy period that I started to really notice the decline around me. Paper reps would come in and tell me a lot of other shops were struggling, or complain about the lack of quotes they were getting. This is nothing new – I have long thought when you are busy and a rep tells you everyone else is slow, it is just them trying to flatter a sale out of you.

But I keep in good contact with lots of other printers and a lot of them were very slow. I was getting phone calls from printers I had not heard from in

years looking for overflow.

And then the financial year ended and our own sales dropped off a cliff. I had two to three weeks of the slackest sales I have ever had, coming off three months of being the busiest I ever had. The doldrums did not worry me – the time has allowed us to finally get to work on our Xmpie installation. But knowing what I knew about how my competitors were travelling, I did not want to take any chances, so I dusted off my suit and started doing sales calls.

I have managed to avoid spruiking for new sales for two years now – things have been going well organically and frankly I just did not need to expend the effort. But this weakness in the market and the disasters in Melbourne have got me very nervous and my new-financial-year resolution is new clients, new sales. If I am right about where we are heading, and I hope I am not, I would advise you all to do the same.

Baden Kirgan is managing director of Jeffries Printing Services

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Printfinisher	Marvel Bookbinding & Printfinishing Pty Ltd	Heidelberg West, Victoria, Australia
RECENT JOBS		
Sales Representative	Super Labels Pty Ltd	Nerang, Queensland, Australia
Inkjet Operator	Ligare Pty Ltd	Sydney, New South Wales, Australia
Digital Print Operator	PhotobookShop, full time	Reservior, Victoria, Australia
Printfinisher	Marvel Bookbinding & Printfinishing Pty Ltd	Heidelberg West, Victoria, Australia
Customer Service Representative	Ligare Pty Ltd	Riverwood, New South Wales, Australia
Sales Manager, Film Product Group	Jet Technologies	Rosebery, New South Wales, Australia
Mailing and Print Machine Operators	The Camerons Group	Minto, New South Wales, Australia
Service Technician	Spicers	Dandenong South, Victoria, Australia
Print MIS Support & Development	Pemara Labels Pty Ltd	Notting Hill, Victoria, Australia

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Transforming our business

Sarah Leo, general manager at printer Openbook Howden shares the transformation journey the company has been through from printer to services provider

SARAH LEO

"Like many companies in the graphic communications sphere, Openbook Howden is faced with the constant challenge of coping with change. Purposeful training like that offered through the Future Print Business Transformation Project has become a key part of our response. Over the years Openbook Howden has seen market demand change dramatically. In response, the company has grown into much more than a print service provider, today offering a suite of print, design, interactive and e-comms solutions, as well as stock management, distribution and mail services.

This customer-driven progress can be challenging to manage successfully, so accessing the right resources and training to ensure staff are properly equipped is a key to success.

Purposeful training is a key part of our company's response and, recently, 13 sales and management staff undertook courses with Leadership Management Australia (LMA), accessed under the Future Print Business Transformation project.



Our market has shifted quite dramatically over the past couple of years, and the pace of change is accelerating all the time. It is a constant challenge to manage the practical aspects of meeting the market, and finding new resources to help us was the reason we first became involved in Future Print.

We have always been happy to invest in professional development, but opportunities for subsidised training are rare – so when we found the right kind of training courses, offered by quality providers, under the Future Print scheme, we grabbed them with both hands. In the past, we have focused mainly on reskilling and upskilling production staff, but this was the perfect opportunity for us to extend that opportunity to our sales and management teams.

Already, eight staff have completed the Sales course and three of the Leadership cohort are about to graduate. Two more have recently started the Leadership Management course. All have been exceptionally well received. Even though many of our team were already familiar with some of the material covered, without exception they appreciated the

opportunity to remind themselves of the fundamentals, learn new ideas and approaches, and to refocus on the really important things, like communication skills and time management. The benefits of the training are also being felt more widely than the student cohort itself.

As is so often the case with training, we are seeing flow-on benefits for the whole team. People bring their new ideas and energy back into the business and it reminds us all of critical issues – like the need to set aside time to properly plan and manage change.

When things are changing so rapidly, everyone is consumed with what is happening at the coal face – whether that is bringing business through the door, keeping the figures straight or planning production schedules. It is easy to put off change until another day, but in today's market, that just does not cut it.

You have to make the time to remain responsive and agile, because if you are not forging ahead, you are falling behind. Future Print is right on the mark with its focus on helping businesses assess their performance, identify areas that need change and providing the training required."

FRANK ROMANO

Thoughts from an eleventh drupa

The show is over. The exhibitors have left the buildings. The pundits have chimed in. The drupa 2016 is now history. The every-three-year cycle idea was quashed and we are back to the four-year cycle. I remember when it was every five years. So, we will all meet in 2020. Well, maybe all of you. I may be 79.

Sales statistics were impressive – big orders, big bucks. Every exhibitor sold something. No one does a total, but my guess is that there was over half a billion dollars in business.

Add in the cost of just being there. Dusseldorf hotels jack the price to usurious levels. My hotel (Holiday Inn Express) went from 60 Euros to 350 Euros. But AirBnB and other websites found lots of less expensive housing. My hotel was not filled, nor were many of the others. Exhibitors spent a fortune on housing, transportation,

logistics, and, of course, their exhibits.

Put a value on the public relations. Graphic communication media from all over the world were there – plus analysts and consultants and other industry hangers-on. I attended 31 press conferences, nine briefings, and 12 one-on-one meetings. Sure, some of the smaller exhibitors got lost in the crowd, but the PR exposure was tremendous. I was in an exclusive group of six journalists who had attended 10 or more drupas.

Add it all up and I think it puts the drupa value closer to a billion dollars.

The billion dollar drupa, if you will.

Why is drupa so big? (Even though it was smaller than the last one). First, there is its immediate market: Germany and the European Union. Plus Russia and the UK. It is a gigantic printing market. When I was in Australia, Brazil, and India, I asked the

groups for which I made presentations if any were going to the show. Most of the hands went up.

The US Print show does not get that level of international attendance. It does not get the media attendance. Few exhibitors bring their really big iron. And dealing with McCormick Place personnel is like dealing with the Taliban, even though there were negotiations a few years ago to lessen the burden.

Plus, Print comes close to drupa timewise so many exhibitors feel that they have already gotten the exposure from media and major buyers so they downplay their presence. Printing shows in China and all of Asia are growing. This will impact all other international shows, including drupa and Print.

All in all, drupa 2016 was a most exciting event. I said that about drupa 1972 as well.



reader reaction

Would you use a factoring company for your invoicing? If so, why, and if not, why not?



Sharon Sewell
Director
Varsity Graphics

"Considering we are a small business it would

be highly unlikely we would use a factoring company. We are very lucky that we have systems in place so our debtors and payments to suppliers are under control. We find this quite important to have a sustainable business, especially on the Gold Coast. I feel if a business like ours needed to use a factoring company we would be on a downward slope."



Ewen Donaldson
Managing Director
Vivad

"We wouldn't consider using factoring at

Vivad. Our business is built on relationships. Inviting a factoring company to a new relationship is like taking a chaperone on a date. Every business relationship is different, but once you factor you lose the ability to negotiate debtor days with your clients' debt now the debt is owed by the factor company. For example: let's say you invoice \$100K worth of work on 30 day terms to a good client of 15 years who always pays on time. The factoring company gives you \$80,000 straight away. Then for the first time your client has trouble getting paid by his client. He knows that it is coming but he has asked an extension of credit. But since you have factored this invoice then they won't be negotiating that with you, it will be with the factoring company."



Anonymous

"I cannot answer the question with just 80 words, as we have set up our business to not

have many customers over 7-14 days. We would not consider a factoring company at all, as the margins are far too low to use them. We are very strict with payments and liken it to an account customer getting free credit. They cannot buy a Big Mac from McDonalds on 30 days' credit. Most print is commodity, as customers keep pushing (price, price, price), so pay up front or at collection."

LEON GETTLER

Working websites

Leon Gettler says attention to detail will make your website a winner with customers



A website can increase sales by giving the business a presence. By boosting traffic to the website, the printer is gathering information, generating leads and turning visitors into clients and customers. But printers have to know how to turn their website into an income generator.

First, it is important to place contact info and phone number at the top, right corner of the page, where it is expected. Also, make sure to include your phone number as a HTML, not an image. That way, a mobile user can tap the phone number link and launch into a call immediately.

It is important to have a responsive design that works on tablet or smart phone. If it does not work on a mobile device, it is not worth having. That might take some work because it is difficult to create a single website design that works for every device out there. It is not plug and play. But it's important to have it.

If you count your cost in time, responsive design is a little more expensive. If you count your cost in customers, it is cheaper. With a responsive design, you can automatically approach customers from all kinds of places, on all kinds of devices. If you target the desktop user only, you will be focusing on less than 50 per cent of potential customers. So it might cost extra but then make a lot more later on.

Company website:
crucial for business

There are several questions you need to ask when assessing your website: Does your website make it immediately clear what your company does and whom it serves? Does your website quickly communicate your company's unique selling proposition? Is it easy for your prospects and customers to find their way around your website? Does your website back up its claims? Does your website explain the additional resources you can provide to prospects and customers? Does your website contain lots of offers designed to engage prospects and start sales-winning relationships? Does your website make it easy for prospects and customers to take the next steps in their consideration or buying process? Does your website make it easy to place an order? Are there multiple ways for prospective customers to request assistance or additional information about your company and its products or services? Do you have processes in place to trigger immediate follow-up to these requests?

The search box should be designed so that it is different from other forms or boxes on the website's home page. It should look nothing like, for example, the newsletter subscribe box. The bottom line is that site visitors expect to easily find the search box so they are likely to abandon your site if they cannot find it. That means you should highlight the search box prominently on every

webpage. Another good way to get people to pay more attention to the search box is to name the button that begins the search process something like Search, Find, or Go – or use an icon such as a magnifying glass, which is clearly recognisable to visitors. Also make blog posts, community forum posts, and videos searchable.

A website is a significant investment. But these days, no business can afford to be without one.



WE WANT YOUR STORIES

Any special dates coming up?
Are you celebrating any milestones?
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Galley Club drupa event

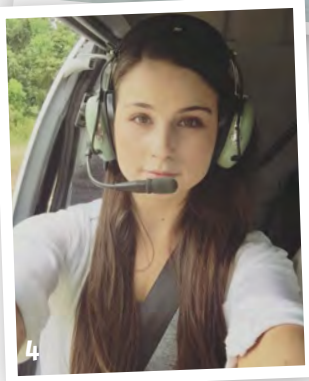
The printing and publishing members' organisation Galley Club gathered at Sydney's Occidental Hotel to hear presentations on the latest trends shown at drupa.



1. Rayne Simpson, Currie Group with Owen Mostert, HP, Phillip Rennell, Currie Group and Anthony Parnemann, EFI
2. Roy Chen with Jon MacDonald, XO Creative
3. Carrick Wilkie, Opus Group with David Henley, Xoum
4. Michael Schultz, SOS Printing

Asian Pulp & Paper journos tour

The world's biggest papermaker invited leading journalists to assess its Indonesian operations, April Glover went for ProPrint.



1. How big! Journalists check out rolls coming out of one of the papermaking machines
2. Aida Greenbury, managing director Sustainability at APP (centre) hosts April Glover (fourth from left) and the rest of the reporters
3. Papermaking at APP begins in the lab, with each seed planted by hand in optimum growing conditions before going to the nursery and then onto the forest
4. Glover gets a birds eye view of the plantations

Stephanie Gaddin, CEO of Dolphin Worxs and Australian Patron for International Print Day (#IPD16), is presenting live workshops at Visual Impact with Rob Brussolo and Leigh Hooper from BJ Ball.

When i_consignment meets dolphin4

Session times:	Thursday 15 September 2016	1.30pm - 2.30pm
	Friday 16 September 2016	3.00pm - 4.00pm
	Saturday 17 September 2016	1.30pm - 2.30pm

**All workshops are located in the seminar area at the back of the main hall.
You can register your interest at visualimpact.org.au or simply turn up on the day.**



**“No matter how good you are,
you cannot be everything
to everyone, all of the time”**

Stephanie Gaddin, CEO DolphinWorxs

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Better together

Total Flow is the holistic output-management solution that seamlessly integrates digital and offset printing

By Henryk Kraszewski, Senior Product & Marketing Manager
– Production Print, Ricoh Australia

In an increasingly competitive print industry a hybrid offset-digital approach will sit firmly at the heart of future-focused printing businesses.

