

# graphic

MONTHLY CANADA

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NUMBER 4  
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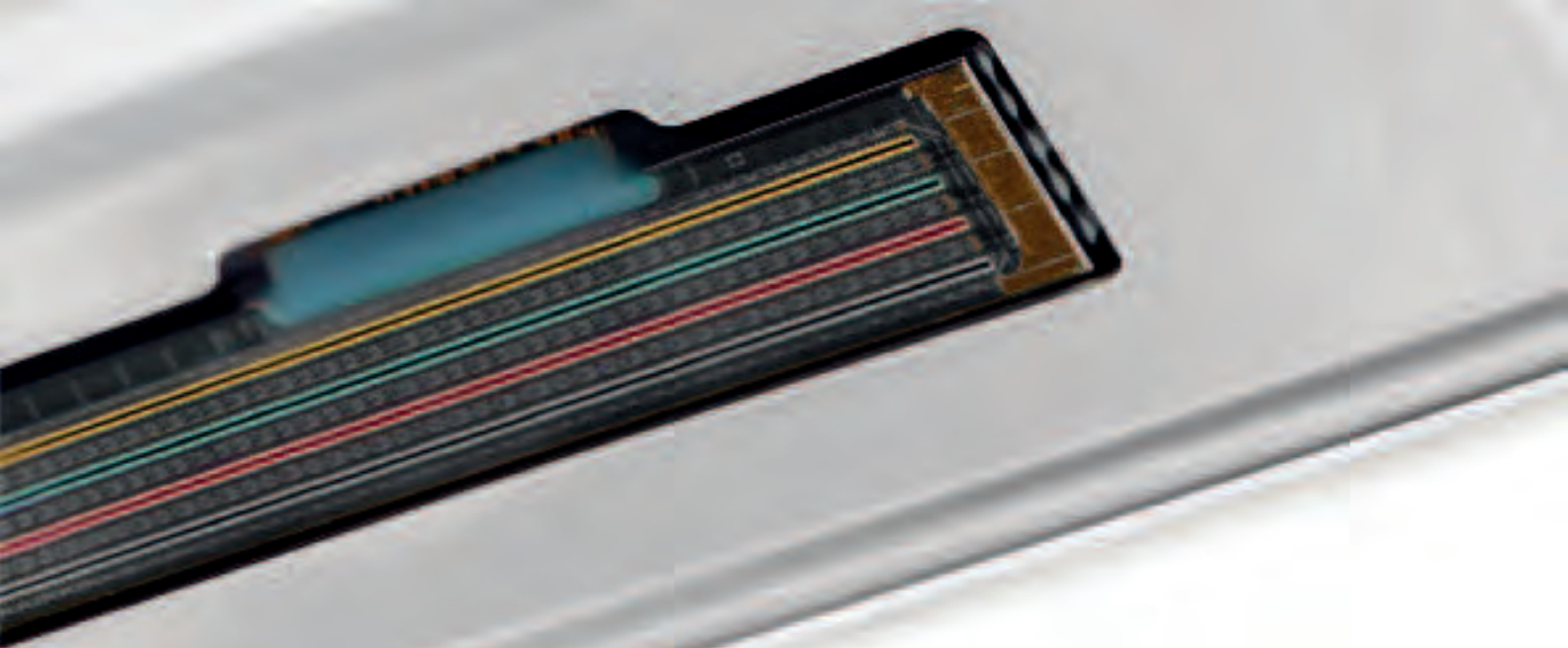
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1. Printing at up to 30 D/A1 pages/minute, the HP PageWide XL 8000 Printer is faster than alternatives for large format printing of technical documents, GIS maps and point-of-sale (POS) posters under \$239,410 CDN as of March 2015, including 91.4-cm-wide LED printers (printing up to 22 D/A1 pages/minute) and wide format printers based on Memjet technology (printing up to 800 D/A1 pages/hour). Based on internal HP testing of the HP PageWide XL 8000 Printer in line drawing print mode on uncoated bond paper printing in D/A1 landscape.

2. Ibid.  
3. Using HP SmartStream software, job preparation and processing can be completed in 50% of the time. Conclusion based on an HP internal test measuring the time required to extract pages from a 50-page document and print them using several printers compared with using equivalent software programs. Also, using a single printer for monochrome and colour printing can enable manual collation of mixed sets in 50% of the time as validated by an internal HP test measuring the total time needed to prepare, print and manually collate a 100-page document with 10 colour pages.





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## Rolland paper mill pledges to **AVOID CONTROVERSIAL FIBRES**

Rolland Enterprises Inc., a Canadian producer of fine recycled paper based out of St-Jérôme, QC, has announced its commitment to advance the protection of endangered forests, engage in R&D of alternatives to tree fibre and avoid all controversial forest fibre sources. The new policy was created in cooperation with Canopy, a not-for-profit environmental organization dedicated to protecting forests, species and climate.

“Rolland has a track record of setting the pace for ecopaper development and post-consumer recycling,” Nicole Rycroft, Canopy’s executive director, said. “By expanding their vision to avoid controversial fibre and sourcing from endangered forests such as the Boreal, Rolland stands out as a sustainability leader at the vanguard of change in the North American pulp and paper industry.”

The company’s new policy commits to:

- End the use of wood fibre sourced from endangered forests and controversial suppliers;
- Avoid fibre sourced from Intact Forest Landscapes, such as the intact forests of the Boreal;
- Play an active role in the research, development and commercial scale production of pulp and paper from alternative fibre sources such as straw;
- Support visionary solutions that protect endangered forests in the Coastal

Temperate Rainforests of Vancouver Island and North America’s Great Bear Rainforest, Canada’s Boreal Forests, and Indonesia’s Rainforests;

- Continue to produce papers with 30-100% post-consumer waste recycled content.

This isn’t the first time the two companies have worked together. For the past 13 years Canopy has been working with Rolland’s St-Jérôme mill and aided in the development of its successful 100% post-consumer recycled paper to print the Canadian edition of Harry Potter in 2003 and 2005.

