



# PROPAK

## WEST AFRICA 2023

• PACKAGING • PROCESSING • PRINTING • PLASTICS

### 12 – 14 SEPTEMBER 2023

LANDMARK CENTRE • LAGOS • NIGERIA

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*Aruna Oshiokamele, MD, Tetrapak West Africa*

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# PROPAK

## WEST AFRICA 2023

• PACKAGING • PROCESSING • PRINTING • PLASTICS

### 12 – 14 SEPTEMBER 2023

LANDMARK CENTRE • LAGOS • NIGERIA

### 2022 POST SHOW RESULTS



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VISITORS



**134**  
EXHIBITING  
STANDS



**200**  
BRANDS  
REPRESENTED

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OF VISITORS  
ACCOMPLISHED  
THEIR GOALS OF  
ATTENDING

**74%**

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ACCOMPLISHED  
THEIR GOALS OF  
ATTENDING

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WAN IFRA

VOL. 15 | NO.82 | FEB 2023 | ISSN: 2006-7402

Cover Story on page - 22



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sales leads



**CREATE**

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relationships



**PLACE**

your products into the  
hands of more decision  
makers



#propakcape2023

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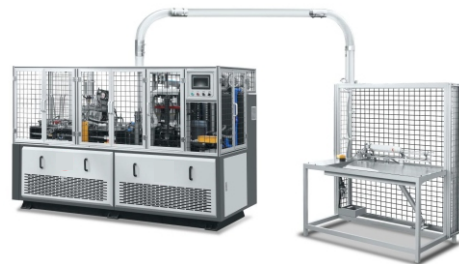
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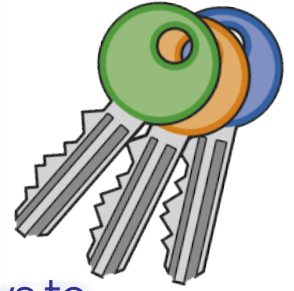


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# 3

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**& PRINT HEAD REPAIR  
TRAINING**

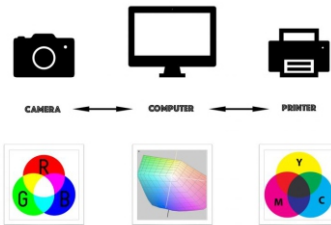
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### **COLOUR MANAGEMENT**

This bespoke Colour Management training is with course contents tailored to your level of knowledge, experience and ability - making sure you get the most out of the training that will extensively deal with ICC (International Colour Consortium) profile education for your particular device as well as basics of colour theory for RGB & CMYK; choosing ink & print process; and the principles of L\*a\*b according to the Commission Internationale de l'Eclairage (CIE) - all in a bid to help you identify colour inconsistencies for the best and cost-effective production workflow.

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### **MACHINE OPERATION & MAINTENANCE**

This practical-oriented training will show how print machinery works, and the role of the maintenance in ensuring proper operation and print profitability. Emphasis will be on Stress is laid on operator's skill development as well as machine diagnosis and troubleshooting for practical expertise in maintenance procedures.

At the end, participants will be able to perform basic maintenance functions such as machinery mounting; balancing; lubrication; bearings; power transmission; shaft alignment; seals; condition monitoring; troubleshooting; safety etc



### **PRINTHEAD REPAIR**

The printhead is a very sensitive, delicate and no doubt costly component of every printer that must be treated with the necessary care especially noting the fact that printhead is subject to wear and tear. This is why this hands-on training will show you recommended, yet practical steps to clean your print head; choosing the right media; how environmental conditions affect printheads; and OEM's endorsed printhead maintenance and repair procedures.

After the training, participants will be able to expertly maintain, repair, and prolong the service life of their printers' printheads. The aim of this skill acquisition is not only to improve operator's knowledge on printheads but most importantly empower them for added skills that would no doubt add value to our industry.



# where to print

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WANIFRA

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## How to reach us

Our e-mail address is: [wheretoprint@yahoo.com](mailto:wheretoprint@yahoo.com), [numberscmkylimited@yahoo.com](mailto:numberscmkylimited@yahoo.com) and P.O. Box 17871, General Post Office, Ikeja Lagos Nigeria 2341. Letters should include the writers full name, address and direct telephone numbers and may be edited for purpose of clarity and space. All submissions become the property of NUMBERS CMYK LIMITED. Please do not hesitate to also call us on **Tel (Nigeria Mobile): +234(0)803 862 9114**. Our Office is located a 46B, Adekunle Fajuyi Way, GRA Ikeja, Lagos Nigeria.

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- WHERE To Print is specially established to offer print investors quality researched-based information that aids print purchase decisions. This is the more reason our mantra is Influence print purchase decision while our tag line is Print Intelligence.
- We are modeled to be principled, factual, balanced and fair in our editorials, reports and commentaries.
- We believe and accept that these principles and code of ethics form the basis of public trust and confidence.
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# To Readers

By Joju Adekanbi | jojuadekanbi@yahoo.com | 0803 862 9114

## WE ALL SHALL SUCCEED!

Congratulations; we ALL made it to 2023! As we thank you for your continual followership, readership and patronage, we also welcome you back to work after last year's calming break. Noted that 2022 did not tick most boxes, we're indeed grateful for life and hope. No matter what, in this brand new 2023, don't rush things. Yes, we know and understand the situation of things in the country and wont bore you with issue like that - we objectively enjoy you to relax and take time to reflect - don't rush things because you may be overwhelmed and your energy sapped. In spite of the uncertainties, there's a ray of hope - We ALL shall succeed!

As an organisation with passionate commitment to solve problems, you need that renewed purpose and energy. So, don't rush things because you want to catch up on things lost last year. This is the time to ensure that your

organizational objective, productivity and goal setting are not push aside. That's why in this first edition for 2023, we've put together series of responsibly enlightening articles not just to rekindle your hope but to also prepare you for success this 2023 Business Year in spite of glooming outlook. Without much ado, please flip over to pages 14 and 15 to read the educative piece by **Sarah Ohanesian** in the **SPECIAL FEATURE ARTICLE captioned; "5 TIPS TO COMBAT POST-HOLIDAY WORK BLUES FOR ORGANIZATIONAL PRODUCTIVITY"** to recalibrate.

After getting your groove back with renewed purpose and energy, please turn to pages 16 and 17 for the next **SPECIAL FEATURE ARTICLE** by **Eef de Ridder** who rhetorically ask; **'ARE YOU READY FOR WHAT 2023 HAS TO OFFER?'**. This informative article shows key influencers that Print Service

Providers should look out for this 2023 in order to have a successful business year.

Talking of print, we all know that print resolution matters in print production. Widely known as dpi which stands for dots per inch - too low or too high a resolution can be a huge task to achieve and getting this wrong can be quite catastrophic to your reputation and/or business. So, the question is: **WHAT'S THE CORRECT DPI FOR PRINTING?** To do justice to this pertinent question, we feature an excellent **SPECIAL FEATURE ARTICLE** with the same caption as the question written by **Andy Brown** - a Designer per excellence, and creator of The Print Handbook and Swatchos whose submission on pages 18 and 19 is quite handy in determining the right dpi to use for what print project. Also check out his submission on what can go wrong in printing, and who's fault is it in this edition's **COVER STORY** (on pages 22 and 23) where he sheds light on the issue: **PRINTER, DESIGNER &**



**CLIENT: WHO'S RESPONSIBLE FOR WHAT?** And to finish up this print production sequel, we culled from prepressure.com a **SPECIAL FEATURE ARTICLE** on how you can create a durable, clean edge perfect-bound print. So, turn to pages 38 and 39 if you want to have

Continued on page 10 >>

### FLEX

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Backlit, Mesh, Reflective Flex

### SAV

Self Adhesive Vinyl (sav)  
Clear Sav, Vehicle Branding Sav,  
Reflective Sav, Window Graphics  
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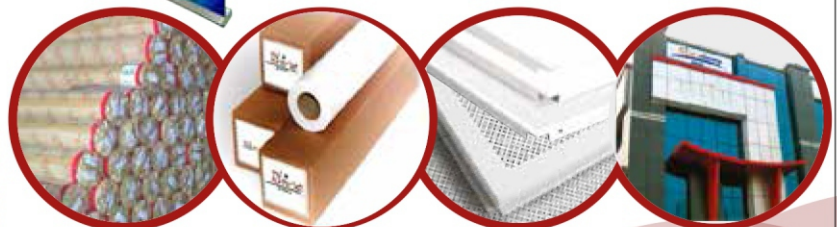
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From page 9 >>

### THE PERFECT BOUND print job.

As we progress into the year, you'll discover that to move ahead of competition, your invaluable insight into market trends and opportunities in relation to solving clients' needs is crucial. In view of this, we present to you - sustainable business opportunities to look into this new year. First up is the **SPECIAL FEATURE ARTICLE on INNOVATION: RECYCLABLE GRAPHIC COVER FOR SOLAR PANELS TO BOOST OUTDOOR ADVERTISING ET ALL** that reports on an Italian company who develops a new technology that creates a fully recyclable graphic cover for solar panels that can be customized to create advertising billboards. Turn to pages 20 and 21 to get inspired. Another sustainable business opportunity to take advantage of is found in the **SPECIAL FEATURE ARTICLE** on pages 28 and 29 which shows the invaluable **OPPORTUNITIES IN \$5BN AQUEOUS PRINTING INKS MARKET**. This is indeed a huge market waiting to be explored - are you ready?

Our sustainability report in this

edition is rounded off with a **SPECIAL FEATURE ARTICLE** that delves into reasons for the continual increase in the use of aluminium packaging which has led to more brands switching to aluminum containers, and not just to hold drinks. So, turn to pages 26, 27 and 30 to know **'WHY IS ALUMINUM PACKAGING USE ON THE RISE?'** and take advantage of the insight to explore this unique market.

And talking of market; now that trade shows are back in full swing, 2023 will see the staging of numerous graphics, print, textile, packaging, labeling, signage, wide format and allied exhibitions around the world with numerous multiplier effects. In the **SPECIAL FEATURE ARTICLE** on pages 24 and 25, we put up a summary (of what, why and where) of some selected world's best shows so you can plan your travel and itinerary for the year. This is because we believe **2023 PRESENTS A GOLDMINE FOR THE EVENT SERVICES INDUSTRY**. Grab yours by taking

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action now!

Don't forget, this edition is characteristically embellished with major stories and exclusives recorded within the last two months in our industry - both in Nigeria in **PRINT IMPACT AROUND NIGERIA** (on page 10) and then, worldwide in our **PRINT IMPACT AROUND THE WORLD** (from page 12). They're both full of invaluable info to aid your print & allied businesses this new year.

As we dive into this wonderful year, remember to think, speak, and act responsibly. The world is watching and waiting for your positive manifestation. We ALL shall succeed!

We hope you enjoy reading this edition!

Please continue to do good!

## Print impact around Nigeria Stories by Precious Ajuonuma & Joju Adekanbi

### WHERE TO PRINT PARTNERS PPM TO PUBLISH DAILY PROPAK NEWS



West Africa's industry-licensed and dedicated bi-monthly trade magazine **WHERE To Print** and **Packaging & Print Media (PPM)** have agreed to collaborate and jointly publish daily news, reports and insights at PROPAK brand shows starting with **PROPAK East Africa DAILY** during the upcoming PROPAK East Africa 2023 exhibition that takes place in Nairobi, Kenya from March 14 to 16.

According to a joint statement from the two publishing houses, the collaboration is expected to improve visitor, VIP guest and exhibitor's experiences during **PROPAK East Africa, PROPAK Ghana** and **PROPAK West Africa**, through insightful reporting of breaking news, product

launches, interviews and industry reports.

Meanwhile, **PROPAK East Africa DAILY** will be published live on a daily basis and circulated free-of-charge to all show participants and available as a free online download to a wider, targeted audience.

To book editorial/ advert slots, get in touch with **Joju** via email: [wheretoprint@yahoo.com](mailto:wheretoprint@yahoo.com) or call directly on **+234 803 862 9114, +234 708 621 1555, +234 901 239 9805**. Alternatively, you can speak with **Samantha** on **+27 073 195131, +27 010 594 0342** or email: [samantha@packagingmag.co.za](mailto:samantha@packagingmag.co.za)

**WHERE To Print** Publisher/ CEO - **Joju ADEKANBI** with **Packaging & Print Media (PPM)** **Susi MOORE** and **Samantha MOORE** - Publisher and Junior Publisher respectively after signing agreement in Johannesburg, South Africa to jointly publish daily news, reports and insights at PROPAK brand shows in starting with **PROPAK East Africa DAILY** during the upcoming **PROPAK East Africa 2023** exhibition that takes place in Nairobi, Kenya from March 14 to 16.

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# Print Impact Around the World

## 'NEW PERSPECTIVES' FOR FUTURE SUCCESS IS FESPA GLOBAL PRINT EXPO 2023 AND EUROPEAN SIGN EXPO 2023 THEME THIS MAY



The 2022 event in Berlin attracted 11,647 unique visitors. Set to take place at Messe Munich, Germany, from 23 to 26 May, FESPA Global Print Expo 2023 and European Sign Expo 2023 will aim to help print and sign professionals who are setting out their strategies for future success.