Incorporating smart hybrid print solutions will be the key to operating more efficiently while tapping into business growth opportunities.

With the rise of digital and personalised marketing, customers of printers are demanding flexible and adaptable solutions for creating high-impact, cost-effective printed marketing materials. Run lengths continue to reduce as marketers get smarter about cost-savings, no longer committing to large volumes of print brochures.

The good news for commercial printers is that print remains an important component of the marketing mix, with 68 per cent of retailers saying it is critical to their marketing strategy. However, the days of high-volume, long-lead, offset printing are diminishing with the growth in personalised print.

A 2014 report found one-third of marketers believe personalisation will be the most important marketing capability in the future; a statistic that will continue to have a profound impact on the commercial printing industry. The trend will drive higher demand for short-run, variable print jobs as customers develop more targeted and relevant print materials.

Accordingly, digital printing is bucking the trend in an otherwise shrinking printing industry. According to a report from Smithers Pira, it is predicated to grow from three per cent of total print volumes to five per cent by 2019, so almost doubling, and globally, digital presses will pump out 1.5 trillion pages by 2020.

While most print-houses offer digital print capabilities, and the industry largely agrees digital printing is the way

of the future, introducing this technology into an offset environment has traditionally posed a number of challenges. Because digital and offset printing workflows are completely different, they have existed, until now, in their own specialist domains. To merge the two disciplines requires a significant investment, staff to double-up on skills or the use of two different specialist teams, creating issues with managing print-floor efficiency, re-tooling, and balancing staff rosters.

The two different workflows have historically produced different colour output and resolution, making it difficult to produce consistent colour quality across digital and offset jobs. This can make it difficult to service short-run jobs cost effectively.



The next evolution is hybrid digital-offset printing, bringing digital and offset workflows together

Henryk Kraszewski, Ricoh

For example, a customer may order a large run of brochures, which are produced using offset. If the customer places a follow-up, smaller order that is best suited to a digital printer, the colour output between the two orders may not match precisely. This will require the team to spend time reworking the files and testing to deliver a consistent output.

Similarly, a customer may order a large run of its annual report, but their PR firm requests a personalised cover

with each shareholder's name. To fulfil this order using both digital and offset presses creates a range of issues such as colour matching, pre-press, post-press and double-handling.

Advances in digital print technology are seeing these barriers to adoption disappear. Manufacturers have largely addressed issues with colour quality, range of stock and application-types. Digital printing now handles such a wide range of media, and offers such high-fidelity colour output and consistency, it's largely matching offset's print qualities. Variable costs for running digital printers are also steadily declining.

The next evolution is hybrid digital-offset printing, bringing digital and offset workflows together. Ricoh recently launched the TotalFlow Print Server, which enables barrier-free offset and digital printing. By integrating industry-leading offset workflow solutions (including Heidelberg's Prinect, Kodak's Prinergy and Agfa's Apogee) with digital workflows, TotalFlow allows print jobs with large volume requirements (such as the internal pages of a brochure) and smaller-volume requirements (such as targeted brochure covers) to be easily moved between digital and offset. Each file is handled just once, and a decision made about where to run it – digital or offset – based on turnaround times and costs. Combining offset's print-volume efficiencies with digital's short-run and variable-data capabilities, a host of new time-saving and market opportunities open up.





New DFE fantastic step forward: Ross Clark, general manager Green & Gold Printing

Breaking down the silos: hybrid offset-to-digital

Bridging the gap between offset and digital printing does not require replacing offset printers. It means knowing when to complement offset with digital by shifting short-run jobs (where the target volume is not profitable for offset printing) to digital.

Imagine an approach that uses smart workflow technology to move easily between digital and offset printing, delivering jobs cost-effectively and with

no compromise on quality. Hybrid technology allows commercial printers to easily transition their businesses to a flexible, agile model that can respond quickly and cost-effectively to changing print needs as the marketing environment evolves.

Dual offset-to-digital solutions give pre-press operators the same powerful tools for both offset and digital workflows, and cover everything from imposition and colour matching, to data capture, job management, output, and finishing.

By automating and auto-programming a host of repetitious printing tasks, commercial print houses can streamline production activities with a single set of simple, powerful, and interoperable tools that will vastly improve print-floor efficiency.

Most importantly, the hybrid digital-offset approach eliminates the tricky steps of learning a new workflow, or reduce the need to outsource, making it easier for print-houses to evolve to a more flexible and agile business model. Print operators simply need to learn how to operate a new output device.

By using smarter technology, users can make print decisions based on individual specs and printer capabilities, enhancing print-floor visibility, helping to avoid expensive mistakes and ensuring the print-floor processes run efficiently.

A hybrid approach also enables commercial printers to capture and manage source data from a variety of sources, such as web portals, and utilise data analytic and variable print tools to better meet the needs of personalised marketing.

Businesses that adopt dual printing technology can open doors to new markets and capitalise on opportunities available for high-margin personalisation, web-to-print services, and new and emerging variable-data print services.

Managing the transition to hybrid printing

The transition to hybrid digital-offset printing requires supplementing a core offset business with a flexible and agile digital print capability.

The key to success is working closely with business stakeholders and a trusted supplier to analyse the business. Consider what offset work can be migrated to digital, where the business is missing out on opportunities for short or variable runs, and how it can meet the growing demand for quick turnaround jobs. Identifying these pain points and working closely with a trusted partner can help to develop a targeted growth strategy, using the right technology and solutions for your business.

Scalability is critical, which is why it is important to choose a solution that can be designed to suit your exact requirements to ensure you don't over-invest in new systems and processes. By selecting a flexible and interoperable solution, you will be able to easily add modules and plug-ins as your business grows and changes.

Ricoh is committed to working with industry leaders to deliver innovative solutions that deliver efficiency and cost savings for commercial printers. A strong partnership with Heidelberg, dating back to 2011, provides the commercial print industry with integrated printing solutions that meet the needs of long and short print-runs. Strategic cooperation and mutual investment has facilitated integration with Heidelberg's industry-standard workflow solution, Prinect, and the launch of TotalFlow in Australia.

Digital upheavals are common in every industry, and printing is no exception. With innovative solutions such as TotalFlow, Ricoh is demonstrating its commitment to enabling print businesses to seize the digital opportunities while sidestepping the challenges.

Green & Gold successfully integrate digital and offset printing

Green & Gold Printing in the Sydney suburb of Artarmon was seeking a new solution that would allow it to meet growing customer demand for short-run jobs within their digital business. With a Heidelberg Prinect offset workflow already in place, Green & Gold introduced the Heidelberg Prinect Digital Front End (DFE) – the enhanced Heidelberg version of the Ricoh TotalFlow Print Server. The solution was to complement their existing print environment and create greater synergies to support business growth with their Linoprint CV digital system.

"The new DFE has been a fantastic step forward for our digital workflow and business, because of its superior functionality when compared to a standard

digital rip," says Ross Clark, general manager at Green & Gold Printing.

"The DFE interface is almost a clone of the existing Prinect workflow, with its own powerful processing capabilities and a great package of tools in the cockpit including imposition and colour management which has the ability to remap colours via colour tables and PDF tools.

"This gives us the capability to push files directly to the DFE for flight checking and direct printing without the need for Signa Station to create impositions. Because of the high level of the PDF rip in the DFE, we have no issues processing difficult transparencies and layered files.

"The outstanding colour management

capability also means we can easily align colour with offset printing, giving us the flexibility to respond quickly and produce cost-effective short-run jobs. With the Heidelberg DFE, we not only have a great software package but also the support of Heidelberg with their expert capabilities in colour management for both offset and digital, with hardware service support from Ricoh.

"Our productivity has improved because of the DFE. Ease of workflow and the DFE's ability to deal with files on the go, with no need go via pre-press, means they are pushed directly through a digital device. This is reducing the time spent on each job and we are certainly seeing cost savings across our business as a result," says Clark.

Riding the digital wave with Ricoh

A lithographic printer since 1973, Roden Print & Packaging is embracing digital, now with the help of Ricoh's Pro C7100x digital print system



Veteran printer and managing director of Sydney-based Roden Print & Packaging, Phil Roden has a long history in the printing industry. His father, mother and brother started the family business back in 1973, and a year later he jumped on board. Today he is at the helm and the business continues to thrive.

Roden attributes the businesses' longevity to the expertise possessed by his 12 person team, and also investment in quality machines.

Traditionally a general lithographic printer, the business has been immersed in digital printing for the past decade, and last year it replaced an existing outdated digital printer with the Ricoh Pro C7100x digital print system.

Roden says he was looking for a simple but speedy solution, and Ricoh came up with the solution.

"Being a small to medium size business, we can jump pretty quickly for customers' requests. The big print players are all regimented, you book a job in with them and you can expect to receive your job in three weeks' time," Roden says.

"As a small business, customers who are in a hurry come to us and say, 'we need this by next Wednesday', so we need to give them that service as a point of difference from bigger print players."

Highly productive for its class, the Ricoh Pro C7100x series deliver print speeds of up to 90 ppm, and supports papers weights of up to 360gsm in both simplex and duplex.

Investing in quality:
Phil Roden with the
Ricoh Pro C7100x

Roden believes the Pro C7100x has 'changed the business dramatically' due to reduced set up procedure costs and removal of the need to make plates.

Due to its cost-effectiveness, the company mostly uses the Pro C7100x for short run print jobs such as brochures, leaflets and packaging trade samples in sets as small as 20. The trade samples are used by the sales representative clients to show off a particular packaged product to prospective customers.

Roden adds, "We can print trade samples economically, printing small quantities is really where your digital printer comes in handy."

According to Ricoh the Pro C7100x has precise sheet-to-sheet and front-to-back registration achieved with mechanical registration and a self-contained liquid cooling system that keeps the developer at a constant temperature and minimises disruptions in extended production runs.



We need to give them that service as a point of difference between us and the bigger players

Phil Roden, Roden Print & Packaging

Raj Chandiok, national sales manager – production print of Ricoh Australia says as graphic arts businesses seek to remain competitive, profitable and add value to their customers, it is essential that they have the right tools to meet the market demand. "By adding

the Pro C7100x digital press to their workflows, they can boost returns on investment, expand digital print services, and promise exceptional image quality to customers with fast turnaround times," Chandiok says.

"The ability to apply spot or flood clear gloss and white, and to quickly switch between the two, is unprecedented at this price point. We believe this will be a game changer for Ricoh customers."

Roden says the business delved into packaging and digital due to the exponential growth both markets have experienced over the past few years, however commercial print still contributes 10 to 15 per cent of all jobs at Roden.

"Packaging as well as digital are two areas of the print industry that actually have growth, a lot of the general commercial printing is now being taken over by digital," he says.

"The digital machinery is getting bigger, better and smarter. If you go back to 10 years ago, there was a certain smugness from lithographic printers towards digital printers, because digital really was still fairly inferior in quality compared to printing on a press.

He continues, "But certainly over the past 10 years digital printing has boomed and the machinery and technology has become sophisticated. The Ricoh prints excellent quality."

Roden says he would consider Ricoh again for his businesses' digital print needs, "The service has been fantastic, this is our fourth digital machine and it has been the most trouble free machine we have bought. From day one it ran well and there is a minimum amount of servicing required by the machine."

I believe.



Roden Print & Packaging is staying ahead of the competition with the new Ricoh C7100X.

By replacing its outdated digital printer with the Ricoh Pro C7100X, Roden Print can fill short-run, rush jobs faster and more cost effectively, with no compromise on image quality. This agile and economical service gives them the competitive edge over bigger print players.

Roden Print and Ricoh believe in the power of print.



Scan the QR CODE to view other successful customer partnerships with Ricoh.

To see how Ricoh can help expand your business, visit webelieve.ricoh.com.au or contact us on 13 RICOH for more information on Ricoh's suite of production services, solutions and support.