They collaborated again in 2011, and produced straw paper made from agricultural residues. The paper was used to print a special edition of Margaret Atwood’s book, *In Other Worlds* and Alice Munro’s, *Dear Life*.



**Special editions of Atwood and Munro's books were printed on straw paper**

## **TRANSCONTINENTAL** to acquire Ultra Flex Packaging Corp.

Transcontinental Inc., has entered into a definitive agreement to acquire Ultra Flex Packaging Corp., a Brooklyn, NY-based supplier of flexible packaging, for \$80 million. The money is to be paid in cash at closing plus an additional consideration payable subject to attaining pre-established financial targets.

“This acquisition builds on our Capri Packaging acquisition last year and is part of our strategy to ensure our future growth path through diversification,” François Olivier, president and chief executive officer of TC Transcontinental, said. “This latest acquisition expands our footprint in the U.S., gives us access to a national sales force, to new vertical markets and manufacturing capabilities. Once the acquisition has been completed, we will report annualized revenues of over US\$150 million in our packaging division. The three co-owners of Ultra Flex Packaging have agreed to stay on to ensure a smooth transition, provide continuity and support future growth. We are very optimistic of our growth prospects in this area and look forward to welcoming our new employees soon.”

Ultra Flex Packaging has almost 300 employees and generated U.S. \$72 million in annual revenues and U.S. \$12 million in operating income before amortization in its last fiscal year. The acquisition is subject to regulatory approval in the U.S. and is expected to close before the end of our fiscal year.

“We are very pleased to join TC Transcontinental,” Eli Blatt, founder and chief executive officer of Ultra Flex Packaging, said. “While we bring to the table industry knowledge, a highly skilled workforce and a national sales team, TC Transcontinental brings strong leadership, financial means and decades of manufacturing experience. Together we have what it takes to build the foundation for future growth.”

# Putting the **ART** back into **PRINT**

Printers are always looking for a way to differentiate themselves, and Color-Logic gives them the tool to do this. Color-Logic software provides a colour communication system for 250 new metallic colours, which in turn can produce eye catching decorative effects.

Normally digital runs are less than 1,000 pieces, and in this case we are printing over 9,000 pieces that normally ran on an offset press, yet the RICOH Pro C7110X was built for production runs.

We started with an idea of creating a WOW factor Cover for our Packaging and Labels issue using Color-Logic software. Color-Logic is compatible with offset, inkjet, flexography, digital, screen and gravure printing processes. It is ideal for, but not limited to; packaging, pouches, direct mail, POP, signage, post cards, literature, booklets, labels, shrink sleeves, calendars and many more!

Executing this involved Neenah Digital Papers, who supplied the stock used "CLASSIC® Linen Digital Cover White Pearl 115C", just one of the stocks available for this device and software from them. The device and ink were provided by RICOH Canada, and of course the software used was Color-Logic.

We were fortunate enough to have Richard Ainge chief technology officer of Color-Logic create our cover image, after all he designed the software.

RICOH Canada was most helpful as Clive Buckley orchestrated their marketing division, which included Glynn Cornwall, production print solution engineer, to work with Rick Dalmus owner of Art Smart to produce this cover on Rick's RICOH Pro C7110X. As Art Smart Digital Printing is known to be one of the pioneers of digital printing, so to be using RICOH Pro C7110X is a testament to its capabilities as a workhorse.



**Our cover with special effects added from Color-Logic software and printed on "CLASSIC® Linen Digital Cover White Pearl 115C from Neenah**

**The RICOH Pro C7110X printed over 9,000 copies of our cover**

## **LA PRESSE PURSUES DIGITAL, LAYS OFF 158 EMPLOYEES**

*La Presse*, Canada's French-language news medium has been making headlines over the past few weeks with various announcements. The company recently stated that it would complete its digital transformation on January 1, 2016, by replacing the weekday print edition of the newspaper with *La Presse+*. The latest news, which should come as no surprise, is that due to the termination of the weekday print edition, the company will layoff some of its employees.

There will be 158 employees let go in total, 102 permanent and 56 temporary. Those affected include unionized, non-unionized and management jobs from all sectors of the company. Layoffs will be determined according to the collective agreements and seniority. *La Presse* will have 633 permanent employees after layoffs are complete.



**La Presse + digital edition replaced the weekday print edition**

"In spite of these departures, *La Presse* will still have the largest newsroom in Québec, with 283 permanent and temporary employees, compared with 239 in 2011," Guy Crevier, president and publisher of *La Presse*, said. "It is one of the few newsrooms in North America to have increased staffing over the past five years. With our 100% digital model during the week, the company now has a viable business model and solid foundations."

Thanks to all of the people that worked on this, as it's been fun to create art.



## KRUGER PACKAGING makes \$250 million investment in its Trois-Rivières mill

Kruger Packaging L.P., an eco-friendly producer of publication papers, tissue products, containerboard and packaging, has invested \$250 million to convert the No. 10 newsprint machine (PM10) at its Trois-Rivières Mill to manufacture 100% recycled lightweight linerboard.

According to Kruger, the new project will generate 270 jobs at the mill.

The project has the support of the Government of Quebec, receiving from it, \$190 million including an \$84 million loan to finance the cost of the conversion and \$106 million participation, through

Investissement Québec, in a new company that combines all Kruger's containerboard and packaging activities. The Government of Quebec will own 25% of the new company, which has assets in excess of \$600 million, and more than 800 jobs, including 620 in Quebec.

PM10 will be modernized by 2017 and at that time it will produce 360,000 metric tones of 100% recycled lightweight linerboard annually. A portion will be sold to Kruger packaging plants in La Salle, QC and Brampton, ON. The rest will be sold on the market.



From left, Laurent Lessard, minister of forests, wildlife and parks; Philippe Couillard, Premier of Québec; Joseph Kruger II, chairman of the board and chief executive officer, Kruger Inc., and Jean-Denis Girard, minister for small and medium enterprises, regulatory streamlining and regional economic development and minister responsible for the Mauricie region

## NICK HOWARD remembers TIMOTHY OTWAY UPTON

Timothy Upton has passed away. Having graduated from England's prestigious Sandhurst Royal Military Academy, Tim started work in the graphic arts industry in 1959. It was Vancouver, where he went to work for Sears Ltd. At that time Sears was the second largest distributor of printing equipment in Canada.