In the words of Head, FESPA Global Print Expo - Michael Ryan: "The businesses that have come through the pandemic have already learned the importance of agility and flexibility. Now they're facing a new set of challenges and need to explore

different avenues for profitable growth. That's why our 2023 event campaign leads with 'New Perspectives'. We're inviting printers and signmakers to come with open minds, ready to look at problems from different angles and challenge established perceptions to unlock growth opportunities."

FESPA is also launching a new Personalisation Experience to run alongside the expo. This standalone event, located at the heart of the show, will centre around an exhibition space open to all FESPA Global Print Expo and European Sign Expo visitors, offering an experiential showcase of products and solutions for personalisation.

Aimed at those looking to enhance or differentiate their offering with personalisation and customisation, the multi-day Personalisation Experience Conference will include individual content streams dedicated to personalised loyalty marketing, sportswear, and fashion customisation, bespoke interiors, and personalised packaging, featuring more than 50 expert speakers.

FESPA's Printeriors for interior decor will now be incorporated within the Personalisation Experience, showcasing a variety of individualised interior spaces curated by FESPA textile ambassador Debbie McKeegan. Delegates will have the chance to go through the process of defining, ordering, and collecting personalised items from participating sponsors within the exhibition. Also returning with the 2023 event is the Sustainability Spotlight, which FESPA said will offer visitors a chance to learn more about how to improve their environmental performance and credentials at a time of increasing urgency around sustainability.

With more than 330 exhibitors already signed up for the shows so far with Brother, EFKA, Hanglory, Mimaki, and Surfex Coverings also as confirmed sponsors. The expo will also host FESPA Awards 2023, with a gallery of shortlisted entries from printers worldwide accessible to visitors for the first time since 2020.

Continued on page 13 >>

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# Print Impact Around the World

## KOMORI DEVELOPS KP-CONNECT API FOR SMOOTH CONNECTIONS



Komori Corporation has announced the development of the KP-Connect API to strengthen the linkage between KP-Connect, a software package that promotes Smart Factory development in the printing industry, and remote production devices.

The Application Programming Interface (API) software is a set of defined rules that enable different applications to communicate with each other thus will be provided to Komori users, alliance partners, and suppliers.

Komori has promoted linkage of JDF, CSV, and direct link for the overall workflow collaboration that is essential for the development of Smart Factories. In the future, the company said it will develop and provide communication protocols to enable connection with other manufacturing processes and

logistics and fields where JDF linkage is difficult. This will enable smooth connection of KP-Connect with a wider range of processes and equipment.

According to a statement from Komori, the company said it will also develop a cloud-based API for wider utilization of KP-Connect data. This will increase the flexibility of aggregation and analysis as well as enable operation analysis from the user's own perspective. KP-Connect collects and retains operating performance information from domestic and overseas users. By sharing KP-Connect information with alliance partners and suppliers, it will be possible to utilize the data through the API for new proposals and problem solving.

This API is scheduled to be released in October 2023, and Komori aims to improve the value proposition of KP-Connect.

## XAAR LAUNCHES AQUINOX PRINTHEAD FOR AQUEOUS INKJET PRINTING



Xaar says its 'revolutionary' new printhead delivers exceptional reliability, creativity and sustainability for printing aqueous fluids.

The Aquinox is the latest development from Xaar's ImagineX platform, and its aQ Power

Technology provides "a radically new approach to how water-based fluids are jetted reliably, delivering a truly transformational industrial printhead," said the Cambridge, UK-based inkjet printing technology group.

To Xaar CEO, John Mills: "The introduction of the Xaar Aquinox,

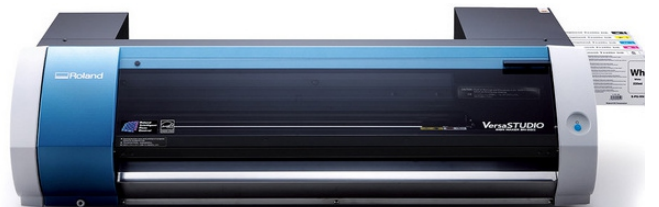
powered by our ImagineX platform, is our most significant product launch in recent years. The Aquinox demonstrates our commitment to driving the future of inkjet into new and ever more sustainable applications, and we are proud of this revolutionary transformation in aqueous inkjet printing. From textiles to ceramics and packaging, we see the Xaar Aquinox breaking new ground, enabling new water-based print applications, many of which were previously not possible with inkjet."

Xaar's aQ Power Technology is a combination of ground-breaking technologies designed to optimise the Aquinox's lifespan and robustness when handling aqueous fluids. These include a redesigned internal architecture, new water compatible materials capable of coping with an extended working range of pH levels, and a revolutionary new drive system enabling optimum drop ejection. This, together with Xaar's TF Technology ink recirculation, ensures the Aquinox delivers significantly increased nozzle open time compared to typical aqueous printheads.

Water-based inkjet printing has never been more effective or versatile thanks to the Xaar Aquinox's unique technologies, exceptional print speeds and compatibility with multiple aqueous fluid types. Speeds of over 100m/min can be achieved, and a high native resolution of 720dpi and firing frequency of up to 48kHz, enables high fluid laydown, with maximum productivity. And with Xaar's High Laydown Technology the drop size capability is extended, making the Aquinox ideal for printing textiles, highly absorbent substrates, or thick film coatings. Thanks to Xaar's Ultra High Viscosity Technology the Aquinox is capable of jetting fluid viscosities of up to 100cP. By enabling a wider colour gamut and fluids with larger particles and more pigment for higher opacity, colours are more vibrant and whites and blacks stronger ensuring the Xaar Aquinox can bring the latest imaginative designs and finishes to life.

The Aquinox comes with development kit that gives OEMs everything they need to get up and running. This includes the ink supply system and printhead drive electronics. Having collaborated with leading developers and manufacturers of aqueous inkjet inks to rigorously assess and improve performance, the Xaar Aquinox is equally capable of handling dye-based and pigmented fluids and inks, across a wide range of applications.

## ROLAND DG INTRODUCES NEW DTF VERSASTUDIO BN-20D



Roland DG's BN-20D, the newest addition to the VersaSTUDIO series, is an affordable inkjet printer using the DTF method to transfer CMYK colours plus White on fabric for vibrant graphics with fine details, photographic reproduction, and superb contrast. DTF transfer has been attracting worldwide attention in the apparel decoration industry in recent years due to the ease of customizing apparel and accessories with eye-catching graphics. After printing illustrations, photos, and other graphics on a special film, powder is applied to the film, which is then thermally melted. This eliminates the need for labour-intensive

Continued on page 32 >>



# 5 TIPS TO COMBAT POST-HOLIDAY WORK BLUES FOR ORGANIZATIONAL PRODUCTIVITY

*The new year is meant to be a time of renewed purpose and energy but, in reality, it can be overwhelming catching up with all the things we didn't want to deal with in December. Organizational productivity and goal setting can quickly get pushed to the side.*



PRINT MEDIA CENTRA

## 5 TIPS TO COMBAT THOSE POST-HOLIDAY WORK BLUES FOR ORGANIZATIONAL PRODUCTIVITY BY SARAH OHANESIAN, SO PRODUCTIVE

I'm hearing that the post-holiday readjustment period seems harder this year than in other years. Are you feeling the same way? Perhaps it's because this holiday season you actually took a break. You didn't travel, you got a break from the hybrid school schedule, you didn't cook for 30 people, and Santa shopped on Amazon (hopefully with on-time delivery). Perhaps for the first time in a long time, you actually rested.

But, now that your rest time is over. Re-entry is even harder. Your head is not in the game. You were at inbox zero on New Year's Day and now people are firing emails at you faster than you can keep up. Right when you are supposed to feel re-energized and filled with hope for the new year, you feel inefficient, overwhelmed, and less productive. Already behind. Great

2023. Just great. Hang on a second, let's not give up just yet! You can successfully get back into the swing of things. Here's what to do on those first few days back to work after the holiday break.

### 1. Give yourself a grace period.



One of my dearest friends suffered a bad knee injury this year. All she wants to do is get back on the floor to play with her kids and go back to the gym. But she knows she can't push it too soon. And when she

does get the green light for the gym, that is doesn't mean running a marathon (which she has done). It means walking slowly and stretching. Building her strength back up slowly. We try to hit it too hard the first few weeks of the year and then we are burned out. If you worked out every day this week, today you probably crashed. You can't walk down the stairs without feeling it. That's what overdoing it after a break feels like. I took my Christmas decorations down on Sunday and my house was looking empty. So, I left the garland on the mantel. Sure, technically it's a "Christmas" decoration but this year I'm saying it's "winter" decor and I'm leaving that up because it's pretty, it makes my living room feel cozier, and it makes me happy. These early weeks, take fewer meetings, stop working at 5 pm, and respond to emails later. Cut yourself some slack and give yourself some room to ease out of the break and back into work.

Continued on page 15 >>

## 2. You still need breaks.



It's not like these first weeks should mean no breaks at all. During the day, take a lunch break, go for a walk, or call your co-worker who is your friend, and don't talk about work. Act like you would if you were working in an office. Also, it seems like all the fun stuff gets scheduled for December making early new year feel like a natural downer. Schedule something you love to do...a fun workout, cooking your favorite meal, or watching your favorite show. Try to schedule something you enjoy each day so you have things to look forward to.

## 3. Don't judge yourself too much.



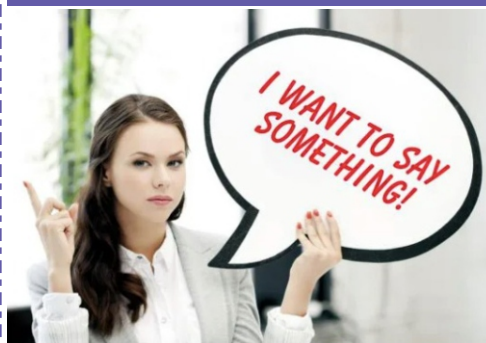
Why is it that if you don't lose 10 pounds in the beginning of the year, and you feel as if you've completely failed? If you put too much pressure on yourself now, you will fail. I'm not saying don't set goals...no, I'm ALL about goals. I'm saying make them realistic with the tools and resources you have. And if you do a little bit better in these few weeks...say you lost 4 pounds instead of 10, that's amazing! Don't make these goals all or nothing. Instead, celebrate small improvements.

## 4. Make your intentions clear and block schedule your priorities.



There is a ramp-up period to get into the work you need to do. Your mindset needs to get right. Your environment needs to be conducive to working. You need access to the right tools and software. You need the right browsers open. It takes a little while to set all that up. But once you do, you can enter into a state of flow. Your cruising altitude and the place where you are in the zone. Set your intentions and schedule the important things physically onto your calendar so your days don't feel like a waste.

## 5. Speak up about what you need or what's not working for you.



Know that this is a tough week or two. You have permission to feel that. But instead of bottling it up and suppressing it. Share it. That's how change happens. Your co-workers or boss might be feeling the same way. Talking about it openly could help solve the problem and ensure these issues don't linger into February.

### Key Takeaways & Notes:

- Beginning of a new year becomes this catch-all time for all the things we didn't want to deal with in December and it quickly becomes overbooked.
- You can successfully get back into the swing of things with the right tools and mindset.
- Give yourself time to ramp up and take breaks.
- Don't be too hard on yourself.
- Make your intentions clear and use block scheduling to work on your priorities.

### By Sarah Ohanesian



A Chief Marketing Officer turned Productivity Consultant, Speaker & Trainer – Sarah Ohanesian is on a mission to fight burnout and increase happiness at work. She helps people clarify their thoughts, organize their work, and take meaningful action through her programs. Because when you are efficient with what you need to do, you have more time and energy for what you want to do and the people you love. Sarah is a professional speaker, the founder of SO Productive, a productivity training and consulting company, and an Asana Certified Pro.

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# ARE YOU READY FOR WHAT 2023 HAS TO OFFER?



It has proven to be another 12 months of unrelenting political and economic upheaval that presented numerous challenges for Print Service Providers and many will remain key influencers in 2023, says **Eef de Ridder, VP Graphic Communications, Ricoh Europe**, in this blog titled: *'Are you ready for what 2023 has to offer?'*



Among the main pressure points that will continue to define the post pandemic business environment are: **Disrupted supplies** stemming from the Russia-Ukraine conflict and a recession intensified by EU sanctions on Russia shrinking economies and causing volatility in the financial markets.



There is also the risk that **Taiwan-China tensions** could create worldwide problems while the consequences of **Brexit** continue to impact levels of business in the European Union. Also, a consideration is the polarisation possible from upcoming national elections. All have the potential to reduce business opportunities and cut trade volume and Gross Domestic Product (GDP). Typically print follows GDP.



**Rising energy prices, costs and inflation** driving operational expenses up, reducing profits and affecting consumer spending. These economic factors may well lead to a consolidation of printers in certain markets and a reduction in total spending on printed communication.



A shortage of skilled labour proving problematic for Print Service Providers (PSPs) trying to remain competitive. A knowledgeable and responsive team is vital to operational performance, production capacity, and service flexibility. Artificial Intelligence and the use of robots can help automate processes for greater efficiencies. They can also help support the completion of

highly responsive on demand print. This will help operations prepare for the continued expansion of online print orders that is so widely expected.

While the prevailing conditions are undoubtedly challenging, opportunities certainly do exist for nimble PSPs. And the expected growth in online print is just one of the rays of light presented by today's circumstances.