RICOH
imagine. change.

Two Sides, and three campaigns

ProPrint talks to Kellie Northwood of TSA to get a handle on the industry lobby group, and the three campaigns it is currently running

The journey of print and paper lobby group Two Sides to TSA Limited is one filled with colour and passion. Kellie Northwood is a woman of many (paper) hats: Two Sides Australia (Two Sides), the environmental campaign promoting the sustainability of paper, is only one component of the activities of TSA Limited (TSA), with Value of Paper and Print, the marketing effectiveness campaign, and Keep Me Posted, the consumer advocacy campaign it is hard to keep up.

“When we started with Two Sides in 2012, we were like dingoes staring into the headlights, we knew we needed to do something to protect our industry from a pretty strong attack on our environmental credentials, however we just weren’t sure how to do it and how to do it quickly,” Northwood explains. “We launched the first campaign under the umbrella of the Australasian Paper Industry Association (APIA), in a boardroom of a then major print group, filled with what only can be described as youthful enthusiasm.”

The Two Sides campaign was developed from an existing global campaign, which focuses on promoting the environmental credentials of paper and print. In September 2012, Two Sides Australia became an independent entity and operated under its own Constitution.

Two years later, in 2014, the second campaign was launched: Value of Paper and Print, or VoPP, to communicate to marketers and creatives the effectiveness of print. “With VoPP we are talking to marketers, creative agencies and the wider media buying

Providing a platform: Kellie Northwood, Two Sides Australia

industry to demonstrate the power of print marketing. We provide the tools to communicate its value and strong position in the marketing mix,” Northwood explains. “Whilst the print industry saw value in an environmental message, politically the environmental hysteria had died down, now our

industry was under pressure from the new shiny toy in the room – social media – we needed a campaign that demonstrated to marketers that print is still relevant and a powerful tool to keep in your marketing mix.”

Launching with an Industry Report, the VoPP campaign saw the





We knew we needed to do something to protect our industry from strong attack

Kellie Northwood, Two Sides Australia

“Our members needed sales tools and content to build stories that were not just about printing equipment and pricing. We built, and continue to do so, a library of content that empowered the industry to sell the value of print. When I was selling print as a print rep, I remember at times feeling apologetic, when building the content this was at the forefront of my mind – how can reps use this material when talking to their customers?”

VoPP continued to build, with usable charts for powerpoint presentations, case studies, videos, national roadshows and now launching its own VoPP Mag. “The VoPP Mag is something the team is proud of, a publication (printed), that talks about all the amazing applications of print in current advertising and marketing circles. This magazine is not written for the print industry, it is written for our customers – marketers, creative agencies, media buyers. We will produce it twice a year in the first year and hopefully one day we can move to quarterly. Our members now have a printed publication they can hand out and talk to, it is great work from the team.”

2016 saw the launch of a third campaign, Keep Me Posted, advocating the consumer’s right to choose how they want to be communicated to by their service providers - free of charge. “With Keep Me Posted, we are giving echo to the voice of Australians who prefer a piece of paper. It still shocks me that something as simple as a desire to have a company send you a physical bill is refused, however it does not stop there, our research on this issue demonstrates that it is the most vulnerable Australians that are disadvantaged the most by these companies decisions,” explains Northwood.

“Companies charging for paper bills and creating additional hardship to Australia’s most needy are super-profitable companies, the impact on these charges is across the board and this campaign is probably my most personal endeavour. We really are committed to providing a voice for those that cannot.”

Three campaigns: One philosophy

Today it is TSA, whilst Two Sides remains a campaign under the stable. The not-for-profit organisation now runs three campaigns with equal passion and commitment. Whether promoting the environmental credentials, the effectiveness of print media or providing a voice to the consumer’s right to choose paper communications, the team is committed to delivering for their members. “Ultimately, we are

providing a platform for the entire graphic communications chain from printers on the press, to sales reps, prepress operators or the teams at the mills. Designers, marketing managers or mums and dads, everyone whose world is touched by paper and ink – we are providing a platform that says ‘hey, paper and print are useful, stop telling me to talk to another screen.’”

What is next?

“We continue to push each campaign, in July 2015 New Zealand joined the campaign and we will be focusing on really rolling out the campaigns with PrintNZ, we are looking forward to the launch of VoPP Mag the team has been working this first issue for the last few months and it is always exciting to launch a brand new publication. Last but definitely not least, we are committed to bringing the voice of Australians to the political headquarters in Canberra and will be urging our freshly elected representatives to support the Keep Me Posted campaign and support legislation to protect the humble paper bill,” says Northwood.

When asked if there is a fourth campaign, Northwood laughs, “We’ll see, we’ll see.” Indeed we will and if history provides any insight Northwood and her team will not be resting on their laurels.

TSA Limited

TSA Limited (TSA) is delivering three campaigns to the industry –Two Sides, Keep Me Posted and Value of Paper and Print.



Two Sides is part of a global initiative by companies from the graphic communications industry including forestry, pulp, paper, inks and chemicals, pre press, finishing, publishing, printing, envelopes and postal operators. Our common goal is to promote the sustainability of the graphic communications Industry and dispel common environmental misconceptions by providing users with verifiable information on why paper and print is an attractive, practical and sustainable communications medium. www.twosides.org.au.



Keep Me Posted is a consumer rights campaign lobbying for companies to abolish fees for paper based statements, arguing the consumer should have a right to choose how they wish to be communicated to. www.keepmeposted.org.au.



Value of Paper and Print (VoPP) is a campaign promoting the efficacy and engagement of paper and print as a relevant, effective and modern media channel. It uses national and global research that highlights the power of print performance when included in multi-channel campaigns. The objective of the campaign is to develop a strong messaging platform for the paper and print industries to promote print as a powerful, effective and results driven media channel. www.vopp.com.au.

introduction of TSA Limited and the team quickly moved from being branded a ‘green programme’ to one that aligned with global research agencies, Roy Morgan, Nielsen, Ipsos and others to build strong data and case studies to promote print media channels.

Open door to customers

Management information systems (MIS) has been through warp-speed improvement, not only in how intuitive they have become to use, but in the range of activities they embrace

By Peter Kohn

With the advent of remote service provision of software, popularly known as the cloud, it was inevitable that MIS would merge with remotely accessible web ordering, aka web-to-print (W2P), to create a comprehensive, customer-driven job management tool from costing to dispatch.

But what are the benefits of blending MIS and W2P? And how do you pay for it? Are there lump-sum outlays or can you largely get by paying month-to-month for Software as a Service (SaaS)?

How do you manage your MIS-W2P service? Can it be handled by your existing staff, do you need to hire inhouse IT experts, is it better to outsource the IT?

W2P vendors have their say

When it comes to W2P, Mark Fletcher, associate marketing specialist APAC, at EFI, emphasises it is all about the customer experience and the efficiencies that printers can achieve in shaping their customers' impressions of the service provided. "Firstly the print customer experience -- ensuring that the print buying process is easy, convenient, affordable and timely. Secondly, that print providers continue to benefit from the efficiencies and cost savings delivered through workflow automation and the integration of everything related to MIS.

"EFI's workflow solutions have continually maintained focus on meeting print customers' diverse print communication needs, while enabling a seamless onramp to print production, for bottom line growth," he says.

"In today's competitive landscape,

“

It's cut down the traffic of emails and phones into here, which has been a massive benefit for us

John Schreenan, managing director, Revolution Print, Ballarat, Victoria

end-to-end content and commerce workflow by providing seamless integration with EFI Fiery servers and EFI Print MIS/ERP solutions. Which means less re-keying of job data and fewer chances for production errors."



customers demand easy around-the-clock access. EFI Digital StoreFront helps meet this challenge with a dual-purpose Web platform designed for the printing industry. DSF also creates an

Fletcher details some of Digital StoreFront's components. SmartStores uses the latest responsive technologies (HTML5 and CSS3) to allow storefronts to scale smoothly from desktop to tablet and mobile devices. Users can create an unlimited number of customer-focused custom storefronts, complete with specific brand colours and logos.

"The new generation of Storefront designs feature a rich library of contemporary web design themes with over a dozen templates you can customise. SmartStore Builder's advanced customisation tools provide administration access to edit the SmartStore sites' HTML and CSS," he adds.



Visual Product Builder provides a consistent and powerful view for all products that includes side-by-side print options and preview. Print customers can upload a file, select the print and binding options, add, delete and rearrange pages, obtain a quote, proof their job and submit their order, all in one intuitive online interface.

DirectSmile Cross Media Integration allows the creation and publishing of cross-media campaigns directly to online W2P Catalogues, explains Fletcher. DirectSmile allows printers, agencies and corporates to create, personalise and automate marketing across all media, while being fully

It's in the cloud: major benefits to printers

Continued on page 26 ►

Touchless system at IBS

A dedicated focus on the integration of W2P into MIS has been paying dividends for IBS Cards, a 20 year old trade print enterprise in Nerang, Queensland.

IBS owner Scott Siganto has spent many years fine tuning an in-house developed MIS but six years ago made the decision to collaborate with US technology company 44 Gallons Technology to create the W2P portal Edit & Print.

Two key areas of recent development have been in moving towards a touchless process, and in developing third-party integration, explains Siganto. "Clients using our W2P Edit and Print system that use IBS as their supplier are now fully catered for with a womb-to-tomb touchless system. Their customers can go to their website and make direct orders that are fully integrated with IBS' MIS system, which automate the process of order/invoicing right through to presses. The first time a staff member of ours or our client's needs to intervene is to make a plate or print the job on the digital press.

"The beauty of this automation is that it allows our clients to focus on their customer rather than on their own workflow processes or direct physical engagement with us as their supplier. In addition, this automation allows us, as the trade printer, to maximise our own resources to enable the best possible quality and prices in the quickest turnaround times," he says. "The result of our goal of a touchless process is less errors, cheaper prices, better workflow efficiencies and more time for us to focus on our clients and for them to focus on their customers."

Edit and Print's development in third-party integration has also made it simple for clients to add their own internal production, and other outsourced providers to their business into the same system to replicate that automation and simplify their workflow processes, says Siganto. "Edit and Print makes it easy for any of its customers to not only integrate with the IBS MIS but with a true open-source application that can potentially be integrated with any other MIS on the market. This makes Edit and Print suitable for any business, whatever MIS they currently use or, for that matter, whatever MIS their suppliers use to ensure a smooth and automated workflow exists."

Siganto says IBS has created an effective balance between giving



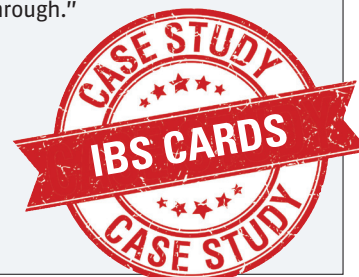
Scott Siganto, owner, IBS Cards

its clients the functionality to self-manage its systems and the support and management of the back end of the system to give them the confidence in IBS' product and service. "Likewise we feel we have created a great balance in outsourcing the specialised key critical components of our W2P and MIS, whilst still having our inhouse team focused on getting the best out of our systems for our clients and ourselves.

"We believe the future is all heading towards cloud-based systems but for some of our clients, they are not there yet, and some may never be. With clients throughout the country, we have first-hand experience of those that will continue to resist the move towards cloud-based subscription methods for a variety of reasons, including internet reliability in remote locations, staff or customer resistance to change, time-poor resources to enable the change, or simply a fear of the unknown.

"The beauty of Edit and Print to us is that it provides an automated cloud-based option for anyone -- but with the integration features and functionality to allow our clients to stick with what works best for them, whether that is cloud- or software-based," he says.

Siganto explains that Edit and Print is a month-by-month subscription. After an initial 12-month commitment, if the client wants to cancel, all the data is exported for them to take and IBS securely closes off the site. "Edit and Print sites are that flexible and dynamic that we have very few fall through."



◀ Continued from page 25

integrated into the DSF W2P solution. Print customers can create high-impact campaigns and order and execute them from the DSF W2P site. "So whether it is the simple design, the convenient management of data and processes, or comprehensive response tracking, everything is part of the one browser-based solution."