Latterly was transferred to Edmonton as branch manager, then London, ON and finally to Toronto where Tim continued up the ranks becoming VP of sales for Sears Ltd.

In 1984 Heidelberg Canada was born and Tim became VP of sales for Heidelberg until his retirement in 1994. Upon leaving Heidelberg Tim continued his career with Howard Graphic Equipment Ltd., officially retiring in 2003. Tim leaves his wife, Helen, children Julie (Eric), Heather (Steve), and Anthony as well as grandchildren.

—Nick Howard



Timothy Otway Upton

## PAZAZZ PRINTING GETS PANTONE CERTIFIED PRINTER STATUS

Pazazz Printing is the first Canadian printer to achieve PANTONE certified printer status. The announcement of this achievement comes from X-Rite Incorporated, a global provider of colour science and technology and its subsidiary PANTONE LLC.

The PANTONE certified printer program analyzes all aspects of a commercial printers colour operation, including preflight, file preparation and proofing, ink formulation and mixing, and process control in the pressroom. The certification means Pazazz can provide its customers with the highest colour standards on every print job.



“As the first printer in Canada to achieve PANTONE Certified Printer status, Pazazz underwent a rigorous certification process to confirm its ability to match PANTONE colors using both CMYK and spot colors,” Murphy Keeley, vice president of marketing and services, X-Rite, said. “Pazazz demonstrated its mastery of the latest in color communication and control tools—including a CxP color exchange workflow and PantoneLIVE—and standard procedures across its entire operation to ensure consistent results. Pazazz has proven it can provide its most colour-conscious customers with the most consistent, reliable performance—job after job, day after day, with no exceptions.”

Pazazz, in operation since 1992, specializes in offset printing up to 56”, digital printing, labels, packaging and wide format. The company is also a certified G7 Master Printer, FSC certified and promotes UV inks that are VOC-free.



## manroland and ULTIMATE TECHNOGRAPHICS introduce Imposer

manroland web systems has developed its own software system for digital printing called "Imposer." Imposer handles job-specific and automated imposing for both digital and offset printing. manroland web systems in Germany and Ultimate Technographics in Montreal developed Imposer together.

"The software features a specific logic," manroland's Andreas Elchlepp said. "It recognizes and uses the production aggregates, the optimized production processes, and the job structure."

The software complies with the requirements of digital, offset and hybrid printing, making it ideal for print shops that vary their printing methods, depending on the job.



From left: Hildegard Heckl, Peter Schulmeister, Alexander Sailer, Matthias Beirer, Thomas Knaier and Andreas Elchlepp

## DOMTAR launches online forestry activity consultation tool

Domtar's Windsor Mill, a producer of pulp and paper, has launched Mirador, an online tool where anyone can view forestry activities scheduled for its forestlands in Southern Quebec.

Domtar is using the new tool to provide a more interactive way for visitors to receive this information. In the past, the company had been posting summaries of its forest management plans with maps where yearly forest projects were being carried out, on its website.

On Mirador, visitors can view information about forest management projects on the 160,000 hectares of the company's private lands. The map shows municipal and forest roads as well as projects scheduled for 2015 or 2016 for a given sector. There are also short videos to explain useful features such as geolocation.

Domtar is currently celebrating its 10th anniversary as a Forest Stewardship Council certified company for its private lands.



## BRIEFLY

### Focus Pre Press becomes a Mimaki USA distributor

Because of the growth Mimaki USA experienced in 2Q-2015, (up 8.4% since 2Q-2014) the wide-format inkjet manufacturer has welcomed nine companies to its North American distribution team, including Surrey, BC-based Focus Pre Press. The remaining eight companies added to the Mimaki distribution team are U.S.-based.

### A Scodix Foil Ultra Pro system for C.J. Graphics

C.J. Graphics has purchased a Scodix Foil Ultra Pro system with a Scodix Foil Station, it's the first sale in North America. The inline digital foiling system is ideal for in-house shops and digital service providers and can be used to enhance various projects including packaging, brochures, business cards, invitations and book covers.

### SGS acquires Traffik

SGS International (SGS), a Louisville, Kentucky-based provider of print production and packaging services, has acquired the Toronto-based marketing service firm, Traffik.

Traffik's 90-person staff of copywriters, art directors, strategists, client-service professionals and production artists will integrate into SGS immediately.

### RR Donnelley creating three publicly traded companies

RR Donnelley & Sons has announced plans to create three independent publicly traded companies: one focused on financial communications and data services; one on publishing and retail-centric print services; and one focused on customized multichannel communications management.

### Heidelberg Canada has moved to a new office

Heidelberg Canada's head office is now located at 5900 Keaton Crescent in Mississauga, ON. The company's contact information remains the same.



# Specialties

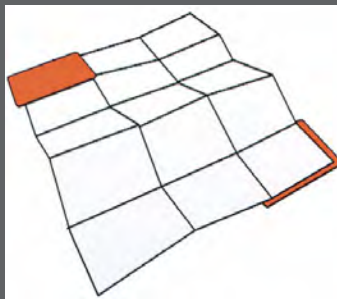
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Tom Venetis

**Managing Editor**  
Leslie Emmons

**Art Director**  
Jutta Thiel

**Production Manager**  
Alina Collaço

**Web Master**  
Thomas Wang

**Advertising Account Manager**  
Gerald Fruehwirth

**Circulation Manager**  
Guyitri Pooran

**Accounting**  
Linda LeBlanc

**PUBLISHER**  
Alexander Donald

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**Graphic Monthly Canada**

1606 Sedlescomb Dr., Unit 8, Mississauga, Ontario L4X 1M6  
Tel: (905) 625-7070 Fax: (905) 625-4856  
[www.graphicmonthly.com](http://www.graphicmonthly.com)

**e-mail**

editorial: [editor@graphicmonthly.ca](mailto:editor@graphicmonthly.ca)  
sales: [s.donald@northisland.ca](mailto:s.donald@northisland.ca)  
circulation: [circulation@graphicmonthly.ca](mailto:circulation@graphicmonthly.ca)



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## Where print makes an impact

High print quality and design stand out in today's crowded digital landscape

THE SMITHSONIAN has been publishing its own magazine since the 1970s. It is a venerable publication, one that I have enjoyed reading for some years.