Also, an opportunity for print is its trust value. With the number of active monthly social media users now at around 3.43 billion, privacy issues, fake news and irresponsible marketing, are increasingly of concern. Printed content is trusted more. As such it is increasingly being chosen to grow strong customer relationships.



Sustainability is ever more a significant consideration in print purchasing decisions, too, and plastic bans will favour paper solutions especially in packaging, labels, and greeting cards applications. Printing on demand near the customer will deliver a responsive service with limited time and travel costs.

It is these opportunities that

continue to drive fast growth in digital printing. According to *Intergraf*, inkjet printing revenues will increase at double digital rates to Euro28 billion in 2026.

Digital printing technology is closing the gap (in production volume terms) with offset, encouraging more PSPs to transform their operations to make the most of the short run economics possible. It is perfectly placed to deliver fast turnaround applications flexibility and cost efficiently. It enables PSPs to deliver greater production agility to address quickly changing market demands like those mentioned here.

These are demands that will continue long into 2023 and beyond and they are demands that responsive production print hardware and software can help operations confidently tackle. Exploring how this could be possible is the core remit of Ricoh's EDGE business development consultancy service. Ricoh is here to help, and if you are a client, please ensure that you talk to your Account Manager to ensure that you can take advantage of the full range of support that is available, now and into the future.

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'Pressure points will continue':  
says Eef de Ridder,  
Ricoch Europe



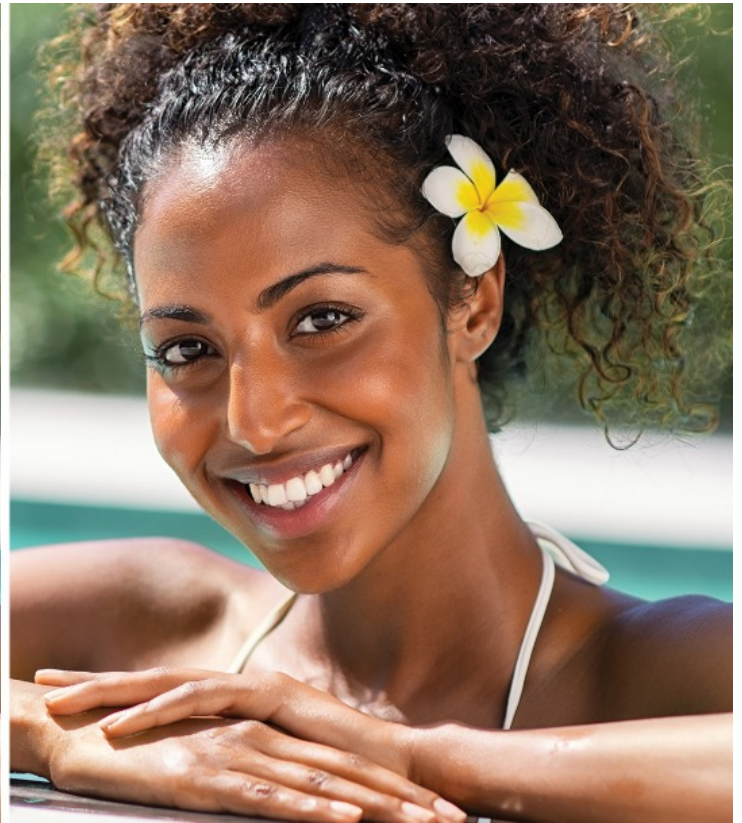
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# WHAT'S THE CORRECT DPI FOR PRINTING?



## The Short Answer

If you're designing something that is going to be held in someone's hand (like a brochure or flyer) then the correct DPI is **300dpi**. If you need to, you can probably get away with 250dpi. A poster needs a minimum resolution of about **100dpi** if viewed at 6ft (2m). Viewed at 30ft (10m) a **billboard** needs a minimum resolution of about **20dpi**. Printing a photo on your inkjet printer? Use **300dpi**.

## DPI: Better too high than too low

You can have a resolution that is too low, but you rarely have issues with an image where it's a little too high. So, lean towards a higher resolution where possible.

## The Long Answer



OK, so let's look at this a little more thoroughly...

Choosing a resolution (like 300dpi) is all about deciding at what point you can no longer see the pixels in an image. To work that out you need to consider two things:

- Viewing distance
- Printing method and material

But before we do that, let's look at a few basics...

## DPI Basics

- DPI stands for dots per inch.
- When talking about DPI, we're actually talking about pixels per inch (PPI). PPI is correct but DPI is more commonly used.

## Viewing distance

This is the most important factor in deciding on your necessary resolution. Printing method and material may vary the required resolution slightly, but viewing distance can mean the difference between 300dpi and 1dpi. Viewing distance affects your required resolution simply because if you stand further away from an image then the pixels get smaller. A billboard is rarely viewed closely so a resolution of 20-50dpi will probably be fine. But the key point is to take into account how far away the viewer will be. Here's a handy little chart to help you decide on a suitable resolution. It is based on someone with good eyesight.

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Viewing Distance	Min Resolution
0.6m / 2ft	300 dpi
1m / 3.3ft	180 dpi
1.5m / 5ft	120 dpi
2m / 6.5ft	90 dpi
3m / 10ft	60 dpi
5m / 16ft	35 dpi
10m / 33ft	18 dpi
15m / 50ft	12 dpi
50m / 160ft	4 dpi
60m / 200ft	3 dpi
200m / 650ft	1 dpi

**Printing method and material**



The printing method and material affects how sharp an image will be. So, there may be times when using a resolution of **more than 300dpi** is worth considering. For example, *The Print Handbook* is printed using a stochastic screen which can produce finer detail than a normal halftone screen. As a result, you can see the difference between 300dpi and

400dpi if you look very closely.

In contrast there may be times where there's **no need for 300dpi**. You may simply not be able to see the difference because the limiting factor is the paper/material or printing method. An example of this would be when printing on uncoated paper which tends to hold detail less well than coated paper. I would consider getting away with 200-250dpi on uncoated where as I may not - on a really glossy coated paper.

**In Conclusion**



Low Resolution (Bad)



High Resolution (Good)

You can see when you dig into it that simply assuming 300dpi for every project is a mistake. But do remember that you can rarely make the mistake of having too high a resolution. But you can certainly have too low a resolution and end up with pixelated images. So, try to lean towards too much detail rather than not enough.

**By Andy Brown**

Maker of things by heart and a graphic designer by training, Andy Brown has created products for creatives like *The Print Handbook* and *Swatchos* as his own way of showing love in helping businesses and their people to: be the best they can be. He also creates well-crafted logos and rock-solid websites.

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# INNOVATION: RECYCLABLE GRAPHIC COVER FOR SOLAR PANELS TO BOOST OUTDOOR ADVERTISING ET ALL

An Italian company has developed new technology that it says creates a fully recyclable graphic cover for solar panels that can be customized to create advertising billboards.



## •Solar panels with Sunspeker's See Beyond technology in Treviso, Italy

Turin-based Sunspeker recently was named in the 'Top 8 Green Energy startups' in Italy for its 'See Beyond' technology that can be used to create a fully recyclable graphic cover able to be customized for any solar panel.

"The Sunspeker sticker replicates

images with very high definition while being permeable to light, maintaining over 90% efficiency of covered solar panels," the company said in its funding pitch to Italy's Bureau of Entrepreneurial Finance while noting further that: "Our patented technology transforms the advertising poster into a fully recyclable graphics cover,

applicable on any solar panel (rigid or flexible) while maintaining very high efficiency".

Sunspeker also develops what is called the new Smart and Sustainable (SAS) Out of Home solutions for smart cities, smart mobility and smart tourism. Their mission is to fight climate change through an innovative OOH advertising solution: The SAS Totem, Billboard, Building, Infrastructure which integrates the clean energy generation, IoT sensors, super-fast connection and smart plugs in a platform that meets the needs of next generation citizens and tourists.

The clean and cheap energy generated from solar panels helps to reduce CO2 emission, making the SAS Totem, Billboard, Building, Infrastructure all zero impact solutions.



*Before and after - the Christmas tree of Piazza Venezia, Rome (artist's rendition)*

“Every solar panel is potentially an advertising space,” said the company, predicting large growth potential in the brand new ‘solar advertising market.’

SAS solutions are thus disruptive mix of technologies using Invisible Solar Panels, Innovative Graphic Covers, then offering Hotspot WIFI/LTE/5G, and IoT sensors for Environmental Monitoring. They also offer Plugs to recharge smart devices and electric bike/scooter. All Sunspeker’s technologies are patented.



*\* Sunspeker CEO & Inventor Fabrizio Chiara (2nd from right)*

*Culled from www.wideformatonline.com with support from www.sunspeker.com*



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# PRINTER, DESIGNER & CLIENT: WHO'S RESPONSIBLE FOR WHAT?



## The Short Answer

**Clients:** you need to supply text and images that are without fault. And you need to check the text and images of any artwork the designer sends to you.

**Designers:** you're responsible for submitting correctly prepared artwork to the printer. You are responsible for understanding the printing process well enough to prevent any obvious issues.

**Printers:** you are responsible for printing, trimming and packing the job to an acceptable level. You are responsible for flagging up any potential issues that are beyond the obvious.

I have attempted to be as unbiased as possible for this article. To even up the fact that I am a designer I asked two printers, **Boss Print** in London and **Print Project** in Belfast, to read through this article and give it their approval. I've used both of them and would recommend them to any designer.

Let's begin...

## The mistake



I'll admit it, this has happened to me a few times...

A few print samples have come back from the printer. The bulk of the job has gone straight to the client.

You open the envelope and...

**"Um, these don't look right. They look really bad. Oh man what on earth happened?"**

Then...

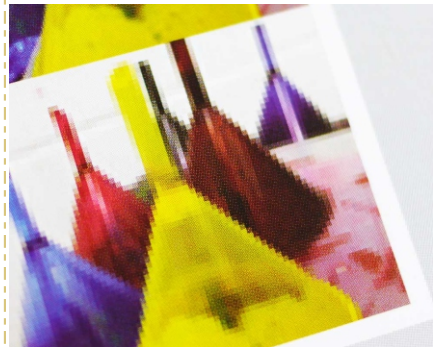
**"Did I screw that up? Oh no, did I forget to check that PDF?"**

Then, whilst frantically hunting for the print ready PDF...

**"Oh man, how much did this print job cost again?"**

Then a sort of sick feeling comes over you. I'm not sure you're a proper designer until this moment. You should get a badge or something at this point in your career.

## What can go wrong? And who's fault is it?



So, you've found the mistake. **What you do next is really important.** It's a moment where you'll be judged to be professional or not. It's a moment that can cause a client to really trust in you. And that is a hugely valuable thing. When a print job doesn't turn out right it's important to find who is at fault. Not so you have someone to blame, but so you can find the best way to sort it. Who is at fault clearly depends on the error. So, who is responsible for what?

Continued on page 23 >>



# PRINTER, DESIGNER & CLIENT: WHO'S RESPONSIBLE FOR WHAT?

## The client is responsible for...

- Supplying text that is without mistakes.
- Ensuring that any supplied images do not conflict with copyright laws.
- Checking PDF proofs for text errors or incorrect images.
- Making sure any legally required terms & conditions are included and correct.

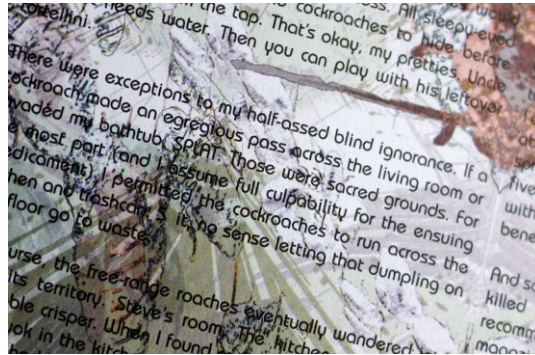
## The designer is responsible for...

- Checking printer proofs (PDF or printed) for artwork issues.
- Setting up artwork so text is legible.
- Using images at a high enough resolution (usually 300dpi), unless stated and clarified with client and agreed upon.
- Supplying artwork to the printer in an appropriate format (normally a PDF).
- Supplying artwork with crop marks and sufficient bleed (normally 3mm).
- Ensuring spot colours are set up correctly in the artwork where necessary.
- Understanding that certain papers produce different results. For example, the designer should communicate with the client that colours will look less vibrant on uncoated paper.
- Making sure text isn't too small especially if using more than one ink.
- Ensuring 100% black is used instead of rich black where appropriate, and vice versa.
- Ensuring that artwork is set up with clear fold marks and die lines where necessary (speak to printer if unsure).
- Creating a design that does not depend on millimetre perfect trimming or registration.
- Specifying what the print job involves (type of paper, number of colours, size, etc.).

## The printer is responsible for...

- Ensuring good colour reproduction.
- Ensuring registration is good.
- Ensuring ink has sufficient time to dry and does not stick to pages once stacked or folded.
- Removing any fold marks and die lines before printing.
- Packing the order well enough to prevent damage in transit.
- Ensuring design is trimmed to crop marks or very close to crop marks (within 1-2mm is typical).
- Making sure trimmed edges are sharp.
- Any folds are creased where necessary to allow paper edges not to tear.