Features in Digital StoreFront Print Providers include EFI DSF accepting print orders online, facilitating customer communication, and translating order requirements into job tickets. Through the EFI-certified workflow integration, using Job Definition Format (JDF) technology, the job tickets are ready for production at the Fiery digital print server with virtually no job preparation or operator intervention.

"DSF delivers a true end-to-end workflow with bi-directional Fiery and EFI Print MIS integration in real time," Fletcher points out. "JDF standardises and automates -- via a touchless workflow -- job routing to production devices such as copiers, printers, offset presses, wide-or superwide-format printers and small-format cutsheet digital devices."

EFI DSF is also a component of the EFI Productivity Suite, ensuring it works seamlessly with EFI MIS solutions, he says. "The EFI Productivity Suite is managed as a modular suite of products and components, delivering certified end-to-end workflows out-of-the-box, giving print providers the foundation tools for today and enabling a gradual evolution towards an end-to-end, best-of-suite

solution set, with a scalable platform for sustained, future-proof growth."

Fletcher says EFI DSF comes in two deployment options to fit a range of technical and budgetary needs. "A cloud-based (SaaS) deployment model hosted by EFI is a compelling option with a convenient pay-as-you-go model. The EFI experts will continuously monitor performance and keep things running 24/7. The team also takes care of maintaining the server, database backups, installing upgrades and upscaling when needed.

"Or there is a self-hosted option. To incorporate Digital StoreFront into an existing IT architecture, the self-hosted deployment option, on-premises, enables retention of full control of local network Web applications behind the firewall," he says.

At drupa, Workflowz, which is represented in Australia, demonstrated new integrations of its online editware Chili publisher, embedded in several MIS vendors' W2P components. Examples are Tharstern, IQ, Agfa (with its Apogee Storefront), and Esko with its Webcentre.

Alan Dixon, founder, CEO and managing director of Workflowz, makes the point that linking W2P with MIS is nothing new, however it is now seen as a vital component and more MIS providers and prepress workflow solutions are including an element or providing a link to it.

printIQ and Tharstern both have links to Chili Publisher, he says, as do Agfa and Esko. It can also be linked to other third-party products like XMPie uStore portals and various EFI solutions too.

"Chili Publisher was developed to be integrated so clients have the freedom to select their preferred e-commerce payment portal, or link to their incumbent MIS solution provider. Some of the latest developments are HTML5 enhancements so you can offer your online services to a broader client base who use tablets or even smartphones, which do not support Flash," Dixon says.

Asked whether cloud-based or server-based W2P is superior, Dixon argues that, as W2P solutions use the internet to deliver the design experience to the customers, hosting in the cloud could make sense for most people. "However, cloud-based and Software as a Service (SaaS) are completely different. SaaS implies that someone will look after the servers, applications and infrastructure.

But who is responsible about backups for multi-tenant systems? What if you need to recover a file, how frequently are the backup procedures?

For access, Picton's the customer's pick

An EFI Pace MIS integrated with EFI Digital StoreFront (DSF) is providing seamless customer accessibility to jobs and logistics at Picton Press in West Perth. Brad Hall, data services manager at Picton Press, says the portal enables custom branding for clients, as well as an online retail store for shorter-run work without setting up regular accounts.

"However, our branded storefronts for customers that re-order regularly are the largest components of handling print within our business," explains Hall.

For example, Picton, a 28-year-old company with 35 staff, prints packaging for a well-known manufacturer whose products are sold at Bunnings and Masters hardware stores. "They have hundreds of lines but all the same-sized packaging inserts, so we build the products for them in a customised portal," he says. "Each time they have a delivery go out, they just log in, upload their artwork into the specific templates we have created for them, and we ship it directly."

Hall's IT team handles the customisation for Picton, but DSF works well out of the box. "I am able to give StoreFront to a non-tech person to build a portal if required."

Picton took the decision not to use DSF as a cloud-based system but to go self-hosting. "We have our own private 'cloud' onsite and it is better for us to keep it within that cloud. We have the infrastructure in place to be self-hosting," he says, noting that the Picton Press building is located very close to the Perth CBD and has a high-speed fibre-optic connection enabling a lightning-fast web server. "However, we have the ability to move DSF to a cloud-based solution if in future we ever needed to."

Paying only a software maintenance fee, rather than a monthly outlay for SaaS keeps a lid on costs, he says.

Assuming W2P is well integrated into the MIS, it creates "hands-off ordering" any time of day. "Without anyone on our staff having



Brad Hall, data services manager, Picton Print

a conversation or having to do anything, the order is in our system", he explains.

"We have a job bag that prints automatically for our digital print. With a manual or offline job, somebody has to raise a quote, have the quote approved, convert that to a job, accept the artwork, and send it downstairs to the presses. That is all done automatically without any human resources. That is probably the biggest advantage.

"The other advantage is credit-card payment that is integrated into the ordering process, so nobody has to apply or collect the payment -- it all happens automatically. It is about automation.

"And there is also a value-add for the customer. We find that our customers for whom we are building a custom portal, with their branding and their products within it, it makes the customer more 'sticky'. They are less likely to shop around purely on price when they are receiving the additional service of a web portal."





YOUR PARTNER IN PRINT

Attention: Past, Present and Future Trade Print Customers of IBS,

As you may know, IBS has just turned 20 and so far it's been our biggest year yet. We've spent the last 6 months focusing on what makes IBS a supplier worth partnering with, because we believe it's these qualities that turn an ordinary "supplier" into a "partner".

So far this year we've:

- Bought a new HP Indigo 7800 so we can lower our minimum, and offer custom quantities.
- Extended our offerings to include 53 different stocks and over 100 different options in our business card range alone.
- Introduced high quality wide format products into our ever expanding range.
- Been the first in Australia to introduce 'Encore', a new stock that allows you to have a colour running right through the core of your print.
- Received ISO certification across all of our presses to ensure consistent colour accuracy.
- Spent a million dollars upgrading our website, IT infrastructure, factory processes and W2P system, so we can give YOU the information you need, when you need it.
- Undertaken our biggest ever pricing review to ensure that we are now the most competitive in the market across our entire range.

We pride ourselves on being a partner that you can count on. Come experience the difference of doing business with someone who'll always have your back.

Kind Regards,

A handwritten signature in black ink, appearing to read 'Siganto'.

Scott Siganto
Managing Director

www.ibscards.com.au
1800 062 550

◀ Continued from page 26

How frequently are updates and improvements applied? With your own licence, you are in control of your own solution.

Chili publisher is sold as a licence, with a one-off payment and no ongoing transaction costs, says Dixon. However some of its MIS partners offer a hosted SaaS solution with a lower initial cost, but costs per document.

Shopping around for or developing a W2P portal, then configuring it with your MIS is an unnecessary step with printIQ, a hybrid MIS-W2P technology, explains Mick Rowan, director of printIQ and head of its R&D division.

"When we began planning and developing printIQ, we intentionally mapped out functionality that didn't exist in any MIS. With decades of industry experience, we knew the holes that needed filling and the gaps that made the process difficult for printing companies. With this in mind, our road map from the genesis was to become far more than just an MIS.

"As a part of our first build, we included W2P as standard printIQ functionality and since then we have continued to enhance it with the addition of best-in-class OEM

technologies, such as document creation and pre-flighting," says Rowan.

The printIQ management workflow system now encompasses a customer web portal with online quoting, ordering, and a payment gateway, through to end-to-end production, automated outsourcing, inventory, and purchasing/dispatch.



All done automatically without any human resources. That's probably the biggest advantage.

Brad Hall, data services manager, Picton Press, Perth

"When you combine this with integrated pre-flighting and document editing, ganging, remote site integration, and a full analytics suite," says Rowan, "you soon see that the future has well and truly arrived."

The advantages of MIS-W2P integration are numerous, he says. Quote turnaround is faster and can be done by anyone, artwork is submitted directly into printIQ with a thumbnail of the PDF appearing on the quote screens, job bag and the invoice. Art

can be pre-flighted upon upload and automatically proofed for customer approval without operator intervention. Online payments are made through the integrated credit card gateway.

Every possible production path is quoted upfront, explains Rowan, so users can switch to any of those once the job hits production - without going back to the estimate. An interactive job bag is created on the fly, that allows users to record time, alter the production path, generate POs and update job statuses.

Rowan is a firm believer in cloud-based MIS-W2P. With no software to install, and no separate web portal or online ordering system to add on, the benefits of using printIQ in the cloud are obvious, he says.

"Pay a monthly fee and avoid the need for physical hardware and an internal IT infrastructure. There are no fixed contract terms. We recommend a pay-as-you-go option which gives customers flexibility and certainty. And you can ramp up as needed.

At any point, our customers can alter the plan for hosting, covering them as their system gets busier with more users." **PP**

Revolutionary MIS-W2P integration

At Revolution Print in Ballarat, Victoria, there has been a complete rethink of the ordering regimen, explains managing director John Schreenan. Spurred on by a rising volume of jobs from emerging national clients, Schreenan and Revolution partner Leon Wilson put their heads together to streamline the costing and ordering process.

Four years ago, the 37-year-old, 15-staff hybrid offset/digital print provider (then known as Kingprint) invested in a MIS from Online Print Solutions, which has since been acquired by EFI. The OPS core system provided the building blocks for an inhouse-developed MIS.

That system was later blended with a W2P portal that made client ordering a breeze, which the pair sees as an absolute incentive to business, along of course, with the requisites for quality and timely delivery.

Customers old and new took to W2P quickly. Schreenan and Wilson estimate that from a miniscule three-to-four per cent in 2009, the online ratio of orders has leaped to 60 per cent today, with Schreenan forecasting an eventual peak at around three-quarters of Revolution's total business.

But he is the first to admit that not all jobs can be ordered from the customer's keyboard, telling ProPrint that "there will



John Schreenan, managing director, Revolution Print

always be those jobs that will be too complex to order online."

Wilson explains there are three tiers of online clients. The "Google hunters" who walk in from the street, artwork ready, credit card in hand, comprise around 15 per cent; the trade clients who buy at favourable rates and have the option of reskinning the portal to their own customers, comprise around 35 per cent; and the corporates who can order from their customised 'cloud catalogues' residing on Revolution's server, comprising around 50 per cent.

Clients can follow their job from lodgement, through art, prepress, print and delivery. Customers log on and order.

The system emails the specs to production. Information is then transferred semi-automatically to a DolphinWorx Printworx MIS, and a Printworx job bag is set up from pre-existing templates, using the MIS's estimating, production and CRM. OPS provides client ordering, file upload, estimating and approval, as well as backend preflighting.

Xerox Freeflow Core automates imposition work, explains Schreenan, creating expressway conditions all the way from the online order to rip, imposition and stock loading on the press.

"In that process, we have not spoken and we have not emailed. It has cut down the traffic of emails and phones into here, which has been a massive benefit for us. And because we place the artwork on the cloud for them, the artwork accuracy is better than ever too."

And while more complex jobs still require some manual nursing along, and there is never a wall of silence when customers want a chat about the particulars of a project, the new workflow points the way to the future.



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LET US BE THE FUEL

Print 4.0 – WTF

At drupa we saw the future and its name is Print 4.0. It is a mega trend all about automation and integration. ProPrint looks at what this paradigm shift in printing practices may mean for the industry.

By **Simon Eccles**

Anyone wandering around drupa last month, or reading the acres of coverage in print or social media will have noticed the number 4.0 cropping up. Messe Düsseldorf, the drupa organiser, pronounced Print 4.0 as one of the ‘mega trends’ at the show.

In a drupa pre-show statement Claus Bolza-Schüneman, chairman of KBA and also chairman of the drupa committee, attempted an explanation: “Print 4.0 enables individualisation and personalisation in digital printing. In the face of high-quality packaging and the rapidly diversifying range of solutions in industrial and functional printing, this digital networking of machines and systems offers the solution and guarantee for efficiency and competitiveness.” So that is clear then.