Recently, the Smithsonian announced it was starting a new publishing venture, Smithsonian Journeys. It is a quarterly publication that will focus on one destination each issue and provide long-form articles about that destination's history, food, customs and science. The inaugural issue is on Paris and has such features as looking in-depth at how Paris became a walking city, the cultural significance of food, the city's importance to cinema, and a look at the Musée des Arts et Métiers. It is also filled with gorgeous photography.

**\* Digital and web technologies have put a greater focus on quality design and layout in print than ever before**

Steve Giannetti, chief revenue officer of Smithsonian Enterprises is quoted as saying this new venture and the design of the magazine are filling a need in the marketplace. Smithsonian Journeys is what is often called a 'bookazine,' printed on high-quality paper stock and binding with an emphasis on elegant photography and careful attention to typography and layout. It is not a standard magazine. It is closer to a book of novella length.

"This is targeted to a cultural traveler, somebody that when they go to a destination; they want to do more than just get on the hop-on, hop-off bus," he said.

Smithsonian Journeys is not the first publication to have found a market that puts as great an emphasis on design and print quality as it does on editorial.

From its inaugural issue, I've subscribed to *Lapham's Quarterly*, founded by the patrician magazine editor and writer Lewis H. Lapham and published by the American Agora Foundation. As with Smithsonian


Journeys, *Lapham's Quarterly* is another of those 'bookazine' publications that is both a joy to read and to look at. While it foregoes any photography, its clean typography and layout is as much a testament to Lapham's love of lead type and the craft of typesetting as is to Lapham's abiding respect for history.

Why mention these two publications? Both show that there continues to be a market, and a lucrative one, for quality printing and design.

Much has been made out of the demise of traditional print publishing in the wake of digital and web technologies. What is not often mentioned is digital and web technologies have put a greater focus on quality design and layout in print than ever before. People will pay for quality and aesthetic design. The Folio Society pioneered and continues to publish carefully crafted editions of important works of fiction and non-fiction. Many companies are now turning to the impact that a carefully crafted print publication can have in a market saturated with digital catalogues and busy social media feeds.

Furniture brand Z Gallerie turned to print and put out a beautiful fall/winter catalogue. The catalogue was a hit with customers and created a buzz on the company's social media feeds.

"[We] saw that customers were snapping Instagram photos of our premier catalog on their coffee tables and even going to lengths to style a photo with our catalog as the focal point," said Loren Mattia, social media specialist for Z Gallerie to Direct Marketing News. "So, we decided to capitalize on it as a means to merge a more tangible and traditional experience with a digital experience."

For North American printers, this turn to print is a welcome sign. Those that offer the kind of print quality needed for such publishing projects will find a lucrative market for their skills. 

Tom Venetis is the editor of *Graphic Monthly Canada*. He can be reached at [tvenetis@graphicmonthly.ca](mailto:tvenetis@graphicmonthly.ca)

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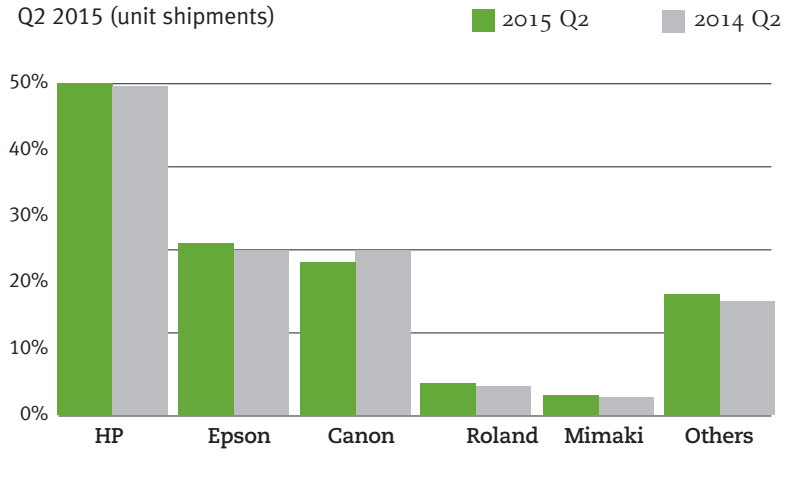
# IDC reports small increase in large format printer shipments

ACCORDING TO THE International Data Corporation's (IDC), Worldwide Quarterly Large Format Print Tracker, the shipment of large format printers has gone up by 1.3% from the second quarter of 2014 to the second quarter of 2015. Revenue has remained flat.

The IDC is a global provider of market intelligence, advisory services, and events for the information technology, telecommunications and consumer technology markets.

The IDC Worldwide Quarterly Large Format Printer Tracker is one of the company's various trackers used to provide market size, vendor share and forecasts, for hundreds of technology markets from over 100 countries around the world. Visit the website at [idc.com](http://idc.com) for the full report.

TOP 5 VENDOR MARKET SHARE WORLDWIDE LARGE FORMAT (LFP) Q2 2015 (unit shipments)



SOURCE: INTERNATIONAL DATA CORPORATION

## Community newspapers may hold promise in unsteady print market

STATISTICS FROM THE Canadian Media Directors' Council, the national association of media buyers, show that mobile (small as it is) is a growing market, the fastest overall, almost tripling its investments in 2013. The numbers show video and mobile investment will continue to surge at 25%-30% per year, as more of us take advantage of the technology. An interesting find was in relation to community newspapers. While print media (daily newspapers and magazines) is saw an ad investment decline at -5% and -3% respectively, community newspapers fared much better with a market share of 10.3% which is promising since it was at 10.6% in 2003.