## Get it sorted



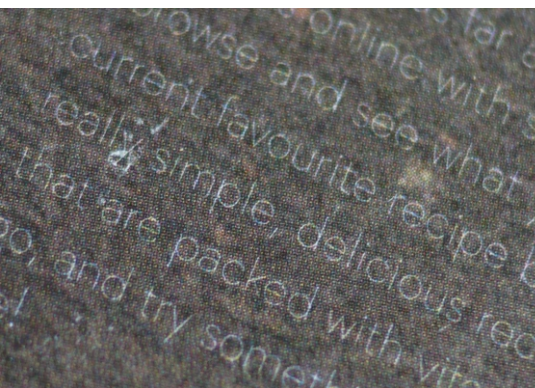
Now that you know what's happened and who is responsible you need to get it sorted. Ultimately **whoever made the mistake should pay for it**. But communication is key. Maybe the client is happy to take them for a discount. Or maybe a reprint will mean it's too late for an event. Whatever has happened there are normally three options:

- Full refund
- Partial refund
- Reprint

## Grey areas

These scenarios are fairly clear and easy to resolve, but **it can get more complicated**. What happens for example if the designer and the client both make a mistake on the same print job? Or maybe the printer and designer both make a mistake. This is where communication and negotiation is really key. Speak to whoever is responsible and **talk about the errors**. Talk about what everyone is going to do to rectify the mistake. Maybe a discount can be given, or the design fee reduced. Maybe the client needs to pay for a reprint but the designer will contribute as well, or add a discount to their invoice. Whatever the solution, the key is discussing the situation and being honest about your own mistakes.

## More grey areas



The above assumes everyone is happy to accept what is their responsibility and what is not. Sometimes though that isn't the case. Maybe the designer feels it was the printer's mistake and the

printer feels it is the designer's. **This gets very tricky**. There may not be a simple solution. But I always think being clear and honest is best. Explain to everyone what you think the situation is and take it from there. If as a designer you bill the client for printing, you may end up paying the printer for something you don't think you should, but you need to keep your client happy. That's why you should add a little extra on for printing – **as the designer you're responsible for all of this**.

## Final Thoughts & Conclusion

I have found that the key to getting these sorts of situations sorted out is communication. Explain to the printer and your client what's going on. Let's be honest mistakes are going to happen. It's inevitable, we're human. **The mistakes we make are rarely important. It's how we sort them that really matters.**

## By Andy Brown



Maker of things by heart and a graphic designer by training, Andy Brown has created products for creatives like **The Print Handbook** and **Swatches** as his own way of showing love in helping businesses and their people to: be the best they can be. He also creates well-crafted logos and rock-solid websites.

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# 2023 PRESENTS A GOLDMINE FOR THE EVENT SERVICES INDUSTRY



Now that trade shows are back in full swing, 2023 will see the staging of numerous graphics, print, textile, packaging, labeling, signage, wide format and allied exhibitions around the world with numerous multiplier effects. Here's a summary (of what, why and where) of some selected world's best shows so you can plan your travel and itinerary.

Since time immemorial, trade fairs are categorised as key parts of the event services industry and thus very powerful marketing channels. That is why in established economies, exhibitions are vital part of product marketing, along with direct selling, advertising, direct mail and the internet. In new and emerging markets, they serve as a major stimulus for industrial and commercial development because they bring together thousands of international buyers and sellers in one place in a short

space of time primarily for brand building, generating business leads, nurturing existing business relationships, gaining new customers and assess market trends to further inform product development. Likewise, trade fairs induce tourism development, propel transport value-chain, and improve social-economic growth with positive multiplier effects on the host country's gross domestic product.

Without doubt, the outbreak of the COVID-19 pandemic negatively impacted the event services industry in 2020. Lockdown measures implemented by the government was an attempt to curb the spread of the virus, which led to cancellation of almost all the exhibitions, in-person meetings, trade shows, conventions, and seminars. Moreover, a rapid decline in the international tourist arrivals during the pandemic led to the decline in the growth of the events services industry.

With the world now back to business, 2023 presents a goldmine for the event services industry which according to [www.alliedmarketresearch.com](http://www.alliedmarketresearch.com) in its recent market research of the industry titled: **Event Services Market Research, 2031**, WHERE To Print discovers that the global event services market size valued at \$515.80 billion in 2021 is projected to reach \$1,349.00 billion by 2031, growing at a CAGR of 7.6% from 2022 to 2031.

Amongst others, the growth of the event services market is driven by massive increase in business activities such as business expansions, conferences/seminars, brand promotions, employee training activities, development in the tourism & hospitality sectors, and growth in IT hubs across the globe. Other significant factors that promote the growth of the market include rise in business travel coupled with change in lifestyle of business travelers to seek leisure trips, rapid urbanization, and increase in disposable incomes.

To take advantage of these market trends and expected growth in your industry, where innovations and product launches will be at the centre stage with unique opportunities to meet decision-makers in person this 2023 Business Year, we present selected industry-specific trade fairs within the next six months to get you ahead of the competition. For full list of carefully selected **2023 Trade Shows**, flip to next page 25. See you at the show!

**PAPER ONE SHOW** Paper One Show is the leading international exhibition for the paper and paper products industry connecting professionals from all over the world! Join other industry representatives from various parts of the world to convene at the **Paper One Show UAE 2023** from **21 to 23 February 2023** at **Expo Centre Sharjah, UAE**. It promises to be an excellent opportunity for you to expand your network in the global market and consolidate new business from the paper industry.

## SIGN & DIGITAL UK



As UK'S biggest event in signage, print, display, décor, and design, you will do yourself good by attending this year's **Sign & Digital UK 2023** where you will discover everything needed to grow your business in the sector. To be staged at **The NEC, Birmingham United Kingdom** from **21 to 23 March 2023**, UK's sign and digital industry's longest-running trade show for the visual communications sector is free to attend and promises a host of new demos and features designed to inspire creativity, and future-proof your business.

## PRINT & DIGITAL CONVENTION



If you'll be in Europe for a month (specifically Germany) in May, then prepare to attend this hybrid event format - **Print & Digital Convention 2023** as a solution for multichannel marketing in today's world of digital transformation. Though more conference than expo, it will be at the same fairground that legendary drupa is held **Messe Düsseldorf, Germany** from **16 to 17 May 2023**

## PROPAK GHANA



West Africa's largest packaging, plastics, food processing and print exhibition now comes to Ghana with brand new show - **PROPAK Ghana** which provides the perfect platform for you to connect and network with key local and international industry colleagues from **6 to 8 June 2023** at **The Grand Arena, AICC Accra**. Why Ghana? With a great global reputation as one of Africa's safest, richly modern, and investor's friendly countries which was confirmed by being the host of the African Continental Free Trade Area (AfCFTA), **PROPAK Ghana**

## PROPAK EAST AFRICA



Whether you're looking to establish a key foothold in Africa's most invested region or enhance your presence, **PROPAK East Africa 2023** is the place to be. Taking place at **The Sarit Exhibition Centre in Nairobi, the Kenyan capital** from **March 14 to 16, 2023** **PROPAK East Africa** this year is East Africa's leading exhibition & conference for packaging, printing, food-processing and plastic industry professionals. Join us along with more than 5,500 visitors, over three exciting days, from more than 35 countries to discover why, and then engage with critical stakeholders in Africa's most invested region.

## ISA INTERNATIONAL SIGN EXPO



Whether you're looking to grow your business or advance your career, **ISA International Sign Expo®** is the only place to find everything you need to be successful in the sign, graphics, print and visual communications industry. The **2023** event is going to be in **Las Vegas, Nevada USA** specifically at the **Mandalay Bay Convention Centre** right from **April 12 to 14** showcasing all aspects of sign manufacture, fabrication and of course print. However, to be at the forefront of the Industry, you must pre-register to attend (or pay at the venue) with either \$30 or \$40 for member or non-member Trade Show Pass respectively that give access to hundreds of exhibits, The Wrap Experience™, the ISA Fabrication Experience™, the Learning Zone, exclusive deals and more!

## FESPA GLOBAL PRINT EXPO



The next industry's leading event in Europe in the month of May that enables you to increase your brand awareness and ROI is **FESPA Global Print Expo**. So, to grow your exposure and position your brand as an expert within the industry, you must be at Europe's leading printing and signage exhibition which returns to **Munich, Germany**, in the spring of 2023. From **23 to 26 May** the show will reunite key industry professionals, allowing them to discover new perspectives with face-to-face business, accessing the latest innovations and trends within the printing sectors, all whilst enabling valuable networking and business building opportunities.

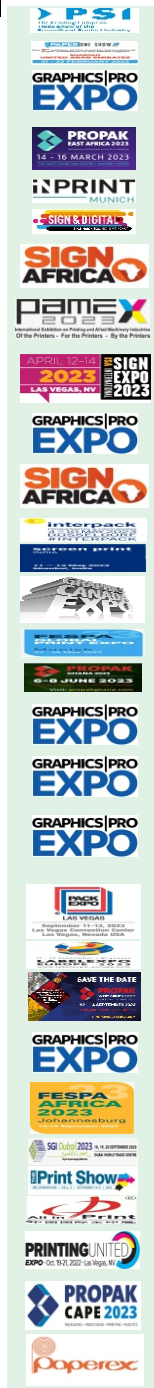


## PRINT & ALLIED EXHIBITIONS FOR 2023

S/N	EXHIBITION	LOCATION	DATE
1	<b>PSI</b>	Messe Düsseldorf, Düsseldorf Germany	10 - 12 January 2023
2	<b>PAPER ONE SHOW</b>	Expo Centre Sharjah, UAE	21 - 23 February 2023
3	<b>GRAPHICS PRO EXPO</b>	Irving Convention Centre, Irving Texas, USA	09 - 10 March 2023 <b>Education Day: March 08</b>
4	<b>PROPAK EAST AFRICA</b>	The Sarit Exhibition Centre Nairobi, Kenya	14 - 16 March 2023
5	<b>INPRINT Munich</b>	Messe Munich, Munich Germany	14 - 16 March 2023
6	<b>SIGN &amp; DIGITAL UK</b>	NEC Birmingham, UK	21 - 23 March 2023
7	<b>SIGN AFRICA Durban</b>	Durban International Convention Centre, Durban South Africa	22 - 23 March 2023
8	<b>PAMEX 2023 INDIA</b>	Bombay Exhibition Centre, Goregaon, Mumbai, India	27 - 30 March 2023
9	<b>ISA INTERNATIONAL SIGN EXPO</b>	Mandalay Bay Convention Centre, Las Vegas Nevada, USA	12 - 14 April 2023 <b>Pre-Conference: April 11</b>
10	<b>GRAPHICS PRO EXPO</b>	Hall C2, Charlotte Convention Centre, North Carolina, USA	27 - 28 April 2023 <b>Education Day: April 26</b>
11	<b>SIGN AFRICA Cape Town</b>	Cape Town International Convention Centre, Cape Town South Africa	03 - 04 May 2023
12	<b>INTERPACK</b>	Messe Düsseldorf, Düsseldorf Germany	04 - 10 May 2023
13	<b>SCREEN PRINT INDIA</b>	Mumbai, India	11 - 13 May 2023
14	<b>GRAPHICS Canada</b>	Toronto International Centre, Toronto, Canada	11 - 13 May 2023
15	<b>FESPA GLOBAL PRINT EXPO</b>	Messe Munich, Munich Germany	23 - 26 May 2023
16	<b>PROPAK Ghana</b>	Grand Arena, AICC, Accra Ghana	06 - 08 June 2023
17	<b>GRAPHICS PRO EXPO</b>	Halls A&B, Indiana Convention Centre, Indianapolis, Indiana, USA	15 - 16 June 2023 <b>Education Day: June 14</b>
18	<b>GRAPHICS PRO EXPO</b>	Hall E, Oregon Convention Centre, Portland, Oregon USA	19 - 20 July 2023 <b>Education Day: July 18</b>
19	<b>GRAPHICS PRO EXPO</b>	Hall A, Long Beach Convention & Entertainment Centre, Long Beach California USA	18 - 19 August 2023 <b>Education Day: August 17</b>
20	<b>PACK EXPO Las Vegas</b>	Las Vegas Convention Centre, Las Vegas, Nevada USA	11 - 13 September 2023
21	<b>LABEL EXPO EUROPE</b>	Brussels Expo Centre, Brussels, Belgium	11 - 14 September 2023
22	<b>PROPAK WEST AFRICA</b>	Landmark Convention Centre Lagos, Nigeria	12 - 14 September 2023
23	<b>GRAPHICS PRO EXPO</b>	Halls C&D, Baltimore Convention Centre, Baltimore Maryland, USA	13 - 14 September 2023 <b>Education Day: September 12</b>
24	<b>SIGN AFRICA/ FESPA AFRICA</b>	Gallagher Convention Centre, Midrand Johannesburg, South Africa	13 - 15 September 2023
25	<b>SGI DUBAI</b>	Dubai World Trade Centre, Dubai UAE	18 - 20 September 2023
26	<b>PRINT SHOW</b>	NEC Birmingham, UK	19 - 21 September 2023
27	<b>ALL IN PRINT CHINA</b>	SNIIEC Shanghai, China	11 - 14 October 2023
28	<b>PRINTING UNITED EXPO</b>	Halls B & C of the Georgia World Congress Centre, Atlanta Georgia, USA	18 - 20 October 2023
29	<b>PROPAK CAPE</b>	Cape Town International Convention Centre, Cape Town, South Africa	24 - 26 October 2023
30	<b>PAPEREX India</b>	India Expo Centre, Greater Noida, Delhi, NCR, India	06 - 09 December 2023

**NOTE:**

- Contact **NUMBERS CMYK LIMITED** (publishers of WHERE To Print magazine, PROPAK West Africa DAILY, and PROPAK East Africa DAILY) for professionally packaged Official Delegation to the above shows.
- Exhibition date and venue may change at Organiser's discretion.