Actually Print 4.0 has been developing for years, it is just that it has now gained a snappy label. It is a catch-all term for ever smarter automation in the industry. It draws together strands of development in automation and roboticised machinery and predicts they are reaching a critical mass where the whole can be greater than the sum of its parts, where humans will not be completely out of the loop, but they will be needed less and less for mundane or easily predicted tasks, and more for dealing with the bespoke or unexpected.

Another term for this is the Smart Factory. Komori was already talking about this in the mid-1990s, with its concept for Printroom 2000, a robotic printing factory. Two decades on and it has not fully happened yet, but the same idea has also been termed the lights out print factory. That is, with no humans around so you can turn the lights out and keep production humming along. At this drupa Fujifilm announced it could build a lights out book printing factory with its high speed digital colour web, some unspecified finishing kit all in a non-linear automated robot run factory, and which would produce a finished book every six seconds.

Print 4.0 and all this automation is linked to another set of buzzwords,

including the Internet of Things (IoT) concept, where all sorts of machines, factories, vehicles and even household items are constantly on line and able to transmit and receive status reports and instructions. You have it in your smartphone, you may already have it in your car, and if you use Google, Facebook or Amazon, they are watching you.

Inevitably, the nebulous cloud is involved, as a central repository for this data, which can be aggregated and number-crunched by analytics programs to detect patterns and generate actions.

What is Industrie 4.0?

The Print 4.0 term has roots in a German federal government initiative called Industrie 4.0, to promote computerisation across all manufacturing industries. In 2011 it set up the Working Group on Industrie 4.0 which developed recommendations which it presented to the government, and published its final report at the 2013 Hannover Fair.

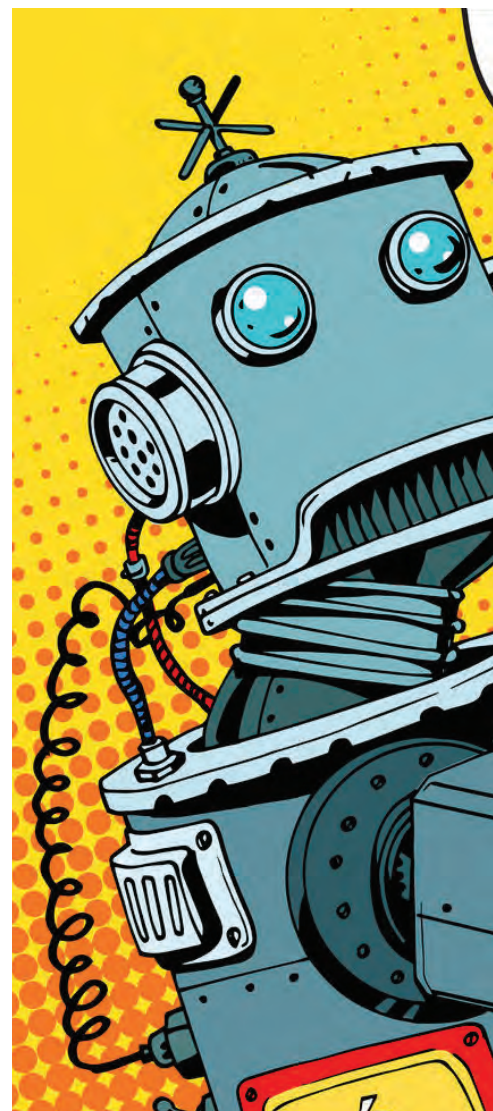
It defines Industrie 4.0 as a combination of four main trends: interoperability (people and machines working together, plus the Internet of Things); information transparency (using lots of sensors to build up a big picture); technical assistance (a mix of data analytics to suggest future actions and mechanical systems to handle tasks that are too strenuous or dangerous for humans); plus decentralised decisions (the computers decide how to do tasks and then oversee the machines, with humans only needed to make decisions in unusual or one-off cases).



Automation on its own is not enough to exploit the potential for lasting greater productivity

Stefan Plenz, director for equipment, Heidelberg

Industrie 4.0 proponents rather grandiosely claim these collectively represent a fourth industrial revolution, following steam/water powered mechanisation, second was electricity and mass production, then came the



third revolution of computers and automation. We are now starting to live with the fourth. This is cyber physical systems, a catch-all term for a combination of robotics driven by interconnected smart and self-learning systems. Not quite R2D2 yet and hopefully never HAL.

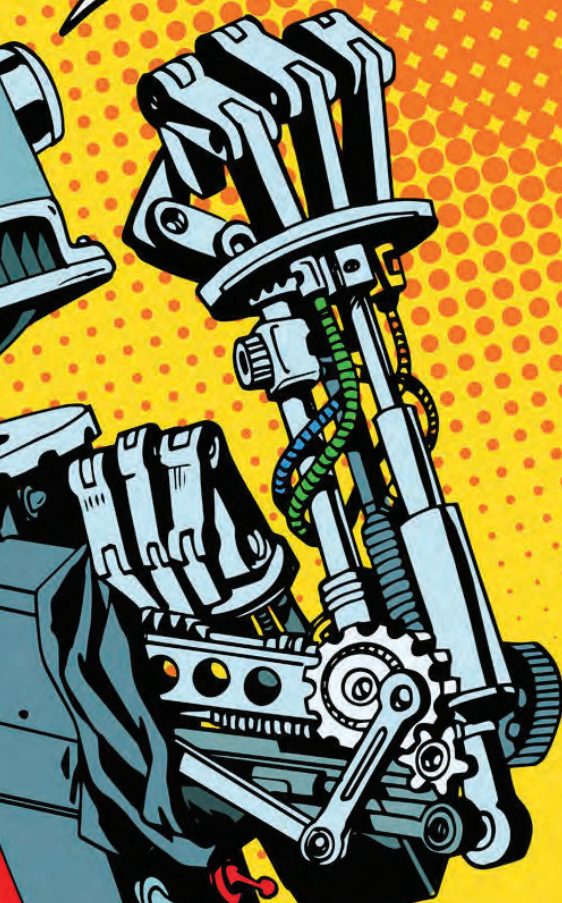
Open data initiative

At drupa the big German engineering trade association VDMA had a stand that among other things was explaining its take on Print 4.0. It has woven this into a programme it has snappily named ‘printing technology in a networked production environment’, intended to facilitate production of personalised print products in small batches.

Rather ambitiously it is talking about developing a manufacturer-independent standardised open information exchange standard that will allow customers to use it ‘on existing equipment independent of manufacturer’.

Do not hold your breath as this standard is only at the talks about talks stage. The VDMA and a group of its

We Can Do It!



member companies initiated the project, which is being co-ordinated through one of the Fraunhofer Institute research operations based in Augsburg (specialising in mechanical automation), working in co-operation with Augsburg University. The initial goal is the scientific analysis of process steps of print production 'in order to develop a solution that is as widely applicable as possible' - talks about talks.

The list of participating VDMA member companies include big names such as Adolf Mohr, Bauman Maschinenbau, Heidelberg, KBA, Kolbus, Manroland Web Systems, MBO, Müller Martini, Canon Océ, and Wohlenberg.

4play in action

Müller Martini is embracing the 4.0 idea in a big way and calls it Finishing 4.0. It showed this as a theme at drupa last month on nine interconnected systems that were examples of the concepts at work. The company said this provided 'a glimpse of the future finishing of hybrid print products' that will inspire new business models.

Automation and integration: Print 4.0

Speaking at the show, CEO Bruno Müller said "Printing is a good industry to explain how things change, from producing many things very fast, to just a few. We build robots to produce and trim books.

"This means automating all the little things in the machine so it will change over by itself. At drupa we are showing that we can change more than four book signatures in four minutes. Ten years ago this would have taken 30 minutes."

What Finishing 4.0 encompasses, he says, includes 'automation, connectivity, variability, touchless workflow and hybrid systems processing both offset and digitally printed products.

"That calls for a seamless workflow, a high degree of automation and precise machine construction. We optimally coordinate those three components and ideally enable a touchless workflow, allowing graphic arts businesses to keep their production costs low despite shorter runs and increased product variety."

Pioneers like Lightning Source and CPI Antony Rowe were doing continuous digital printing and finishing of individual books from online orders years ago. What Finishing 4.0 holds out is the degree of touchless automation that will be possible, with less need for human decisions or waiting to group together books of the same cover size, for instance.

Push to stop

Heidelberg has been less explicit in its use of the 4.0 term, but its drupa demonstration involved fully automatic and hands-off job startups and then job changeovers on a new generation Speedmaster sheetfed offset press, incidentally proving that Print 4.0 is not just for digital presses.

Stephan Plenz, director of equipment at Heidelberg, explained the philosophy. "Automation on its own is not enough to exploit the potential for greater productivity on a lasting basis," he says. "Therefore we needed to rethink the operating philosophy of the printing press, and the handling of the digital information generated by the workflow. It became clear that we were on the verge of a paradigm shift.

"We are evolving from a Push to Start approach to a Push to Stop philosophy. Whereas today the operator must actively start processes on the machine, in future the machine will, wherever possible, do this itself. It will automatically work through the queue of print jobs. And it will do this using the ideal, shortest makeready operation, with maximum net productivity as the result. The operator then only has to intervene if the process needs correcting."

Touchless

The idea is that not-so-dumb machines handle the routine work all by themselves, while expensive flexible humans stay in the loop for decision-making, planning and overriding the automation for unusual work, or re-prioritising job queues.

Precision Printing in London recognised the need for this some years ago, when it became apparent that humans could never handle the processing of several hundred or even thousand small low-value jobs per day. It commissioned the development of a highly automated factory automation system called OneFlow, which has since been spun off and redeveloped as a Cloud based system offered to other printers via HP's new PrintOS online app source.

"Most PSPs are doing 40 to 50 orders per day," says MD Gary Peeling. "As you start moving into print-on-demand you start to see 100 to 300 orders per day. From there it is not very long before printers are looking to manage 1,000 a day. Once you get up to 200 to 300, old human intervention in terms of traffic on the shop floor just does not work."

Analytics

Another trend linked to Industrie 4.0 is analytics. This currently has a somewhat sinister reputation thanks to the efforts of Silicon Valley companies such as Google, Facebook and Amazon to suck up as much information as possible from their users, analyse patterns and then sell the results to advertisers.

So far analytics for print production seem relatively benign: the idea is that feedback data is constantly gathered from operating machinery, pooled centrally by the manufacturer and aggregated to assess trends that can predict potential problems.

This is likely to be non-controversial as long as the report is something like 'there is a vibration on a bearing in unit three that may become serious in 100 operating hours, so we will send an engineer out now with the correct parts to fix it before it fails.' Heidelberg is thinking along these lines for its presses, which it is beginning to talk of in terms of autonomous manufacturing units.

However if the data also reports that operator A is on average five per cent less productive than operator B, then people may be less welcoming of what they will regard as robo-spies.

So, is Print 4.0 just an attempt to impose a trendy buzzword on things that are happening anyway, or will it be the trigger for the long predicted and faintly sinister lights-out print factory? We will probably know by 2020, if people start to talk about the Print 4.0 drupa. **PP**

AVON GRAPHICS



Trade embellisher Avon Graphics is in a generational changeover, and making a major move into a new sector – trade wide format printing

By April Glover



Avon Graphics: moving forward

If market saturation is Avon Graphics' blueprint for success, then the Melbourne-based embellishment guru is doing an outstanding job of it.

The National Print Awards winners list reads the Avon Graphics name as the finishing, embossing and foiling company for countless winning entries, and with locations in Australia's biggest print cities, Avon does not want printers to look in any other direction.

Avon Graphics, a family-owned embellishing business, is recognised as one of the most well established and well-known finishing companies in Australia. Built on a trade-only business model, 30 long years in the industry and a knack for quality and loyalty has catapulted Avon into nationwide success.

The finishing expert certainly has its finger on the pulse of the print industry. Frequenting almost every local and international tradeshow and investing

factfile

Age:
30 years

Location:
Melbourne, Sydney
and Brisbane

Speciality: Foiling,
laminating,
embellishment and
now wide format

Strategy:
Market saturation,
diversification, trade
only printing

in the freshest solutions keeps Avon Graphics the first name Australia's biggest printers think of when it comes to trade embellishment services.