Advertising expenditures in Canada 2003-13 (in millions)							Percentage of Canadian market share						
Medium	'03	'05	'07	'09	'11	'13	Medium	'03	'05	'07	'09	'11	'13
Television	2,827	3,014	3,299	3,104	3,552	3,387	Television	33%	31.5%	30.0%	29.2%	29.6%	26.4%
Radio	1,171	1,316	1,468	1,470	1,576	1,600	Radio	13.7	13.7	13.5	13.8	13.1	12.5
Community newspapers	909	1,016	1,154	1,186	1,167	1,317	Community newspapers	10.6	10.6	10.6	11.1	9.7	10.3
Daily newspapers	2,529	2,659	2,572	2,030	1,971	1,909	Daily newspapers	29.5	27.8	23.6	19.1	16.4	14.9
Consumer magazines	610	665	718	590	593	558	Consumer magazines	7.1	6.9	6.6	5.5	4.9	4.4
Outdoor & transit	284	344	422	416	484	514	Outdoor & transit	3.3	3.6	3.9	3.9	4.0	4.0
Internet	237	562	1,241	1,822	2,593	3,082	Internet	-	-	11.4	17.1	21.6	24.1
Mobile	-	-	2	23	81	443	Mobile	0.0	0.0	0.0	0.2	0.7	3.5
<b>TOTAL</b>	<b>8,568</b>	<b>9,576</b>	<b>10,875</b>	<b>10,641</b>	<b>12,017</b>	<b>12,810</b>							

SOURCE: CANADIAN MEDIA DIRECTORS' COUNCIL



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# FLEXIBLE PACKAGING 101

New web offset capabilities deliver pay-offs to flexible packaging



## ADDRESSING THE ISSUES

The two major challenges in flexible packaging printing and converting today are the demands for shorter runs and faster job changes. These can be bottom-line killers. Previously, such jobs were taken on by converters to retain regular, longer-run business, but were rarely profitable. Today, those once-exceptional jobs are becoming the norm, and are now beginning to threaten the ongoing viability of some converting businesses.

In understanding why web offset can be a solution to many production conundrums, it is helpful to tackle one of the key confusions in the market: “short-run”. The term short-run is used to mean significantly different things by different segments of the converting and general printing markets.

**\* The two challenges in flexible packaging printing and converting are demands for shorter runs and faster job changes**

The rise of digital presses for flexible packaging printing moved the term “short-run” far below what conventional flexible packaging converters have traditionally done. At present, the largest digital press on the horizon has up to just under one-meter web-width for film applications and soon to come over two meters for pre-print (board) applications. Flexo and web offset presses are clearly in a separate category with speeds up to multiple times higher, as well as wider web-widths and more colors possible.

It is more useful to think of digital run lengths as “micro runs”. At present, the number of these micro runs and the total percentage of digitally printed flexible packaging are very small. Even the double-digit growth forecast for digitally printed flexible/label packaging over the

**FOR THOSE WHO** have never investigated web offset as a solution for their flexible packaging production, the suggestion that it can actually work out to be significantly more cost-effective than gravure and flexography is often greeted with surprise or disbelief.

There are a number of reasons why the process is not readily associated with flexible packaging; some are simply the result of misunderstandings about the core technology, while others are based on outdated perceptions based on yesterday’s market.

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## PRINTTRENDS

next decade will not materially change the balance.

Losing micro runs to digital is not what's putting pressure on flexo and gravure printers. It is the runs that are too long for digital, but too short for profitability and their increasing popularity that are causing the real problem.

### LEVERAGING WEB OFFSET'S STRENGTHS

Today's web offset presses offer capabilities that can turn marginal short-run jobs into sustainable, profitable ones. With high productivity and fast, low-cost plate production and makereadies, web offset is far more capable than flexo to address short lead times and run lengths.

Other capabilities that reinforce the case include: print quality, greater color control and a standardized process, as does the ability to handle a wide variety of substrates, including those as fine as nine microns, at high speeds.



**\* Today's web offset presses offer capabilities that can turn marginal short-run jobs into sustainable, profitable ones**

The traditional flexible packaging sector is under great pressure. Accurately identifying the factors that are causing this pressure and addressing them is what will separate those who preserve their margins and their businesses from those who remain wedded to the way things have always been done.

At present, the whole packaging market is in a state of change driven both by brands and consumers, but it is an exciting market with a bright future for those able to embrace that change. **g**

*Peter Walczak is the director of product management, packaging at Goss International*

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# A IS FOR ALOIS SENEFELDER



PHOTO: Richard Schubert

A  
compendium  
of historical  
printing trivia  
and assorted  
fun facts



Two tributes to playwright turned inventor, Alois Senefelder. Left, The Alois-Senefelder Memorial in Solnhofen, Germany and above, a 1972 issued stamp featuring his invention

**ALOIS SENEFELDER**, a German actor and playwright, invented lithography in 1796. Looking for a way to print his own plays, he purchased a printing press, but couldn't afford the expense that came with the engraving of printing plates. He attempted to learn the process himself and accidentally stumbled upon something new. While making a laundry list with a grease pencil on a piece of Bavarian limestone, the thought came to him to cover the stone with a mixture of acid and water. Some time later the unwritten parts of the stone were eaten away, leaving the writing elevated. After applying ink to the stone he was able to make impressions. Years later the King of Bavaria gave Senefelder a sizable pension for his work. A statue honouring the inventor currently stands in Solnhofen, Germany.

**ALDUS MANUTIUS** (the Elder) was a printer and publisher who set up the famous Aldine Press in 1495 and is con-

sidered by many to be a leading printing figure of his time. He was responsible for producing some of the first printed editions of many Greek and Latin classics, such as Aristotle and Pietro Bembo, and is known for creating inexpensive pocket sized editions. His typecutter Francesco Griffo was responsible for the first italic typeface, which was first used in Virgil of 1501. After his death, his brothers-in-law carried on the Aldine Press, then his third son, Paulus Manutius, took over. Paulus left the press to his son Aldus Manutius the Younger in 1561 when he went to Rome. It is said that the Aldine press printed 1,000 editions between 1495 and 1595.