# WHY IS ALUMINUM PACKAGING USE ON THE RISE?

*Aluminum beverage cans have been around since the 1960's, though have fielded tough competition since the birth of plastic bottles and an ongoing fierce surge in plastic packaging production. But lately, more brands are switching to aluminum containers, and not just to hold drinks. This article dives into aluminum's sustainability story. It tells what industries are turning to aluminum and why.*



About 85 percent of consumers make purchasing decisions with sustainability in mind according to a research by The Packer. And because they specially care about packaging, more than half of shoppers say what holds a product must be eco-friendly for them to believe in the product's sustainability. They want to know that it's recyclable and, ideally, loaded with recycled content.

With this rising sensitivity, especially as headlines tell of plastic packaging's low recycling rates, aluminum, touted as "infinitely" recyclable, is gaining traction. And it's not just able to be recycled, but if it's dropped in the bin, it actually does get processed. According to industry accounts, more than 60 percent of the aluminum making its way to U.S. mills comes from materials that reached the end of a previous life.

The "magic" of metals that enables them to be

reborn repeatedly is they don't degrade or lose their chemical properties in the recycling process. What helps more is that collections and processing infrastructure are in place almost everywhere that recycling exists.

Some brands, large and small, are now switching to this nonferrous metal. And those who've been packing their goods in it for years continue to innovate, trying to raise the sustainability bar. They're light weighting cans; offering refillable containers—a very few offer customizable subscriptions to refills; some incorporate reusable pumps; and the like.

Among industries leading in the migration to aluminum are food service packaging, sellers of beer and bottled water and household and personal care products, as

well as candle makers (most are converting from plastics; the latter is replacing glass).

Ball Corporation who started in the 1880s making glass jars has cranked out aluminum cans for decades. The packaging giant keeps adding on aluminum apps and technologies as more brands and their customers take to the belief that it's better than alternatives.

"Aluminum packaging has endless opportunities for innovation, and it is important to us to adapt our current product offerings to fit the growing desire for sustainable options," says Jay Billings, President, Ball Aerosol Packaging.

Continued on page 27 >>



Among new concepts are an aluminum cup, sold at sports and entertainment venues and in retail, with up to 90 percent recycled content. Ball sells bottles to Boomerang Water that will be

washed, sanitized, and refilled with filtered water. And the corporation now makes lightweighted "Infinity" bottles from recycled content for personal

care and household products, which Ball touts not only for their green attributes, but for functionality features like being shatterproof and safeguarding products from light.



In the aerosols space, near-future plans are to launch a second generation of its ReAl container technology, with 75 percent recycled content. Bret Biggers, Senior Economist, ISRI, lays out both pros and cons of using recycled aluminum. Starting with the pluses: besides the material's seemingly endless recyclability, creating a new aluminum can, bottle, or cup from recycled aluminum saves up to 95 percent of the energy

required to manufacture them from virgin materials. And it saves CO2 emissions – up to 90 percent or more by industry accounts. However, Biggers points to one drawback: other materials, laminated to aluminum to increase flexibility, reduce likelihood of recycling. Mixed alloys and coatings make recycling less efficient and sometimes prevent materials from being recycled altogether.

Still, aluminum packaging is making a comeback from when it first emerged before

the plastic manufacturing surge—back in 1963 when Reynolds Metals Company debuted an aluminum drink container. Some brands who believe embracing aluminum is good for the environment are finding it's good for business too. Hand in Hand, among the first liquid soap makers to switch to aluminum, attributes this move in large part to its 1,000 percent growth in sales in each of the past couple of years.

Continued on page 30 >>



# OPPORTUNITIES IN \$5BN AQUEOUS PRINTING INKS MARKET

*Water-based inks and printing are an increasingly popular option in many market applications and promise a safer, more sustainable alternative to solvent inks in print rooms, especially for packaging converters, according to industry researcher - Smithers.*



The current market and latest commercial developments for both ink types are profiled in the new Smithers market report – *The Future of Water-based vs. Solvent Printing to 2027* where exclusive data from this report shows that the total consumption of water-based inks is 493,000 tonnes in 2022, with a value of \$5.10 billion. Growth in demand will see this market expand at a steady compound annual growth rate (CAGR) of 3.1% to reach 576,000 tonnes in 2027. In contrast, solvent-based ink use will rise from 1.02 million tonnes in 2022, worth \$8.09 billion, to 1.13 million tonnes in 2027, representative of a significantly slower CAGR of 2.1%, by volume, for the forecast period.

This is indicative of greater enthusiasm in multiple markets to invest in alternative ink types, and the price premium aqueous ink sets can command. Both of these chemistries will compete against each other, and with alternative ink systems – **oil-based, radiation curing, liquid** and **dry toner** (electrophotography) – also quantified.

**Water-based printing** is still largely confined to a few sectors of the market – **packaging, labels, commercial print, and publications** – and even within this there are distinct nuances due to an array of technology and market factors, according to the report which also notes that: **“Aqueous inks** are used at appreciable volumes in three print processes – **gravure, flexo** and **inkjet**. These are also the dominant platforms

for solvent-based inks, along with screen printing which makes some use of these. The past three years have ushered in profound changes in the print market, and this is making packaging and labels increasingly central to print Original Equipment Manufacturers (OEMs’) strategies for the future”.

Several recent new press models for the packaging segment are based around aqueous inkjet or flexo systems. These will become increasingly important over the next five years, as converters seek to transition towards more paper packaging substrates. There will be scope for wider use over solvent ink systems, but concerns over release of Volatile Organic Compounds

Continued on page 29 >>

(VOCs) mean that water-based systems will be preferred as and when drying technology allows for these to run at an acceptable print speed. Water-based inkjet is especially attractive in food packaging given residual fears over the safety of radiation curing systems and the presence of unreacted ink components in particular.

For **aqueous inkjet**, Smithers forecasts double-digit growth in all packaging types, as new presses are installed and print buying moves towards a print-on-demand model. Similar factors will see water-based print becoming increasingly important in book printing, making this the most lucrative market for aqueous inkjet inks over the next five years. For **flexo** there will be a gradual, but unspectacular, transition across most major packaging types – folding cartons, corrugated, and flexible substrates – supported by resurgent commercial printing demand.

**Solvent-based printing** will still remain common in flexo, mainly for longer run flexible packaging not used with food or other sensitive goods. This will also be the situation for gravure, although publication work remains an important, though diminishing, application for this process. Simultaneously, solvent inks will see some additional use on inkjet presses for packaging, but the largest application will remain in advertising work.

### The Future of Water-based vs Solvent Printing to 2027 - snippets from Smithers study:

The value of the **water-based ink market** is expected to grow at a CAGR of 5.6% for 2022–27, overshadowing solvent inks at 1.3%. This report covers solvent-, water-, oil-based and radiation curing technologies. It reviews the principal ink technologies and how they are used in key market segments.

### Table of Contents Key Facts and Figures:

- The value of the water-based ink market is expected to grow at a CAGR of 5.6% for 2022–27, overshadowing solvent inks at 1.3%
- By volume, solvent-based printing will witness a growth rate of 1.9% from 2022–27, while water-based can expect

a growth rate of 3.1% for the same period

- The total market for inks of all technologies is forecast to reach \$32.9 billion in 2027, representing a 1.8% CAGR.

Growth over the review period has been affected by the combined effects of the COVID-19 pandemic and the conflict in Ukraine. Increasing energy costs and raw material shortages have resulted in mandatory price increases for many inks across most technologies and market segments, which has had the effect of increasing the overall value of the inks market. This effect is most acute in the middle years of the review period and the impact on ink pricing is forecast to reduce in the five years to 2027, during which more normal competitive pressures will resume and some degree of price erosion will occur.

### Exclusive content

- The technology driving the industry and its subsequent impact on solvent- and water-based inks and printing.
- In-depth analysis of the competitive landscape and various print processes.
- Exploration into the different end-uses and how the market for each is expected to change over the next five years.
- The reasons for transition from solvent-based to water-based inks where this is taking place, and the reasons why this will be limited in some markets and printing technologies.

### What will you discover?

- The report covers solvent, water, oil-based and radiation curing technologies.
- The principal ink technologies are reviewed and the reason for their use in key market segments is detailed.
- There is a particular focus on any transition from solvent-based to water-based printing technology where this is feasible and desirable, and the report highlights the reasons for selection of a particular ink technology together with key benefits

and limitations of each technology reviewed.

### Who should buy this report?

- Ink manufacturers,
- Raw materials manufacturers,
- Equipment suppliers,
- Packaging converters,
- Industry analysts and researchers.

### The Smithers methodology

This report is based on extensive primary and secondary research. Primary research consisted of targeted interviews with ink suppliers, print service providers and experts drawn from key markets. This was supported by secondary research in the form of extensive literature analysis of published data, official government statistics, domestic and international trade organisation data, company websites, industry reports, trade press articles, presentations, and attendance at trade events.

Summarily, the new Smithers market data study – *The Future of Water-based vs. Solvent Printing to 2027* (priced at \$US6,750) includes in-depth analysis of the competing advantages of the latest aqueous and solvent ink chemistries and how these markets will evolve across the next five years. Data is quantified (by volume and by value), segmented by ink type/base, end-use application, and regional geographic market; and presented in over 250 data tables and figures.



### Opportunities present themselves for recyclers and processors too.

“As with most metals, pricing is often higher, allowing for increased revenue,” Biggers says. Recycled nonferrous metals only account for roughly 10 percent of the volume of all recyclables in the United States [packaging and other materials] but generate about half of the value in dollars due to their high per unit prices.

Materials recovery facilities (MRFs) looking to cash in on this commodity need to spend up front, namely on eddy currents to separate nonferrous metals from the stream. Some are leveraging robotic sorters and electromagnetic metal sensors integrated with sortation technology to be able to identify and pull metals.

Still, for all its sustainability features, aluminum packaging comes with tradeoffs. It’s energy intensive to produce. Recent research from McKinsey, comparing different materials and applications (including plastic containers

and aluminum cans) reports that while aluminum cans are more recycled and more recyclable than plastic, their overall greenhouse gas emissions (GHG) profile is higher due to their weight and production-related emissions. In a comparison to PET bottles specifically, aluminum cans were reported to have two times the emissions.

### Though the aluminum industry challenges this.

Matt Meenan, Vice President of External Affairs, The Aluminum Association, argues that other studies find the life cycle carbon impact of aluminum beverage cans is “similar if not superior” to PET on a per ounce basis. He points to a life cycle analysis conducted by Sphera and sponsored by Ball and argues that renewable energy use in manufacturing, combined with increases in lightweighting and recycled content have lowered the

carbon footprint of aluminum cans and continues to drive more reductions.

The carbon footprint of aluminum beverage cans in North America has dropped 41 percent since 2012, says Scott Breen, Vice President of Sustainability, Can Manufacturers Institute, who echoes the Sphera study commenting reductions are driven largely by decreased carbon intensity of primary aluminum production, lighter cans (27% lighter per fluid ounce compared to 1991), and more efficient manufacturing.

Ball’s Billings says that using hydroelectric power in aluminum production generates 75 percent less CO<sub>2</sub>e emissions than the global average. Within its own operation, Ball aims to use 100 percent renewable electricity globally by 2030, with an interim target of 75 percent by 2025. As with other packaging, consumers and brands who listen to them will likely drive the fate of aluminum containers moving forward.

(c) From Waste360

*Invitation*

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# Print Impact Around the World

heat transfer methods, such as cutting the outline of illustrations, removing waste from unnecessary areas, and retouching, which not only makes the work process more efficient, but also allows for the production of more complex and appealing designs.

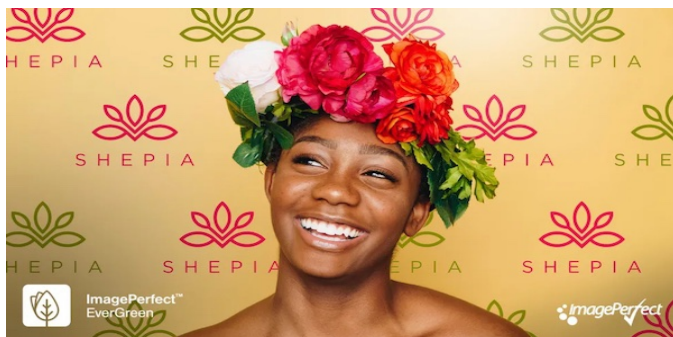
Tony Miller, President of Roland DG's Global Sales and Marketing Division said: "Since our founding in 1981, we have been providing digital solutions that enable anyone to easily do what could only be achieved previously by people with special skills and know-how. Our compact, easy-to-use, and affordable desktop products have contributed to the first steps toward digitalization in a large number of industries. Today, these products are marketed under the brand name VersaSTUDIO and include a broad range of desktop solutions, such as inkjet printers, cutters, engravers, metal printers, 3D milling machines, and foil transfer laser decorator."