A cutthroat industry has derailed many traditional printers. But the niche market of finishing, foiling, laminating and embellishing has exploded, and Avon is riding the wave all across the country.

The market is now teeming with companies demanding short-run, or even one-of-a-kind print pieces with intricate embellishment, and Avon Graphics is definitely up for the challenge.

Avon is operated by father-son duo Trevor and Tate Hone. The Hone family has ink in their blood and firmly believe the finishing industry – though the path may be beaten – still has enormous opportunity in terms of growth and industry spend.

"Growth comes in waves for packaging, foil stamping and

embossing. It's really on-trend on the shelf at the moment and all of our competitors have followed suit. It won't last forever but it's going to last quite a while," says Tate Hone, co-managing director at Avon Graphics.

Avon's saving grace in a ruthless marketplace is establishing itself solely through trade printing. Hone says one of the chief reasons printers can trust Avon is its devotion to the trade print industry, and the security that Avon will never compete against its own clients in an already strained market.

"Being only in trade printing means printers feel safe bringing their work to us because we are not going to compete and we are not dealing directly with any customers. So that's our number one rule, we will never be in contact with any of their clients - unless we are asked to advise on technical elements," says Hone.

The economy of sharing industry load amongst trade printers is heartily



embraced by Avon Graphics. Hone says dealing directly with printers minimises risks such as re-printing, artwork mistakes or miscommunication.

“We prefer to deal with printers because they understand exactly what we do, they understand how to prepare the artwork and send it to us, and there’s less risk involved for everyone,” explains Hone.

Embellishment has been Avon’s core business for the best part of its 30-year history, but as the industry condenses and full-turnkey models become the norm, the Hone men know diversification is key.

“Large format has been growing for us as well and there are some big things coming up for us in that department.

“Our large format expansion started in Melbourne and has made its way up to Brisbane. Queensland has been in operation for a couple of months, and it is doing really well. It already accounts for about 20 per cent of our turnover, and our end goal is to have about fifty per cent of our national turnover as wide format. We are on track to achieve this within the next 24 months. Sydney

1. Tate Hone: at the helm of Avon

2. Eye catching: the name Avon speaks volumes

3. Top shelf material: Foiling and laminating product

4. Textile printing: Avon’s new Mimaki flatbed presses

is installing equipment at the moment and will be offering its wide format service in September.”

In Avon’s Melbourne branch, the facility houses five Mutoh JFX flatbeds, three Mutoh JV500s, an EFI Vutek, and the business is also moving into textile printing with the installation of a new Mimaki printer.

According to Tate, Avon’s fresh approach is edging towards a full turnkey service, as well as branching out across Australia and tapping into the locations which offer the biggest print markets.

The company possesses three manufacturing plants; in Melbourne, Sydney and Brisbane. All sites have a range of equipment from small, half and full sheet size embellishment machinery to coatings which complement the release of its new trade large format printing and finishing department in Melbourne.

Tate Hone and his father Trevor have been co-managing Avon together from their home-base in Melbourne, and after 40 years at the helm Trevor is now looking to step back and pass the reins on to his son.

“We are going through a transition period where Trevor is stepping back and I am taking on more of the business. We have been joint-managing the business for about four years now, and I have really enjoyed working with him,” says Tate.

“I am pretty lucky in the fact that he listens and backs new ideas, and without his backing our large format department would not have happened. So the older generation at Avon are pretty open to ideas and I think we are a fairly progressive business.”

Building a collection of loyal clients, trust in a shaky industry and developing booming locations across Australia still does not tick all the boxes for the family-owned finishing business.

As the industry grows and innovates, keeping an eye on the latest developments in machinery and solutions is crucial. Tate Hone and his staff frequent the world’s biggest tradeshow, including drupa, Fespa, PacPrint and Visual Impact to ensure that they are using the optimum technology to meet their clients expectations, a strategy that clearly seems to be working. **PP**

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September 2016

ProPrint TECHNOLOGY GUIDE

Digital Labels

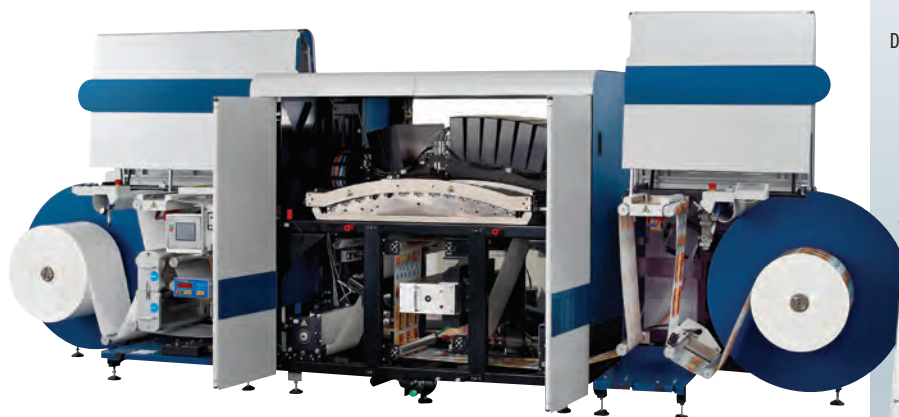


- Digital growth
- Additional features

TECHNOLOGY GUIDE

Digital label presses

The options for printing labels with digital technology are multiplying. ProPrint looks at ten of the best new releases



DOMINO N610i UV

The Domino N610i UV digital colour label press has created great interest in both North America and Europe since it was released, and according to Domino's Australasian agent, Trimatt Systems, all bases are covered for the model's launch into the local market later in the year.

For the full rollout in Asia Pacific, Trimatt Systems sent two of its technicians to the UK to undertake training on the new technology. "We had absolutely no desire to start selling a press without the necessary training. Much of the current installed Domino K600i technology and architecture is the same as used in the N610i digital colour label press. Our plan is to make sure we are well prepared and from day one, to support the businesses. We will be able to install presses, and customers will know they have the backing right here in Australia," said Trimatt's Matt Johnson.

The Domino N610i combines the productivity normally associated with flexo, married to the flexibility offered by rapid job change digital technology. "It offers an industry standard 333mm print width, four, five, six or seven colours, including opaque screen-like white; 600dpi 'native' print resolution, up to four greyscales, and operates up to 75 metres/min. Domino is the only company which has designed and manufactured a press offering these dimensions and features. When you look at the feedback from the testimonial videos from the European and North American customers using this product, it looks like a real step change over other technologies

available. It has convinced us to invest in training and support.

"The N610i uses a range of vibrant UV-curable inks, designed for a range of standard self-adhesive label stocks including coated paper, polyethylene and polypropylene, without the need to prime. The N610i is finding enthusiastic markets in the industrial, security, health and safety, automotive, chemicals, personal care, home and pharma label areas," he said.

Trimatt plans to place systems into the local market this year as part of its introduction strategy. "We are actively quoting and profiling customers' material, and believe our installations will take place in the coming period. The feedback has been fantastic, and I believe it will be disruptive technology," said Matt Johnson.

The new model is in the same price range as liquid and dry toner technologies, but in the end it comes down to what the customer's business model was. "For the same investment

Domino N610i UV



cost and similar if not lower operating costs, we expect to be able to print typically three times more labels than other digital press offerings. The higher productivity of the N610i means it is better suited to both short and longer runs and in some cases, European customers have totally replaced their existing flexo capability with one Domino N610i. When you look at where digital is today, it is focused on short runs, often below 1,000m run lengths. What Domino has seen, is runs up to 3,000m being common. UV-curable inks are similar to those in flexo, so the images generated are well understood by brand managers.

"Domino can print on a range of materials where other technologies can't. So we'll be out there identifying those businesses that fit that profile and show them the benefits."

EFI JETTRION 4950LX

EFI says its Jettrion 4950Lx LED printer represents a new level of digital label production systems for EFI with improved resolution, higher speeds and advanced LED curing.

Its higher image quality, finer text and wider colour gamut expand production capabilities to take on more primary label applications as well as pharmaceutical and nutraceutical labels. The 4950Lx technology also allows printing on heat-sensitive and specialty substrates, while at the same time delivering the lowest cost per label.

EFI Jettrion 4950Lx





Epson SurePress L-4033AW

The Jetrion 4950lx is built on EFI's UV inkjet and LED curing technology, and is powered by the EFI Fiery XF digital front end. This allows the creation of high-resolution, durable labels with a simplified UL compliance certification. The Jetrion 4950lx is an entire system delivered by one partner of hardware, software and consumables. Its modular sign makes it flexible for the needs of a growing business by delivering increased capabilities in job types and substrates.

Gone are plates, makeready labour and substrate waste along with all of the steps associated with offline converters. Instead, digital printing and finishing are now in a single system, enabling printers to go from print file directly to a finished roll without interruption. The Jetrion 4950lx LED digital label production system applies the power and flexibility of digital across the entire label production process, with higher image quality, higher speed and LED curing.

The Jetrion 4950lx improves productivity and profitability by digitally printing and finishing in a single process pass on demand. It offers 720 X 720dpi resolution, crisp two-point text, increased Pantone matching, ink flexibility and substrate versatility. It helps to eliminate overproduction and lead time to produce jobs, reduces unnecessary transportation and the need to move substrate rolls or finished labels.

It can also decrease inventory, lower costs, and eliminate plates, dies, changeovers, makeready labour and substrate waste for both printing and finishing.

EPSON SUREPRESS L-4033AW

The Epson SurePress L-4033AW digital label press incorporates Epson's MicroPiezo inkjet print head and uses industrial grade Epson SurePress AQ ink with additional white.

It is designed for converters who wish to produce general purpose and specialised labels in short and ultra-short print runs on a mix of paper and film stocks. It produces output on coated and uncoated substrates with a high colour gamut, high colour accuracy and print resolution. Jobs are quick to set up and easy to complete with the absolute minimum in consumption, wastage and labour.

Machines are compact, easy to install, cost effective to run, and can be managed by a single operator. Output is compatible with a wide range of industry standard finishing equipment for low set-up costs. They can be operated with a choice of RIP software and ordered with an optional X-Rite spectrophotometer for work with custom media.

Features of the Surepress L-4033AW include 2,880 x 1,440dpi maximum resolution and VSDT, a six-colour pigment aqueous ink set, and the ability to print in adjustable frames up to 914.4mm in length on a huge variety of off-the-shelf substrates up to 320 micron thick and 330.2mm wide. The press has been designed to print on paper and film stock, and there is an option for output on clear stock with a clear liner.

Gallus Labelfire 340

It normally ships with an optional rewinder producing output rolls that can be fed directly into a range of industry standard finishing equipment. With its ultra-short-run print capabilities it can be used to produce the occasional direct proof.

Epson's L-4033AW comes with all the tools needed to enter the world of digital label printing and make it easy and profitable.

GALLUS LABELFIRE 340

Gallus Labelfire 340 is the first modular, digital converting system from Heidelberg and Gallus – an inkjet printing module integrated into a Gallus machine platform, which combines the latest digital printing technology with the benefits of conventional printing and further processing technology.

This new machine system – developed between Heidelberg/Gallus and Fujifilm, a leader in inkjet technology – sets new standards in label printing in quality, short-run production efficiency and scope for customization. A native resolution of 1,200dpi delivers print quality unmatched in UV inkjet printing today with a maximum speed of 50m/min, regardless of the size of the label or how many of the eight colours are in use.

The unique, shaped inkjet print head also makes it possible to achieve seamless head stitching, resulting in a smooth print across the entire web. In addition, the Gallus Labelfire 340 has conventional converting modules taken from the Gallus ECS 340, which is tried and tested. The Gallus Labelfire 340's user friendly HMI, which controls both conventional and digital modules, ensures that label printers manage and control their entire machine system with the same operating philosophy.

By combining the strengths of digital printing with an inline finishing process that has been specially optimised for digital printing, the Gallus Labelfire gives users the chance to varnish, embellish and further process labels inline, from the roll to the finished die-cut label in a single production operation.