**ALBRECHT PFISTER** is credited with being responsible for two innovations using Gutenberg's movable type technology: printing books in German and printing woodcut illustrations at the same time as the type. He was one of the first European printers to use the technology,

while working in Bamberg, Germany. Although little is known about his life, he is credited with printing nine editions, including the first printed editions of popular German stories *Der Ackermann aus Boehmen* (The Ploughman from Bohemia) and a collection of fables called *Der Edelstein* (The Gem).

**ANTON KOBERGER** was a German goldsmith, turned printer and publisher, who established the first printing house in Nuremberg in 1470. He became one of the country's best printers, acquiring his rivals over the years and eventually ending up with 24 presses in operation and printing works simultaneously. At its height, Koberger employed 100 workers, which included printers, typesetters, typefounders, and illuminators. Koberger also printed the *Nuremberg Chronicle*, a landmark incunabula, which is a book, pamphlet or broadside printed before the year 1501 in Europe.

**AQUATINT** was developed by French artist Jean Baptiste Le Prince around 1768 as a way to achieve tone on a copper plate without the labour involved in mezzotint. Le Prince would sprinkle powdered resin, fuse the grains to the metal by heat and then submit the plate to acid in an etching bath. The acid would eat away at the exposed metal surface around and between the grains. The result would be a mesh of black ink around white spaces. The mesh changes in size depending on how deep the acid is allowed to bite. Eventually the lower costing tinted lithograph replaced the technique.

**ALMANAC CRACOVIENSE AD ANNUM 1474** is Poland's oldest known print. The single page astronomical calendar is also known as *Calendarium cracoviense* (Cracovian Calendar) and was published in Kraków in 1473 by Kasper Straube, a Bavarian printer. At the time of publishing movable type was in its infancy—only 20 years old. Jagiellonian University is home to the only remaining copy of the *Almanach cracoviense*. 5

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# The new world of PACKAGING

Flexibility and fast turnaround needed to stay competitive in consumer driven markets

by TOM VENETIS

Consumer taste joined with the rapidly changing world of social media and online marketing is changing the marketplace for commercial packaging printers.

The days of fixed brand designed and long-term marketing campaigns that worked to establish the look and reputation of a brand has passed. There is no single brand experience and design that appeals to a large and homogenous segment of consumers. Today, markets are fragmented and consumer preferences can change rapidly, often in weeks or even days. Established brands now have to be nimble in their marketing and packaging designs in order to capture changing consumer preferences. Established brands have come to realize the marketplace is not homogenous. Within demographic groups there are wide variations as to what attracts a buyer to a brand, and brand holders now have to change their packaging to reflect those preferences.



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For packaging printers this means being able to change production runs rapidly with a high degree of accuracy. Even within large print runs, a brand holder may ask for a great deal of customization and variation in designs. Richard Roman writes in his recent whitepaper 'The Changing Face of Packaging: Brand Owners—and Printers—Respond to New Consumer Behaviors,' that "more than any other kind of printing, packaging is the most intimately connected with the behavior of consumers, and as consumer behavior and attitudes change, so too, must packaging—and by extension packagers and packaging printers – adapt to those changes."

The impact of changing consumer behaviours and attitudes is that packaging printing and printer technologies have to adapt to a market where run lengths are declining and short-run printing is increasing. To define this trend more precisely, within a packaging run one may see a greater degree of customization, where the printed materials content varies from run to run and with a high degree of personalization, where every piece within a certain run will vary to some degree that is unique and is intended for a specific consumer demographic—or even a specific recipient.

A good example of this on the packaging side is toothpaste. Before, one might have seen a single SKU for a brand of toothpaste, and thus a long packaging run with no variations. Today, that same brand of toothpaste might have a dozen smaller SKUs within a single run. For example, Extra Whitening, Extra Fresh, Tartar Control, Sensitive Teeth, different flavours, Complete Care, Paste or Gel, Fresh Strips with Tartar Control, Baking Soda, etc.

On the labelling side, the most famous example is the recent 'Share a Coke' campaign, where Coke produced personalized Coke labels that had a person's name on it. Coke used a list of some 250 common names and then did print runs where a person's name from that list would be randomly printed on the label. The idea was that one could walk into a store and pull a bottle of Coke from the shelf with either your name or the name of a friend, boyfriend or girlfriend etc. and 'share' that bottle with them. The idea both increased the brand awareness of Coke and its product and made it a personal experience for the purchaser who could now buy a bottle with a unique name and share it with a person having that name.



\* "Even within large print runs, a brand holder may ask for a great deal of customization and variation in designs."

**RICHARD ROMANO**  
Senior Analyst  
What They Think



Coca Cola's *Share a Coke* campaign is the company's largest colour digital print job in consumer labels. The job started with a flexo or gravure template, followed with over-printing by a colour digital press. 800 million labels were printed in three months and required 15 presses.





**\* “Now these jobs have to be turned around quickly, they have to be ‘Just in Time.’”**

**KEVIN KARSTEDT**  
CEO  
Karstedt Partners, LLC



**Mobile technologies like InvisiMarc (IM) code use digital watermarks invisibly to connect packages to interactive experiences on customers smartphones**



**The technology doesn't require expensive additions to packaging, redesign of graphics or a bar code. Company's can also develop a better relationship with consumers by sending marketing information directly to their mobile phone.**

“Packages can be customized based on geography—for example, cases of beer can be customized by state or region, and bear the logo of whatever sports team is located in that region – or even according to the kind of store they are sold in,” adds Romano.

Kevin Karstedt, CEO of Karstedt Partners, LLC, a well-known speaker and analyst on digital workflows and digital printing, says for many years packaging printers have been very good at doing volume production. “Years ago, you went into a packaging printing plant, and they would have one printing press printing one job for two, three or four shifts straight, with just one product. Now, that same printing press, that same converter, is having to produce eight to 10 jobs on that press per shift.

**\* “We are seeing a shift in how brand owners are connecting with consumers through packaging...”**

**LUCA NACCARATO**  
COO  
SGS International, LLC

So each one is a much smaller volume.”