The BN-20D is equipped with the same high-definition print head used in Roland DG's award-winning large-format inkjet printers for outstanding colour output. The machine can transfer onto both light and dark fabrics, including not only cotton, but also polyester, cotton polyester, denim, nylon, rayon and more to produce a wide variety of garments. An automated cutting function also makes it possible for the BN-20D to produce logo and other graphic designs using glitter and metallic colour vinyl, which is difficult with standard inkjet printing. In addition, the ink will be compliant with OEKO-TEX from February 2023, an international standard that guarantees the safety of apparel decoration, making it safe for use on clothing for children and pets.

The printer chassis is based on the popular BN-20 series, which has sold more than 20,000 units globally, ensuring high reliability and stable output. It also comes with a comprehensive manufacturer's warranty and optional maintenance contract for peace of mind. VersaWorks 6 professional RIP software with comprehensive Roland Colour System and Pantone Colour Libraries, is included for high-quality printing with easy-to-use, intuitive controls.

DTF does not replace DTG but has certain advantages in a wider choice of materials it can transfer to, and the elimination of 'weeding' out designs.

## SPANDEX LAUNCHES PVC-FREE IMAGEPERFECT EVERGREEN FILMS



Spandex Group has introduced ImagePerfect EverGreen - a new range of print and signage films that are 100% PVC free and use a water-based, solvent free adhesive.

Created and produced by Eikon, the product development and manufacturing arm of the Spandex Group, IP EverGreen offers

visual communications businesses an appealing alternative to PVC, with a holistic approach to environmental responsibility from the lining paper to the adhesive to the product packaging.

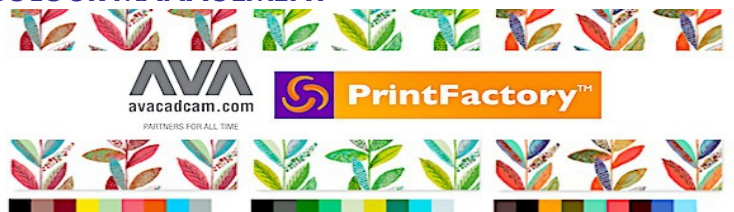
The ImagePerfect EverGreen range comprises eight digitally printable white films offering matt and gloss finishes with a range of adhesive systems (PerfectApply, permanent and high-tack), plus a printable clear laminate film. The printable films are designed to be compatible with latex and UV digital printing technologies. The ImagePerfect EverGreen coloured signage range includes 22 different films, including black and white in gloss and matt finishes and 18 contemporary colours, with a bespoke colour matching service for specific one-off customer requirements.



ImagePerfect EverGreen products are 100% free of PVC and plasticiser, offering the environmental advantages of PVC-free products while retaining the handling characteristics, flexibility and durability of PVC films. The material used is polyolefin, which is free of toxins such as dioxins and furans and is readily recyclable into a range of consumer products. The new range incorporates an advanced, water-based adhesive system that is 100% solvent-free but retains excellent adhesive performance for stability and durability of applications.

Environmental innovation extends to ImagePerfect EverGreen's specially sourced liner paper, a 100% recycled, FSC certified base paper with an LDPE (low-density, polyethylene) coating that is free of petro-chemicals. This special liner requires 60% less CO<sub>2</sub> to manufacture than a typical liner material. The roll supports (core holders/end bungs) used for ImagePerfect EverGreen also offer a significant environmental and strength advantage compared with the conventional polypropylene roll supports used to deliver most film products. The IP EverGreen roll supports are manufactured using a granulate of FSC-accredited recycled paper and recycled LDPE, resulting in a 100% recyclable material. Both the liner paper and roll support material used with ImagePerfect EverGreen are unique among products available in the graphics industry today, according to Spandex. Consideration for the environment also extends to the biodegradable bags used to protect rolls of IP EverGreen in transit and storage.

## AVA AND PRINTFACTORY COLLABORATE ON COLOUR MANAGEMENT



AVA, which specialises in software modules used in printed textile, wallcovering, floor covering and engraving industries, has announced a technology partnership with PrintFactory, a global provider of digital print workflow software.

"Our combined experience and expertise in slightly different areas provide a perfect fit which will benefit both existing and future customers," said Nick Langford, CEO of AVA. "We appreciate the complex and unique challenges each customer faces as they look to convert design brilliance into high quality products, quickly and cost-effectively. AVA's software modules bring significant and measurable advantage to

Continued on page 34 >>

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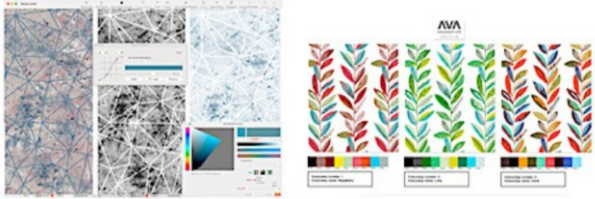
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# Print Impact Around the World

the whole workflow, from initial design and repeating (in two, or three dimensions), through colour separation and recolouring to digital printing and conventionally printed production."



Langford added: "Our joint development ensures that AVA users profit from a totally integrated workflow and no interruption in their colour management from screen to print. Using live repeating tools, easy-to-use spot colour separations and effortless colouring and presentation capabilities, we expect that PrintFactory users new to AVA will see improved efficiency and productivity across their typical surface print workflow, leading to higher production levels and need for more print capacity!" Erik Strik, CEO of PrintFactory: "In addition to our already comprehensive feature set, PrintFactory workflow software now offers more features than our competitors. As a cloud-based platform, we can integrate seamlessly with AVA's software modules, and we are delighted to be partnering with a company that is committed to redefining digital print workflows."

AVA has been developing RIP software as part of its complete colour management solution for over 30 years. "Our customers demand print accuracy, meticulous colour management and colour reproducibility – from batch to batch and sometimes from digital to analogue print," it said. "Our colour profiling and technical capabilities are widely used across the colour critical industries of fashion and apparel, home furnishings, wallpaper and decor for digital proofing and production. We are thrilled to see the digital print industry grow and so many new options come to the market. The proliferation of new models of digital printers, however, means that it now made sense for us to seek a specialised partner to supply drivers for individual digital printers in order to allow us to focus more resources on other areas such as hybrid (analogue and digital) production colour management and 3D design and editing. In Print Factory we have been lucky enough to find a company with a very similar customer focused philosophy to our own with whom we have been able to work quickly and easily."

PrintFactory is a suite of award-winning, workflow software that helps large format printers to "work more efficiently today and prepare for more advanced levels of automation tomorrow. The team are printers themselves, delivering competition-beating workflow software: PrintFactory delivers the highest quality, consistent colour to every device, anywhere, with manual control over smart technology that makes it possible to build a better business."

## DRUPA REACHES MILESTONE OF 100,000SQM OF FLOOR SPACE BOOKED BY 900 EXHIBITORS



Over 100,000sqm of floor space has been booked for Drupa 2024 so far. A year and a half before world's largest print media trade show opens, drupa said it has reached the milestone of 100,000sqm space so far booked by around 900 exhibitors from 45 countries.

This landmark achievement underlines drupa's continuing relevance to the industry, and backed up its claim of being the premier trade fair for print. Drupa said it continued to see strong, continued demand for space, despite the deadline having elapsed. According to Sabine Geldermann, drupa and Print Portfolio Director at Messe Düsseldorf, the team was "very confident and optimistic" about the number of bookings that had come in despite current geopolitical and economic challenges. She said: "Drupa 2024 will again be the world's most important industry meeting place. With around 75% international attendance on the exhibitor side, drupa occupies an outstanding position by global standards. The range, variety and staging of innovations are unique and will once again provide a glimpse into the future of this industry with ideal prerequisites for exhibitors and visitors to network intensely and drive forward-looking projects."



Special forums like the drupa cube (conference area), drupa next age (dna), the exhibition area for Newcomers, Startups, Young Talents alongside long-established exhibitors of cross-sectoral technologies as well as the touchpoint 'packaging' for smart packaging solutions, the touchpoint 'textile' including the installation of a textile micro-factory, and the touchpoint 'sustainability', which is dedicated to sustainability and circular economy themes, will all provide valuable insights into future high-potential themes at the event.

The tetrennial celebration of print, due to return on 28 May 2024 for 11 days at Messe Düsseldorf, Germany has so far confirmed industry heavyweights like Heidelberg, Fujifilm, Konica Minolta, Müller Martini, Bobst, Comexi, Duplo, EFI, Epson, ESKO, Horizon, Koenig & Bauer, Kolbus, Komori, KURZ, Landa, Screen, Windmüller & Hölscher, to name but a few, have registered and will be showcasing their innovations, technology trends, product portfolios and global launches at drupa 2024.

## EPSON LAUNCHES SURELAB D560 MINILAB INKJET PHOTO PRINTER



Epson's SureLab D560, the latest in its SureLab minilab range, has been designed for a variety of environments including kiosk, studio, retail and events, weighing in at only 7kg with compact size of 299 x 350 x 154 cm.

"Size is clearly no measure of strength though as the D560 outputs 4"x 6" and 3.5"x 5" photo sizes in gloss or lustre while also supporting double-sided printing," said Epson. The D560 also holds 100 sheets of media, is particularly easy to use and is fast to print with 250pph for 4"x 6" images. Part of the reason for this speed and efficiency is that the D560 is equipped with and leverages the same, enhanced 6-channel MicroPiezo printhead and vivid UltraChrome D6r-S dye-based ink technology as the SureLab D1060. This means the printer can accurately reproduce subtle tones in portrait photos with smooth transitions and crisp, sharp details. When coupled with compatible Epson genuine photo media, prints are water, smudge and fade resistant. Ultimately, the SureLab D560 enjoys the

Continued on page 36 >>



# BEE Printing Mechanical Company



HEIDELBERG SM102 -4



BINDING MACHINE



HEIDELBERG MOZ



HEIDELBERG SHAHL K78



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# Print Impact Around the World

same high print quality as the SureLab D1060.



For improved productivity and sustainability, the SureLab D560's ink system uses 70ml bottles that are cost-effective to purchase and compact to store. The D560 printer has a 100,000-print life cycle and can be stacked three units high when required. It also features all-front access for easy ink refill, media loading and maintenance tank change.

## NEW SUSTAINABLE PACKAGING PAPER FOR TOYS



When it comes to toys, more and more emphasis is being placed on the sustainability of the products. More and more toy suppliers are realising that this should also apply to the packaging.

With its PACK packaging paper, the German paper manufacturer Mitsubishi HiTec Paper has a new product in its range especially for the sustainable packaging of toys and other small parts. The 75g paper, which is based on virgin fibres, offers particularly good heat-sealability and is therefore especially suitable for pouch packaging.

Of course, PACK has been successfully tested on packaging machines from leading manufacturers. In addition, the new paper is available both FSC® and PEFC™ certified. This makes PACK the ideal alternative to previous plastic packaging made from films and film composites.

**PACK is ideally suited as sustainable packaging for toys**

## KONICA MINOLTA'S SALES UP 30%



Amidst supply chain issues and other challenges, sales at Konica Minolta's Professional Print Business operation were up nearly 30% at half-year end.

• **Print volumes at commercial printing companies "on a recovery trend"**

Konica Minolta said that sales volume of hardware grew significantly

for both colour and monochrome models largely because print volumes among commercial printing companies are on a recovery trend though. Therefore, for the six months ended 30 September sales at the division rose by 28.2% to ¥119.8bn and the unit filed a big increase in operating profits, which jumped from ¥1.4bn to ¥5bn. "In addition, the sales for dealers were increased due to the recovery in the supply of toners in Europe, resulting in the growth in non-hardware revenue," Konica Minolta stated.

At Konica Minolta's industrial unit, which includes inkjet, the manufacturer said that sales of inkjet presses grew in Europe and Japan, and non-hardware revenue "surged in all areas of inkjet press", including labels, embellishment and textiles. Orders were up nearly 150% on the levels achieved in full year 2019.

Total sales including its Digital Workplace and Healthcare businesses were up 19% at ¥530.7bn, but the overall operating loss was ¥5.1bn due to losses incurred at Digital Workplace, Healthcare and at the corporate level.

## EPSON BEGINS THE CONSTRUCTION OF A NEW INKJET PRINthead FACTORY IN JAPAN



Epson has announced the construction of a new inkjet printhead factory at the group's Akita Epson Corporation site in Japan.

### The new factory will cost Epson £22m

The factory, which began construction in November 2022, and due for completion in December 2023 is a whopping a ¥3.5bn investment which will have a 3,700sqm factory floor, thus triple its current printhead production capacity.

The new factory, to be constructed adjacent to Epson's existing inkjet printhead factory, will produce its PrecisionCore MicroTFP printheads for high-capacity ink tank and business inkjet printers. The company explained in a statement that rising global demand for office and home-based inkjet printing markets were expected to continue to grow over the medium and long terms, and high-capacity industrial inkjet printing demand in developed countries had also grown.