Continued on page 38 ►

◀ Continued from page 37



HP INDIGO WS6800

According to Mark Daws, general manager, A/NZ, of the Currie Group's labelling and packaging division, pressure-sensitive labels are still the dominant driver in digital print, compared to flexible packaging and folding cartons. "In many cases it's the brands and customers demanding it. They all have a need to go to market in the fastest time possible, whilst enjoying the flexibility of an agile supply chain to help manage their products." He says all market verticals are driving the need for digital, from high-value, short-run wine labels to FMCG, pharmaceutical and more. "It's now that flexible packaging and carton converters can see the value it brings to their own customers that we are beginning to see the shift into these verticals."

For printers seeking to enter the digitally printed labels market, Daws has the following advice. "It's important that they consider their options carefully. The A/NZ label industry is extremely quality driven, and the small size of the market means that, for the most part, converters are addressing multiple verticals (FMCG, healthcare, wine, and so on), so they do need to consider printing technology that can address all of these markets – from a quality perspective, substrate compatibility and similar. The majority of converters do not have the luxury of addressing a single application, and therefore they are forced to be all things to their customers."

Having evolved from the earlier WS6000 press, the current platform offers the flexibility to run media from 12 micron to 450 micron, allowing printers to branch into new verticals such as shrink sleeves, IML, flexible packaging and cartons, in addition to pressure-sensitive.

With an inline priming module (ILP), any off-the-shelf material can be used on the press. The latest features include a fully automated colour engine which removes the need for operator intervention by continually colour-adjusting on-the-fly.

Media and custom colours can now be accurately fingerprinted using 3D colour calibration to achieve colour reproduction, integrity and repeatability throughout the press lifecycle. Indigo's new ElectroInk offerings include lightfast inks, high-opacity premium white, high-slip white ink for shrink sleeves, invisible red which, alongside the 97 per cent of Pantone colour reproduction the press can achieve, provide a solution to all application needs.

"Whether it's running offline, inline or hybrid options, Currie Group provides a full range of end-to-end workflow to suit any type of application need," he says.

HP Indigo WS6800

KONICA MINOLTA C71CF

With heavy attention on inkjet technologies at drupa, in which Konica Minolta had a major part to play, there was also a great deal of attention on the packaging and label sector of the print industry, for which Konica Minolta's C71CF roll to roll label press was on show.

While there is an overabundance of options at the desktop level of digital label printers with various features, there are a handful of digital label presses at the very high end. However, in the middle band where a blend of speed, features, ease of use and price positioning is imperative, the Konica Minolta C71CF is well positioned to fill this void.

The C71CF prints at speeds up to 18.9 metres per minute. It has the ability to deliver industry standard benchmark quality through 1,200 x 1,200 x 8 bit resolution in CMYK. Fine lines, small characters and subtle gradients are no issue for the C71CF.

Utilising a 330mm wide web allows the C71CF to conform to a large percentage of finishing and converting processes post printing. Future developments will see the C71CF released with narrower web alternatives as a result of early customer feedback. With continuous imaging up to 1,200mm, the C71CF can begin to offer label solutions across a wide range of applications.

Konica Minolta is also exploring various options to connect inline converting and finishing solutions which will see the C71CF develop into a fully fledged label press that can flood coat, spot UV, laminate, die cut, slit and dual rewind finished labels without operator intervention.

The C71CF is in its final stages of launch process and once released, will certainly make an impact on the label converters of Australia because of its positioning.

Konica Minolta C71CF



Productivity. Speed. Efficiency



SCREEN

“

A job that could
take 3 days with
make ready on
a flexo press,
took 34 minutes

Mark George - DS Labels



The L350 has
been the saviour
of our business

Deane Sproule - DS Labels



”

“

Driving our
business growth
and attracting
new clients...over
90% up-time

*Dennis Ebeltoft - MD Of
Springfield Solutions*



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◀ Continued from page 38



Mark Andy Digital Series

MARK ANDY DIGITAL SERIES

With a proven history of inline flexography, web handling and converting solutions, Mark Andy has created a hybrid digital inkjet module that integrates with virtually any inline option. With a single set-up, it is possible to use any combination of print or converting processes, and each press is highly configurable to each converter's needs.

The Digital Series offers a number of inline options like no other press platform available, all end-to-end, roll-to-roll. Based on the proven Performance Series platform, the unique hybrid system incorporates full-colour, high-speed inkjet technology with traditional flexographic printing, rotary screen, hot or cold foil stamping, die cutting, lamination, coating and more.

Print twice the work in half the time on half the equipment, with fewer staff and lower overheads. The Mark Andy Digital Series platform prints and

converts at true production speeds, resulting in a complete work centre that can accommodate short run demand, as well as larger sized jobs most economically.

The Mark Andy Digital platform can offer the label printer:

- the ability to generate more revenue from a single press
- inline productivity, single pass workflow
- speeds exceeding 250fpm (76mpm)
- high resolution six-colour process UV inkjet printing — CMYKOV + W
- hybrid flexo stations for top coating, metallics, cold foil and more
- simple user-friendly design
- lower total cost of operation.

The Mark Andy Digital series is already establishing a user base in the northern hemisphere, and will be available in Australia and New Zealand later in 2016. It will be supported by long-time Mark Andy distributor, Aldus Engineering.

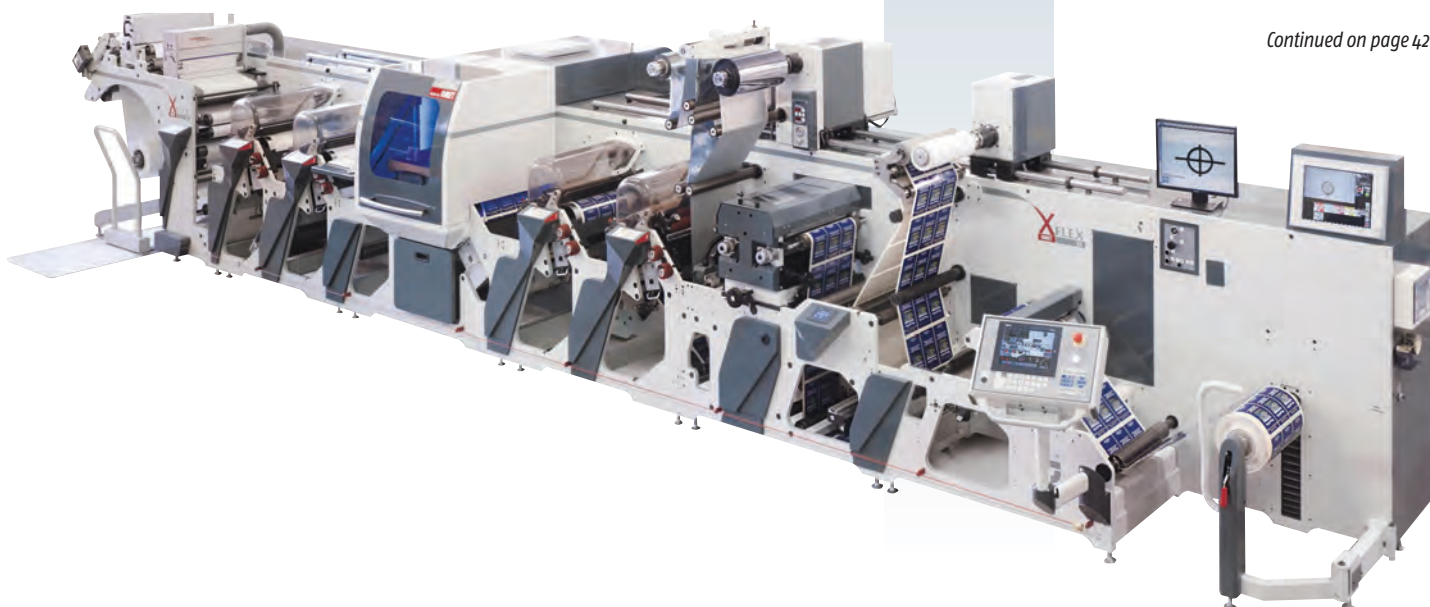
OMET XFLEX

XFlex X6 JetPlus digital inkjet label and packaging press is ideal for printing small runs of labels handling a great variability of materials and designs, or coping with just-in-time deliveries. This is possible thanks to the considerable operating speed (50 to 60 metres per minute for high quality printing) and the ability of this process to greatly reduce costs. On the same press line, you find UV flexo groups, for the printing of pantones and solids, and finishing like cold and hot foil, screen printing for special effects, UV lamination, die-cutting and embossing.

The rapidity of start-ups with minimum waste involved, and the fast changeovers, even in presence of rather different print jobs, confirm the efficiency of the hybrid flexo / digital label press. Through JetPlus, jobs that normally would not be convenient if printed on a much higher productive machine or on equipment with by far complex configurations, become possible with the guarantee of the highest quality. XFlex X6 JetPlus digital label press could be used to print just flexo or overprint in digital and is, in fact, two machines in one.

Omet XFlex X6 JetPlus

Continued on page 42 ▶



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◀ Continued from page 40



SCREEN TRUEPRESS JET L350UV

Screen's inkjet label press, the Truepress Jet L350UV, has been a hit worldwide since its release at PacPrint 2013. Over 50 presses have been shipped with one UK label printer, Springfield Solutions, ordering its third L350 at drupa. Sold through Jet Technologies here in Australia, the first installation is at a leading Sydney label printer.

The L350UV is a high-productivity narrow web press with a linear speed of 50 metres per minute. However, its productivity is amplified over flexo by the ability to stream different jobs one after the other without interruption for plate changes and set-up.

The 600 x 600dpi quality, particularly for fine text and faint security patterns, has been praised by all users with Mher Mehrybayan of Quadriga, a USA user, comparing it with gravure and above flexo. Four levels of greyscale account for smooth tones and gradations, and a wide range of non-pretreated normal label stock can be printed.

One unique feature of the L350UV is the ability to accept varying web widths of label stock from 100mm up to 350mm — thereby eliminating much wastage when the full width is not required. The inks are wide-gamut CMYK plus white.

Users are also impressed with the way the L350UV achieved registration, much in the same way as a conventional flexo press but via an intuitive touch-screen.

Screen claims that the build of the machine is such that MTBF (mean time between failure) is very extensive, aided by its TRUST preventative service program. This equates to an industry leading uptime, again increasing overall productivity. While most printers are running the L350 as a roll-to-roll device and finishing offline, inline converting is possible with the

Screen Truepress JET L350UV

Screen JetConverter which can add die-cutting, matrix stripping, coating, foiling and other modular embellishments to the finished labels.

Investment cost depends on the configuration but "sub-\$1 million" in Australian dollars is cited by Screen, who also make note that the L350UV is sold without a click-charge per impression. Customers can be in complete control of their manufacturing costs by just paying for ink, media, parts and service.

XEIKON CX3

Xeikon's CX3 digital colour press, originally known as the Cheetah, is 60 per cent faster than any of its toner-based label and packaging stablemates. Xeikon 3000 presses, which range in speed from 9.6 metres per minute to 19.2 metres per minute, and offer widths of 330mm and 516mm.

The new digital press is dedicated to self-adhesive and pressure sensitive label production, and can produce high quality labels at 30 metres per minute.

Xeikon CX3



Xeikon says this running speed makes it the fastest five-colour digital toner label press in the world.

The Xeikon CX3 is designed to give label printers and converters greater flexibility to deal with shorter turnaround times. This increase in speed represents a huge leap forward in digital toner press technology. The Xeikon CX3 narrows the gap between digital printing and traditional flexo and offset methods for producing labels and that increase in speed results in a lower total production cost.

The Cheetah can handle substrate widths of up to 330mm, with resolution of 1,200 x 3,600dpi.

Like all Xeikon presses it uses full rotary printing, where press speeds are independent of the number of colours used and the repeat length of the job. The stability of full rotary printing also makes step-and-repeat and finishing operations straightforward.

It uses dry toners that meet FDA regulations for food contact, and can use conventional substrates without any pre-treating. The toners are also very high in light fastness, ranging from 6.5 to 8 on the blue wool scale.

Xeikon's labels and packaging machines can print opaque white toner in one pass.

A fifth station on the Cheetah and other Xeikon presses can be used to print gamut expansion colours or security toner, as well as the standard CMYK plus white. The white has a high opacity similar to the screen white. Other gamut expansion colours available include red, blue, green, orange and clear. These colours can be easily swapped as required without any need to wash up.