Karstedt adds that this has produced a shift from a volume mentality to a value mentality amongst packaging printers. “Now these jobs have to be turned around quickly, they have to be ‘Just in Time.’ [Printers] may still be getting

200,000 cartons to print, but there is a thousand of this and 1,500 of that and 1,200 of another. They are all mixed in.”

“There are a lot more products, a lot more SKUs on the shelves and there’s a lot more changes going on with packaging, and that affects how the decisions on what print process is ultimately going to be used,” says Luca Naccarato, chief operating officer with SGS International, LLC. “Where before you had print processes like gravure being prominent, we are [now] seeing a decline in the gravure market because short runs don’t lend themselves to the gravure print process, which is far more expensive than offset or flexo. That’s one trend we are noticing.”

Naccarato adds that today’s packaging printing machines are not only having to be capable of handling short runs and quick turn arounds, they also need to be able to add things such as watermarks, for example, to packages. “We are seeing a shift in how brand owners are connecting with consumers through packaging,” he continues. “We are building into packaging codes and watermarks where young millennials can connect with their smart devices through the package to more product information, ingredient information, promotions and events that are centered on certain products.”

Sean Springett, marketing manager for the U.S. and Canada, sales manager for Canada with Manroland Sheetfed says this shift to shorter runs and greater customization can be seen in the kinds of printer technology being purchased from Manroland Sheetfed. “I would say in the early to mid-2000s, a lot of packaging facilities were running predominantly 40-inch press platforms and then they moved off that and onto to larger formats like 56-inch, 64-inch and even 73-inch, and so on. The reason being is that at that particular time, [packaging] was less about personalization, less about the value-add to the product, and more about cost consequences, that is reducing the amount of run times and getting as many things on the sheet as possible.

“And that was a successful philosophy for a large part of packaging printers up until about two years ago. Now, we are beginning to see a trend where it is going back the other way, where we are seeing a lot more of the ‘Bespoke’ style of packaging where there is a lot more value-add.”

For Manroland Sheetfed this new reality has meant sitting down with packaging printers and carefully looking at the kinds of printers and software needed for them



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Sarah Skinner,  
Managing Director at Ingersoll Paper Box Co.

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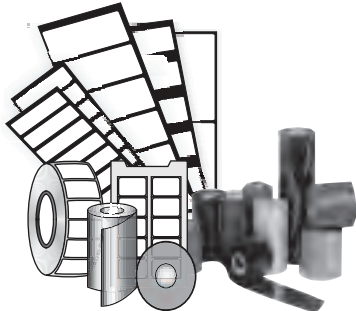
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✳ ... we are going to prep your machines to have all the internal workings, software enhancements and other components at the ready...

**SEAN SPRINGETT**  
 Marketing and sales manager  
 manroland Sheetfed

to make a successful play in this new market reality. "We are looking at business trends that will be happening in the next two, three and four years, and anticipating what they are going to need down the road, so the presses they now buy will come equipped with the systems and abilities they will need to stay competitive," That might mean making sure machines can make transition between jobs very quickly, and adding in-line foiling capabilities or UV.

"What we are now saying to the printer is we are going to prep your machines to have all the internal workings, software enhancements and other components at the ready, so that if in two, three or four years you need them, all we do is bolt it on. You will not need to replace an entire press line."

"In today's market, you have to be able to change quickly and entire product stream," suggest Ray Fagan, sales and product support specialist, sheetfed and digital with Heidelberg Canada. "Today, [printers] have to process jobs through their plants more quickly than before and the availability of press time within the plant is now more pressed. When I worked in printing years ago, I could go into a plant and you could see the whole week's works laid out in front of you and what you were going to do during that week. Now, that is just not there anymore. Now you need to be flexible to make changes quickly. That is why today we have automated processes to help in that, such as preparing a press to run a job does not have to take an hour as before, but can take only 20 minutes."

Fagan says that today's packaging

printing technologies are becoming integrated so from prepress to press bottle-necks can be eliminated. For example, software can now make quick changes to the shading used in a package and automatically move it from prepress to the press without having to interrupt the printing run, stopping the machines and having persons make the changes needed and then restarting the process. This not only improves workflow, but the greater automation and streamlining of the pre-and press process allows for faster turn-around and for taking on more customized printing jobs.

David J. Armstrong, vice-president, marketing with Konica Minolta Business Solutions (Canada) Ltd. says the pressures for fast turn arounds and customization has meant that many printers are now looking at integrating digital printers into their operation, often running alongside traditional offset systems. The reason is today's digital printers can produce high-quality work nearly or equal to offset. "The quality today is moving more and more to the kinds of quality you see with offset," he adds. "To the naked eye, it is very difficult to see any difference and you are seeing a lot of versatility and flexibility in the machines for doing more on-demand work."

"Right now, you have more customers not only demanding more customization, they are also looking for more flexibility in those shorter runs," he continues. "They don't want to make the commitment to large runs as they historically had to make in the past. Flexibility, speed, quality and versatility are all things that need to be done today, and with costs getting squeezed, you have to

✳ In today's market, you have to be able to change quickly an entire product stream...



**RAY FAGAN**  
 Sales and product support  
 specialist, sheetfed and digital  
 Heidelberg Canada



Some of the special effects that can be done now are gloss matte, raised UV, glitter or soft feel.

**CHRIS TAVIS**  
Director of technology  
KBA North America

become more efficient - so it becomes more difficult to do those kinds of short runs on traditional offset."

One thing that has helped digital printing take off has been the development of new kinds of inks and toners that allow for more precise and accurate printing, equal to that of offset. And these new toners and inks allows today's digital printers to handle larger print sizes as well, so digital printers can now be integrated into operations where offset exist, giving traditional offset operations the chance to take on shorter-run jobs.

Chris Tavis, director of technology with KBA North America says printers looking

to move into different markets in order to stay competitive will need to carefully think about the technologies they will be investing in. Different market segments will need different kinds of technologies in order for the printer to make a successful go at that market segment. He breaks it down this way. If you are looking to do packaging for the industrial food market, then you will likely invest in a large format press of some 57-inches and can be matched with large die cut systems and folding and gluing systems.