Epson said the expansion in production capacity would let it "strengthen its product lineup and expand printhead sales to third parties, with a view to increasing the supply of inkjet printers equipped with PrecisionCore MicroTFP printheads".



# Print Impact

## Around the World

### KOENIG & BAUER ACQUIRES CELMACCH IN A BID TO EXPAND PRESENCE IN THE CORRUGATED MARKET



Koenig & Bauer has expanded its presence in the corrugated market with a deal to acquire Italian manufacturer - Celmacch Group.

#### **Celmacch's Chroma product name will become overall brand**

With initial agreement for a 49% stake, Koenig & Bauer has option to further increase its shareholding in future though share acquisition is subject to approval from the Italian authorities.

Celmacch which is a family-owned firm that has been going for more than 40 years makes high pile flexo presses and rotary die cutters for corrugated products under its 'Chroma' brand. According to Celmacch General Manager - Luca Celotti: "Celmacch has been looking for a partner for long-term cooperation and has found one in Koenig & Bauer. Our existing product portfolio ideally positions it for further growth. Koenig & Bauer provides us with access to a worldwide sales and service network with more than 2,000 staff. This combination will enable us to establish a more international and therefore scalable market presence. As the founding family, we want to actively shape this path together with our new partner and further increase the production capacities at the Desenzano del Garda site." The company will now be Koenig & Bauer Celmacch.

Koenig & Bauer said the firm's products were complementary to its own CorruCut and CorruFlex presses, and it planned to unite all the different models under the Chroma product name. "This will make Koenig & Bauer Celmacch the only supplier with presses to cover all price and performance classes," Koenig & Bauer stated as it also described corrugated board as "an exemplary circular product with an average recycling quota of 80%".

"Corrugated board aligns with the increasing sustainability demands of the packaging industry, not least in the context of the European Green Deal, and is therefore also an expression of our 'Exceeding Print' strategy" Koenig & Bauer CEO - Dr Andreas Pleßke said.

### RICOH LAUNCHES AN UPGRADED VERSION OF ITS HIGH-SPEED INKJET PRESS



Ricoh has launched the PRO VC70000e, an upgraded, automated version of its VC70000 high-speed Inkjet Press.

#### **The 70000e bundle includes a new undercoater and AI**

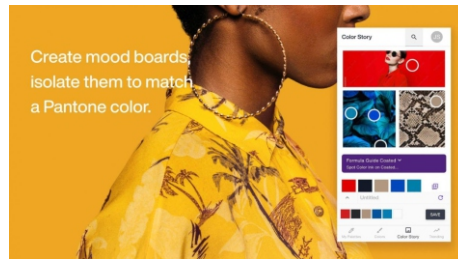
The 70000e, available both as a separate model and as a field-

upgradable retrofit, bundles together a number of hardware and software upgrades to the 70000 continuous feed system. Among these are Ricoh's Pro Scanner and Supervisor technologies, part of its Automation Suite, which the manufacturer said would help customers simplify their production flow and help them combat labour shortages.

The software package uses artificial intelligence to help identify areas where greater accuracy and efficiency could be achieved in the workflow. These capabilities will be further enhanced in time through future software upgrades. The bundle's inclusion of a new undercoater also broadens the VC70000's range of potential applications. These enhancements in the e model make it ideal for businesses that produce high end applications, such as photobooks and luxury brand catalogues.

Eef de Ridder, Ricoh Europe's Vice President Graphic Communications, said the undercoater's ability to create a standardised print surface meant customers would be able to get consistent quality out of a wide range of substrates - and overcome the challenges presented by the current paper supply shortages. He added: "The original Pro VC70000's patented dryer technology opened doors to new opportunities around continuous feed inkjet quality, and this new model is the next phase of our continuing evolution."

### ADOBE CONFIRMS PANTONE COLOUR LIBRARIES WILL BE PHASED OUT FROM CREATIVE CLOUD



Adobe has confirmed that Pantone Colour Libraries will be phased out from creative cloud, although some Colour Books will remain available.

The software giant said that thought the standardised pre-loaded Colour Libraries in Photoshop, Illustrator and InDesign would be phased out however, three Pantone Colour Books would remain. These are: Pantone + CMYK coated, Pantone + CMYK uncoated, and Pantone + Metallics Coated.

The change means that customers will need to buy Pantone Connect licences to access all of the Pantone Libraries via a plug-in.

Adobe said the change had come about because "Pantone's licensing with Adobe was adjusted". Other colour systems: ANPA, DIC, Focoltone, HKS, Toyo and Trumatch will remain available in Adobe Creative Cloud apps.

Adobe also stated that InDesign files with swatches from Pantone Colour Books "will function as before when opened or placed in InDesign", including past or future software releases. It also said that InDesign files with place-linked Photoshop files that use spot channels would render Grey/Black in InDesign "when colours from Colour Books are no longer available".

### ROLAND LAUNCHES SIX NEW TRUEVIS INKJET PRINTERS



"Since the first model was released in 2016, the TrueVIS series has won worldwide acclaim from graphics production professionals for its ability to produce durable



# THE PERFECT BOUND

How can you put a group of pages together using adhesive to create a clean, crisp and professional printed product? This article, culled from [prepressure.com](http://prepressure.com), explains what perfect binding is and shows the process to get a durable, clean edge perfect-bound prints.



Perfect binding is a method of holding the pages of a publication together by applying a glue to the spine of the gathered pages. It is also known as adhesive binding and is used for paperback books, telephone guides, catalogs, magazines and other types of multipage publications. According to [PrintWiki](http://PrintWiki) around 40% of all US magazines are perfect bound.

- For thicker publications such as books, a soft paper or

paperboard cover (a 'paperback') is attached over the binding adhesive. Perfect bound publications have rectangular backbones.

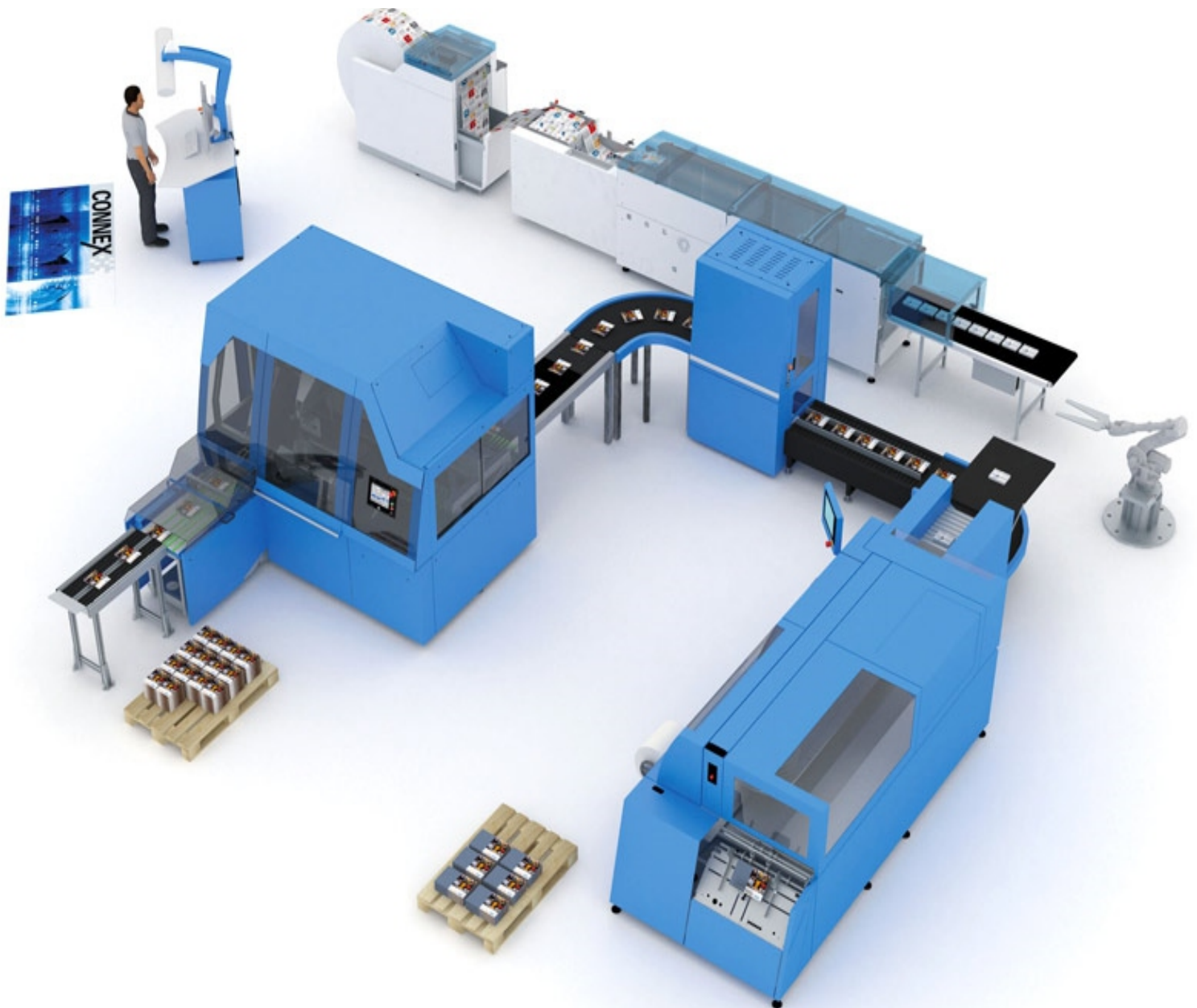
- To make sure that the glue firmly holds all the pages together, the spine of all the signature is grinded. This creates a roughened texture to improve the application of the adhesive.

The image below shows a full production line. At the top left a roll of printed pages coming of a digital press is unwound. A Hunkeler machine cuts and folds

book blocks. These are transferred to the Vareo binder at the bottom right using a robotic arm. The Vareo binder also needs cover pages, visible on the pallet next to the machine. The bound books come out of the machine at the back, underneath the book block intake. The transport belt feeds them into a trimmer and then the finished publications end up in a stack at the left. The operator stacking them on a pallet has apparently gone missing.



Continued on page 39 >>



### Guidelines for designing perfect bound publications:

- Crossovers (images extending from the left-hand page onto the right-hand one) require extra care. Avoid putting critical image parts, such as faces, on the spine.
- Set up the document to the final trim size and make sure there is a bleed of at least 4 millimeters or 0.125".
- If you supply the document as PDF files to the printer, supply as single pages – not spreads. There shouldn't be a need to include crop marks on the PDF pages. If you do include them then make sure they are offset by an amount that is greater than the bleed amount so that the crop marks don't

print in the bleed area.

### Guidelines for imposing perfect bound publications

- Check with the bindery how much grind is needed. Typically, around 4 millimeters or .125 inch is sufficient but some prefer more, up to 8 millimeters or .25". Often binders prefer not to have any ink in the grindoff area because ink mud builds up on the grinding tool and has a negative impact on its efficiency. A very small bleed into the grind area of 1 millimeter or 0.025 inch makes

sure small folding inaccuracies are compensated for.

- Creep is generally not an issue with perfect binding since each flat typically contains just 8 pages. This depends on the job, however.
- Partial signatures should be placed in between full ones so they are protected. This is different from saddle-stitching where the partial signature is often placed on the outside.

*Culled from [prepressure.com](http://prepressure.com)*

# Print Impact Around the World



graphics with the extraordinary power to excite hearts and minds," said Tony Miller, President of Roland DG's Global Sales and Marketing Division.

"Meanwhile, consumer needs are changing dramatically against a backdrop of fast-paced technological innovation, changes in social structure, and the growing awareness of environmental issues. The roles required of sign and graphics professionals are also diversifying. As a result, printed graphics are increasingly required not only to transmit information, but to offer functionality and expressiveness that create positive impressions and experiences in a wider range of situations, from outdoor and indoor commercial venues to public facilities such as museums, hospitals, and schools, and even in private homes.

"In response to these trends, we felt it was important to increase the number of options available to our customers so they can choose the best solution for their particular application requirements. We expanded the TrueVIS lineup to include three ink types – UV, resin and ECO-SOL -- each with different capabilities. Best of all, no matter which printing technology they choose, our customers can count on the same industry-leading TrueVIS quality of printing and reliability."

The newly developed resin model offers natural expressiveness that takes advantage of the media texture and is ideal for applications that require a high level of peace of mind thanks to the use of enhanced environmental and people-friendly inks, said a press release. The UV models enable high-definition output and special printing, including three-dimensional expressions for the faithful reproduction of artwork and for communicating by touch, including Braille. And the ECO-SOL models create graphics with vivid colours that generate stunning impressions that cannot be forgotten once seen.

## FESPA UK REACHES OUT TO THE NEXT GENERATION



Following next generation print training days held at ADAPT (Amari Digital Printing Technologies) in Nottingham, FESPA UK is creating a bigger networking event purely to support 18-30-year-olds who are currently working within the graphics and signage industry. This is a great initiative that would work well here in West Africa - Nigeria in particular!