The press includes automatic inline register and density controls, imaging width is up to 322mm while repeat length is variable from zero to 55 metres. Media weights range from 40gsm to 350gsm with thicknesses from 40µm to 550µm.

Depending on the application, the presses can be optioned with a number of finishing solutions, including an inline aqueous or UV web varnishing module, sheeter and stacker.



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3D printing

Does 3D printing have anything to do with commercial printing, is it something that printers could offer

One of the much touted technologies at the drupa just gone was 3D printing. More properly known as additive manufacturing, 3D printing is being promoted in some quarters as the best thing since sliced bread, on the cusp of the mainstream, certain massive business opportunity etc etc. But is it? How exactly can commercial printing organisations turn 3D into a quid, or to make it viable thousands of quids, every week?

There is no doubt that the applications are many and varied from architectural drawings to full houses to car parts to body parts. Apparently we will have 3D organs including the liver being 3D printed by 2025. This is all well and good, but for a commercial print business to operate 3D printing a whole new business model would have to be implemented, no longer would you be selling marketing collateral in runs of hundreds or thousands to agencies and businesses, you would be selling manufactured product, and not necessarily to the market you know, and more likely in runs of one rather than 1000.

However the sign and display sector may well be able to use 3D printing, and in fact Composite Images is the first printer in NSW to order the new Massivit 1800 3D printer, after placing an order on the spot at drupa.

Composite chief executive Bruce

Scott says he was eyeing models that could complement his company's POP and display services.

"There is nothing else like it. We were looking for something to differentiate us from regular wide format roll and flatbed production, and the Massivit 1800 fitted that bill perfectly – so I went shopping," says Scott.

"It can print virtually any concept in 3D, which can then be finished by wrapping, painting, airbrushing or burnishing. If a 3D production run is longer, then the thermoforming mould can be produced on the Massivit at a fraction of the cost and in less time than current method."

Delivery and installation is slated to be completed at the Atarmon-based printer, in September, and the machine will be fully supported by distributor PES.

Composite Images serves clients including Qantas, Australia Post, and The Star. The company also houses several roll and flatbed devices with cutting and finishing capabilities.

The sign and display sector then is one that may clearly benefit, cardboard cutouts of footy stars selling crisps or car batteries could be replaced with lifesize figurines for instance. Whether 3D will make much of an impact on printing outside this sector remains to be seen, although it is not easy to envisage.

Q&A with Avner Israeli, CEO at 3D developer Massivit

Darryl Danielli: Why are you here at drupa?

Avner Israeli: Because we believe that we have a solution for people that are engaged in 2D printing, people who are looking for an additional dimension to increase revenue, profitability and productivity, and new applications.

DD: And are those 2D printers your typical customers?

AI: Typical customers here at the show are printers, people that are using wide-format and some commercial printers looking to diversify. But we have already sold systems to bureaux, and also theme park-type businesses and theatres. We believe that we will be able to extend the applications further.

DD: People get very excited about 3D, but are there specific areas or applications that are particularly exciting?

AI: Something that we have found lately, is that we are not just a prototyping company – we cater for everything from design, to prototyping to actual manufacturing – where we can build molds for vacuum forming or silicon molding, for example.

DD: But do you think 3D represents an opportunity for all commercial and wide-format printers or only those with very specific skills or client base?

AI: That is a good point. I believe that we are moving into an almost 'virgin' market, and I think that one of the things that really helped us to build our machine is that we did a lot of analysis about what the market wants. So the [large] format size of our technology, for example, is suited to the market.

DD: So it is open to any printer as long as they have the right applications?

AI: Sure. Obviously people need some training, it requires an initial investment for the equipment – but I believe that in the next 10 years, or possibly even by the next show, drupa will have a different form and many more 3D products.

DD: What should printers ask before they look at making an investment in 3D?

AI: They need to ask themselves: do I want to invest? Do I want to take the risk? I can tell you from history that most of the printers that invested in digital printing in the mid 1990s – the entrepreneurs that did take that risk – have become rich and are growing like hell, and surprisingly enough they come to our booth and they see another revolution coming.

DD: So your advice is: get in early, do not wait, move now?

AI: Move now, absolutely.

DD: So do you think that with the industry going through a period of evolution and many printers looking for ways to futureproof their businesses that 3D might be the answer?

AI: Yes, but it depends, because 3D will over time become crowded. At the moment most people offering 3D printing are in engineering, but this is not what we are offering. We are offering a different solution that uses different materials aimed at a different market. For us, the sky's the limit.

DD: Because you think that commercial printers might be perfectly placed to commercialise 3D printing?

AI: They might just be.



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CEO Bruce Scott
with Massivit VP
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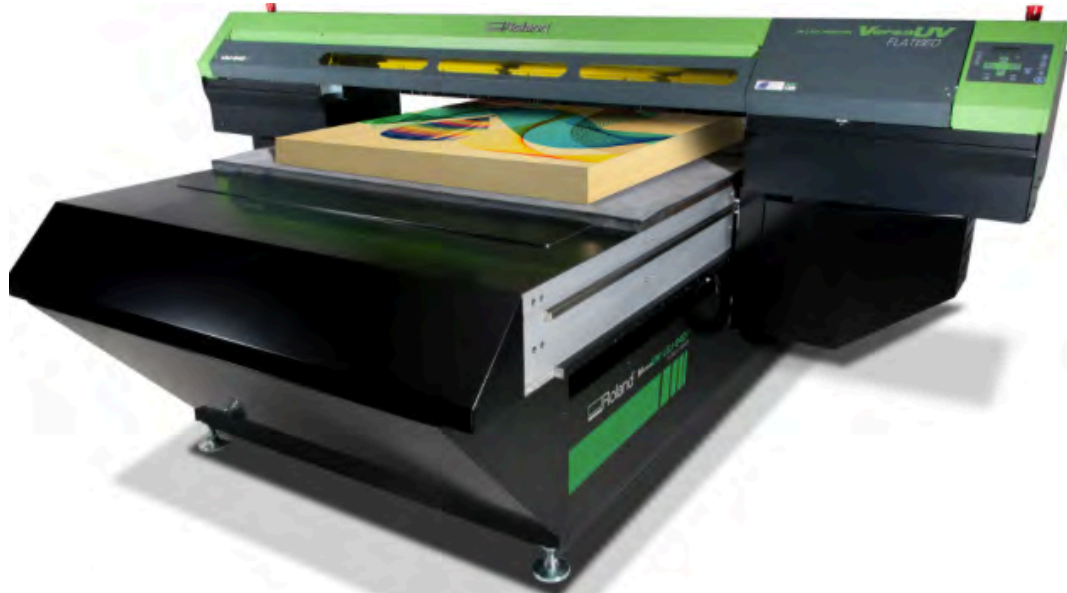


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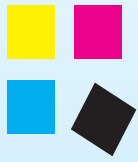
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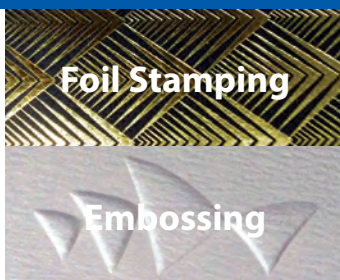
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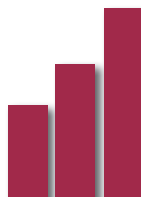
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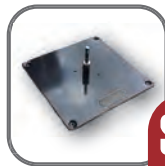
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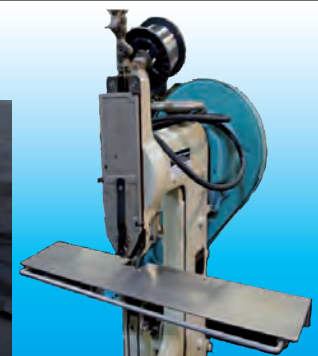
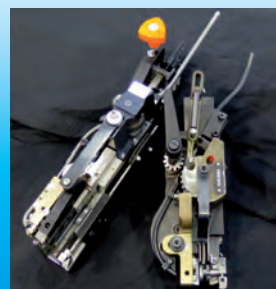
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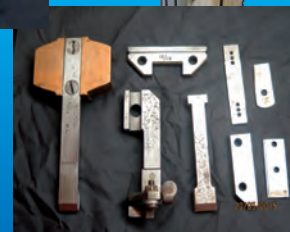
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ProPrint



PRINT'S PAST

Craft bookbinding at the Registrar General's

At the Registrar General's Department they probably had eight or ten proper bookbinders, and they were bookbinders from the old school, that knew all about leather work and how to bind big account books, the traditional sort of bookbinding that not too many people know how to do now. I was put under the tutelage of the boss, a wonderful old gentleman by the name of Jack West, who was a real old craftsman binder, he was just the most beautiful binder to watch in action. A lot of people can pick up a piece of calf leather and leave their sweaty fingerprints on it straight away, but Jack used to be able to pick it up and throw it around and work with it and you would not see one little bit of perspiration off his fingers, he was a beautiful tradesman. I was under his tutelage for the first twelve months I suppose. We also had another guy there, George Plovaika a Ukranian, and he had a lot of completely different binding techniques than we were used to, coming from a European country. He

had a totally different way of making a spine for a big old account book than we did. I still preferred our old-fashioned way, but he said, "I can make those in a quarter of the time that it takes you blokes." And he used to show us how to do it. And they seemed to work okay. But I like the old-fashioned technique which was almost too complicated to go into and tell you how it was done, it would take forever. And some of the things that he used to do absolutely amazed us, with techniques and things like that. And one of his tricks was how to repair paper which I had never seen it done before. But if a page had a big tear in it, he used to put a little smear of paste down across the tear, and then he would lay some really fine bank paper, which is that thin you can almost read through it. Then he would let it dry and then when it was dry he would grab the corner of it and rip it off real quick and would just leave the bit of paper with glue on it. It was an impressive way of repairing a page of a book.

Vic Andersen

DIARY

EVENT	LOCATION	DATE
Future Forum (PANPA)	Sydney	Sept 7
Indoprint	Jakarta	Sep 7-10
LabelExpo Americas	Chicago	Sep 12-15
Visual Impact Sydney	Olympic Park, Sydney	Sep 15-17
Sign China Shanghai	Shanghai	Sep 19-22
Gallus Innovation Days	St Gallen, Switzerland	Sept 20-22
Graph Expo	Orlando, Florida	Sep 25-28
Tokyo Pack	Tokyo Big Sight	Oct 4-7
Fespa Asia 2017	Bangkok	Feb 15-17

Q&A Kathy Farren-Price, BB Print



Kathy Farren-Price, partner at BB Print in Mackay, would like to go island hopping. Luckily she's in the perfect place to do just that.

Why did you get into printing?

Originally I wanted to be a signwriter, but once I tried printing machining I was hooked!

What is your favourite phrase?

You can do it!

What would be your dream job?

A madam in a high-end brothel, looking after all the ladies.

What TV show are you watching at the moment?

None in particular. TV is really background noise.

What is your greatest luxury in life?

Getting away to the beach to unwind and soak up the sun.

Who or what makes you laugh?

Our opposition – lol, just joking. Jimeoin.

If you didn't work in print, what would you be doing?

Hopefully island hopping, but if not a butcher.

If your house was on fire, what three things would you rescue (apart from family members)?

My dog Cisco, my Bacardi and some coke because I am going to need a drink after that.

Who would you like to be stuck on a desert island with?

My partner of course.

What really makes your blood boil?

Print management companies that screw printers down on price, no delivery time and then charge the client triple.



How do you like to unwind?

Chill out with friends over some great food and drinks.

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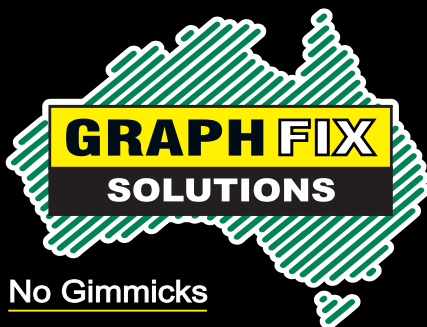
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