### Youthful graphics and fresh future thinking - what a great initiative from FESPA UK

FESPA UK, having created many networking events for the industry over the years aimed at more advanced

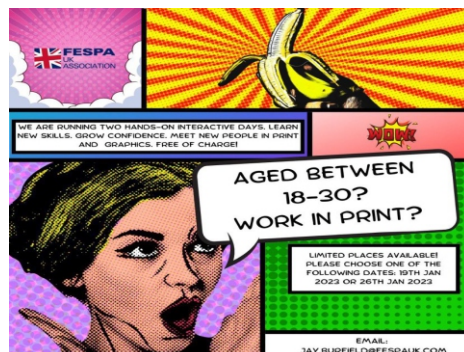
businesses members who invariably have the most influence within a company, poses the question: "When the people at the top retire, will the next generation see the value of sharing information to develop their own careers and to help grow and support the industry as a community?" It's a question well worth considering for all Sign, Print and allied businesses, especially in West Africa nay Nigeria.

### No "Stuffy people in suits?"

With this in mind, FESPA UK wants to support the next generation in print to grow their confidence, develop their networking skills and be inspired. So often, younger people view networking as stuffy people in suits walking around and bragging about how awesome they are, but this isn't a true reflection of networking. FESPA wants to encourage future business owners, account managers, directors and all team members who want to build a career in print, to see the value of growing their communities.

FESPA UK's networking day for people aged between 18-30 will be held on March 15th at the British Car Museum in the central England town of Warwick and will be filled with inspirational speakers, an opportunity to learn more about member's businesses and their own personal development within print. It features an interactive business coaching workshop and plenty of opportunities to meet interesting people, making new connections.

Louise Hart, Sales Director at All Print Supplies, and next generation supporter commented: "The APS Sales team are very excited to work with FESPA UK and attend the "Next Generation networking day" we believe in encouraging young creative minds into our industry and ensuring they have the right tools for them succeed in their chosen career for years to come. To be asked to share our knowledge and experience of roll materials over a variety of applications and sectors is a great honour, and we are very much looking forward to meeting the industry professionals of tomorrow. If you are just starting out or even if you have been in the industry a while, we are on hand every step of the way and will offer our full support."



### Power to the (younger) people

Following two Next Generation Training days in January, FESPA UK will be forming a 'Next Generation Committee' which will be small group of 18-30-year-old working in print who want to contribute and make lasting changes for like-minded people of the same age group. This group will be headed up by Jay Burfield FESPA UK's Creative Coordinator and will aim to ensure that the Next Generation of print is represented fairly and able to bring new ideas to the businesses they work in.

FESPA UK is thrilled to have the support of Compass Business Finance LTD, Vivid Laminating Technologies LTD, HP UK LTD and All Print Supplies LTD, who have all committed to supporting 18-30-year-old in print with future events and webinars throughout 2023. It will be fascinating to see this initiative grow around the global FESPA network - with no stuffy people in suits! Baby Boomers take note!

Check out the link: <https://www.fespauk.com/next-generation-networking-day> for more information.

## CANON LAUNCHES LARGE FORMAT DESKTOP IMAGEPROGRAF



Canon Europe has introduced the new imagePROGRAF TC-20 large format desktop printer - "targeted towards the ultra-low volume market, which includes Architecture, Engineering and Construction (AEC) offices, educational settings and the hospitality industry."

### The imagePROGRAF TC-20 is designed for the AEC, education and hospitality industries

"It's easy-to-use design, new 70ml

Continued on page 42 >>

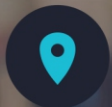
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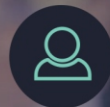
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four colour (BK/C/M/Y) pigment ink bottles, that simplify maintenance of the printer, and its super slim compact body with standard built-in Auto Sheet Feeder (ASF), make it ideal for small or temporary office spaces as well as for hybrid workers who may be working from home," Canon

said. "It supports printing 100 A4 sheets or 50 A3 sheets of plain paper continuously or roll paper of up to A1+ sizes for printing of construction, design, survey drawings and point of sale materials. It comes with a simple, easy-to-use and free software solution, Direct Print Plus, that ensures superior print quality on par with the higher end models in the imagePROGRAF series - and is also compatible with other imagePROGRAF models."



"Ways of working have rapidly changed in the last few years, as many have adopted a hybrid style of working - with people splitting their time between the office and their homes," said Jennifer Kolloczek, European Planning, Marketing & Innovation Senior Director, Production Print at Canon Europe. "Diversification of places and ways of working has led to the spread of distributed operations in multiple workplaces and as a result, there is a growing need for entry level large format printers – especially when transitioning between central, remote and home offices.

## EPSON MAKES CDP A LIST FOR TACKLING CLIMATE CHANGE



Epson has been placed on the prestigious A List for climate change by international environmental non-profit CDP, which evaluates companies' environmental activities.

**Epson's CDP A List for climate change accreditation**  
CDP evaluates companies' environmental activities on behalf of more than 680 institutional investors worldwide with a combined US\$130 trillion in assets. The results of the questionnaires are also used to assess companies in terms of environmental performance for the world's leading socially responsible investment (SRI) indexes used by ESG investors.



Out of the more than 10,000 companies that were evaluated, Epson was one of a small number to receive an A listing, an acknowledgment that Epson is a leader in sustainability.

"In addition to being an important statement to institutional investors making ESG investment decisions, Epson believes that this prestigious listing sends a powerful message to customers looking for environmentally conscious products and services, as well as to business partners and other stakeholders," Epson said.

For more Information about the 2022 A List companies, evaluation methodology, and evaluation criteria, visit here:

<https://www.cdp.net/en/companies/companies-scores>

More on Epson's environmental initiatives here: <https://corporate.epson/en/sustainability>

## AGFA DEBUTS JETI TAURO H3300 UHS INKJET PRINTER WITH VARNISH



Agfa showcased the fastest version of its high-end multi-pass Jeti Tauro H3300 inkjet printer at the C1Print 2023 trade show in Lyon, France from 31 January till 2 February where visitors also saw vibrant signage samples produced on the Jeti Tauro H3300 and the Avinci CX3200.

"Agfa's Jeti Tauro H3300 UV LED hybrid printer family is the perfect solution for larger print service providers, offering 24/7 productivity and award-winning quality at the lowest ink consumption on a wide range of rigid and flexible materials up to 3.3 m," the company said. "The UHS (ultra-high speed) model achieves an impressive throughput of 905 m<sup>2</sup>/h.

"Following the earlier introduction of varnish on the HS model, the UHS model now also comes with varnish printing at a speed of up to 150 m<sup>2</sup>/h, offering producers of corrugated cardboard displays the possibility to embellish prints by adding a layer of high-gloss or satin varnish, either applied to the entire surface (flood varnish) or selectively (spot varnish). All models can also use white ink, or white and primer." The inks on the Jeti printers are Greenguard Gold certified.

One of the topics of discussion at the show was automation and efficiency; aspects that are built into the Jeti Tauro H3300 LED platform. All family members can be enhanced with semi- or fully automatic loading and unloading options for rigid

media. They can also be fitted with different roll-to-roll printing solutions handling up to 700 kg per roll in both single- and dual-roll mode. An integrated camera ensures front-to-back accuracy. And with more automated production process – minimal manual interventions and thus errors, as well as limited printer idle time and very little waste are ensured.

## COLOR-LOGIC FULLY COMPATIBLE WITH ADOBE CREATIVE CLOUD 2023



Color-Logic, a leader in metallic colours systems and print embellishment, says its entire suite of products is now fully compatible with Adobe Creative Cloud 2023.

"At Color-Logic, we take particular care to make all our software products compatible with the most current version of Adobe creative tools," said Mark Geeves, Color-Logic's Director of Sales and Marketing.

The Color-Logic Design Suite for PhotoShop, Illustrator, and InDesign been released and may be found by licensed printers and designers in the SMART Centre area under installers. An optional upgrade expands the colour palette to the full 924 metallic colours with embellishments. Color-Logic Touch7 Photo products for ECG (Extended Colour Gamut) inks and neon/fluorescent inks are also fully compatible with the current Adobe Creative Cloud. The Color-Logic Design Suite and the Touch7 Photo products enable both new and experienced graphic designers to add print embellishments into their files in seconds.

## DS PRINTECH CHINA PRIMED FOR GUANGZHOU EDITION IN MAY



Messe Frankfurt, organisers of the DS Printech China trade shows, has announced the digital and screen-printing show will return to Guangzhou in May after China last month abandoned its zero-COVID policy.

“With the market showing strong signs of growth in China and beyond, the business-friendly platform will be an important avenue for exhibitors to increase their foothold in the region.” The organisers thus announced the return of the influential digital and screen-printing trade fair in parallel with reports of easing pandemic restrictions in China.

The event was due to take place in November 2022 before being deferred as China continued its zero-Covid policy restrictions. With the restrictions now lifted, the show will take place from 16 - 18 May 2023 at the China Import and Export Fair Complex in Guangzhou.

DS Printech China is a rebranding of two events: CSGIA and Textile Digital Printing China. The debut edition in Shenzhen in 2020 attracted 200 exhibitors, who connected with 8,853 visitors and over 130,000 online participants. The fair is co-organised by Messe Frankfurt (HK) LTD, China Screen Printing & Graphic Imaging Association (CSGIA) and Guangzhou Teyin Exhibition Service. For more information and registration, visit [www.dsprintech.com](http://www.dsprintech.com)

## XAAR OPENS NEW INKJET PRINTING LAB IN CHINA



UK-based inkjet printing technology company - Xaar has opened a state-of-the-art inkjet printing laboratory in Shenzhen, China, comprising the latest printhead test equipment and print process experimentation platforms.

“Utilising its own printheads, ink recirculation system and fluids, Xaar will collaborate with leading local electronics companies to achieve synergy across the industry supply chain,” the company said in a statement while noting further that: “The laboratory will focus on providing Xaar’s customers and partners in China, including scientific research institutions, a variety of services. This will include support in areas such as sample printing, solution development, printhead nozzle status detection and waveform adjustments for new applications, providing a printing solution showcase and technical consultation for the greater use of inkjet technologies. Sectors supported include

ceramics, glass, PCB, textiles, 3D printing, packaging and labels, with inkjet printing support provided locally to help customers develop more targeted application solutions and achieve faster innovation cycles, all whilst reducing their R&D investment.”

Graham Tweedale, COO at Xaar, said; “We are delighted to establish our Inkjet Printing Lab and provide an enhanced development platform for all our customers and partners in China. Xaar’s industry-leading technology and products, market-proven solutions and technical support will be fully utilised to better serve our customers, meeting the needs of an extensive range of users to achieve greater cooperation and a ‘win-win’ for us all.”

## KYOCERA EXPANDS WITH NEW MANUFACTURING PLANT IN NAGASAKI



Kyocera Corporation plans to build a manufacturing plant on 37 acres of land in Isahaya City, Nagasaki Prefecture, to expand its production capacity.

The company’s vision for a new plant in Isahaya City comes amid plans to increase production capacity both domestically and internationally, at a time when existing Kyocera campuses have little or no room to expand. The choice of Isahaya City was based on many attributes necessary to optimize future business development, including the area’s convenient transportation options, excellent human resources, and superior local infrastructure including energy.

In the light of this, Kyocera has made an offer to acquire approximately 150,000 square meters (about 37 acres) in the Minami Isahaya Industrial Park. It predicted the new plant would be ready to begin operations by 2026.

## MEMJET RETURNS HOME WITH NEW MANUFACTURING FACTORY IN SYDNEY



**memjet**

Memjet’s spiritual home is Sydney, Australia where Kia Silverbrook and his team developed the first MEMS

printhead technology from the late 1990s to early 2000s, amassing thousands of patents along the way. Silverbrook Research was later acquired by American interests, along with all the patents. The good news is that some of the manufacturing is coming back to Australia.

Memjet’s DuraLink technology. (Image courtesy Memjet)

Global printing technology manufacturer Memjet is slated to begin operating a new factory in North Ryde, Sydney, bringing the manufacturing of its engines back home. By the end of 2022, the new facility starts local production of the cores

for Memjet’s commercial printing machines. The company is a pioneer of advanced digital ink-jet printing technologies, which serve as the brains of many of the world’s best-known printing brands, such as Canon, Konica Minolta, PCMC, MGI, and Gallus.



Canon’s ColorWave 910 is powered by Memjet

Mtx NS Multi for corrugated cartons up to 1200mm wide (flat), powered by Memjet

## CANON LAUNCHES GLOBAL CYBER SECURITY INCIDENT RESPONSE TEAM



Canon PSIRT

Canon has stepped up its cyber security strategy by introducing the new global Canon PSIRT (Product Security Incident Response Team) site for reporting product vulnerabilities in Canon’s consumer and B2B products.

“Canon has always had a strong focus on product security and is now developing its process of working closely with the wider security industry to identify and address any vulnerabilities, including building out its security team,” the company announced.

Canon’s PSIRT site acts as a central hub where product/service vulnerabilities can be submitted by third parties, to then be reviewed by the Canon PSIRT team. To ensure the highest level of product security, the team will follow industry best practices to continuously improve product security levels, particularly to those using its B2B products and services.”

“The launch of our Canon PSIRT global site is the next step in Canon working with the industry and its customers to showcase leadership in information security. We’re investing in our team and working to deliver the highest level of product security by further immersing ourselves in the industry and addressing vulnerabilities in a more responsive manner. Canon has put both product and enterprise information security under the same leadership, ensuring that all its customers experience the same high-quality service,” Quentyn Taylor, Senior Director of Information Security at Canon EMEA, and a member of Canon PSIRT, said.



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