"Then if you are looking to get into the high-end, boutique packaging market-space, say for the cosmetics industry, that

is shifting towards more medium-format systems that can come with coating units for example and which can run the sheets through the systems three for four times as unique customization is added to the package," he adds.

Tavis continues that one trend he has noticed, and which KBA North America is adding to its printers, is the ability to add UV-based effects and other special effects to packages. "The reason why it has grown so much is that [UV] allows you to do things that in the past you were not able to in traditional in-line, one pass systems. It allows you to print in different types of substrates easily and effectively, on paper or board, non-porous substrates, and to print at a higher quality than was traditionally possible. Some of those substrates can be metalized boards or plastics, and in some cases exotic substances. Some of the special effects that can be done now are gloss matte, raised UV, glitter or soft feel. All that means is that the product will jump out on the shelf and will grab the customer's attention. This is especially important in cosmetics."



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# An overview: THE LABEL MARKET

In order to find out what the latest trends in the label market are, we reached out to Canadian printers, who see firsthand the changes and strides being made in the industry.

We spoke with Alex Medd, partner at the Label Factory; Vinod Sharma, vice president, sales and marketing at Metro Labels Inc.; Jeff Sommer, vice president business development at Lorpon Labels and Lloyd Taylor, founder of Taylor Label.

## THE TRENDS

According to Medd at the Label Factory, for flexo, he's seeing label quality increase, as well as the number of colours required for a label. Labels are also becoming more complex.

Metro Labels', Sharma said there's been a shift towards flexible packaging like shrink sleeves, roll-to-roll and more film. People are investing in pressure sensitive or cut and stack technology. He's also noted that some of his clients in the marketing industry prefer the billboard effect of the shrink sleeve as opposed to a one-up label.

Sommer at Lorpon Labels says one of the biggest trends that has remained present over the last several years is sku proliferation. "Many Consumer Packaged Goods (CPG) companies want to dominate the shelf space in the retail environment and one way of doing that is to offer consumers a lot of choice in terms of flavours, colours, package size, etc...The main goal for the CPG company is to Own the Shelf," he said.

He also noticed a trend around personalization and customization right down to the individual package, stating as millennials move towards becoming a consumer powerhouse, CPGs are aiming to take advantage of that with their branding and messaging. The younger generation use social media to talk about their experiences and brands need to tap into that, "by creating and growing the emotional connection consumers have with their brand."

For Taylor at Taylor Labels, a noticeable

trend in the market is that lead times have gotten shorter. He said that customers are no longer holding as much inventory and they need to be able to respond more quickly when orders are placed. He's also noticed that the products that they are being asked to produce are

more complex than in the past. "More colours, more variables data and more material options," he said.

## WHERE'S THE GROWTH?

Specializing in the production of narrow web flexible packaging solutions, Lorpon Labels sees potential areas for growth in the single serve flexible packaging market—specifically in the convenience market, single serve portioned fresh packaging, and bar wraps.

"One of the main advantages we have is the ability to run small custom runs, both flexo or digital, with very low start up costs when compared to wide web flexo or gravure, which have been the tradi-



Crown Shaving, a provider of luxury men's grooming products in Toronto, worked with Lorpon Labels on the label design for its product line. Lorpon recommended a metalized film product with tactile printing and a waterproof matte varnish. Since low volumes were required, they used a digital press, which also kept prices down.



"This is an extremely exciting time to be in the label and packaging industry ..."

**JEFF SOMMER**

Vice president business development  
Lorpon Labels

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## COVERSTORY

tional print methods for this type of packaging,” Sommer said. “We are able to produce any type of single serve pouch or bar wrap flexo or digital.”

For Taylor Label growth comes from being responsive. Taylor says everything from their order entry system, to production equipment, inventory management to product knowledge—everything is part of a strategy to meet their customer’s timelines. “There are new opportunities every day for a company with the range of production capabilities that Taylor Label has,” Taylor said. “Business is booming.”

### DIGITAL LABEL EQUIPMENT’S IMPACT ON THE INDUSTRY

When it comes to digital equipment, the experts have varying opinions. While they all tend to believe it’s a costly addition, some believe its rise and prevalence will come sooner than others.

“The initial costs and the running costs are still quite high,” Medd said. “We actually have a digital machine on our press but you have to pick the jobs to run for it. It’s not quite as useful as everyone thinks. But

✦ **“It’s growing leaps and bounds, the presses are getting faster, wider and more cost efficiencies are coming on board in digital...”**

**VINOD SHARMA**

Vice president, sales and marketing

Metro Labels Inc.



Government agencies are getting tough on the pharmaceutical and nutraceutical industry. There is now a need for cost-effective printing of multiple SKUs with sequentially numbered labels.



\* “We actually have a digital machine on our press but you have to pick the jobs to run for it...”

**ALEX MEDD**  
Partner, The Label Factory

if it keeps going the way it is...we'll see.” Medd said he doesn't see digital presses running jobs that are 100,000 ft., in the near future. While smaller machines can be up and running inexpensively—and they would be saving money on plates—Medd said the toners and inks are very expensive.

Sharma said digital label equipment is on the uptrend. “It's growing leaps and bounds, the presses are getting faster, wider and more cost efficiencies are coming on board in digital,” he said. Sharma notes that it's still costly to invest in the equipment, but in a couple of years digital will explode in the marketplace, even

beating the traditional presses normally bought today.

According to Taylor, the company's digital equipment is part of its strategy enabling them to provide the needed product with a short turnaround time.

Clarifying that not all digital print technology is the same in terms of price and quality, Sommer said at Lorpon the HP Indigo is what works for them. “We are able to print the exact same materials that we print flexo, with the highest resolution, and the absolute best colour matching available,” he said. “In labels and flexible packaging there are a lot of PMS spot colours used. Colour accuracy and consis-

tency is one of the most important issues for brands considering a move to digital labels or packaging.”

Sommer believes digital has had a positive impact on flexo printing, stating that the improvements in quality and speed in digital, pushes flexo manufacturers to improve their technology. Input component technologies for flexo such as anilox rolls, plate materials and inks continue to improve. The improvements lead Sommer to believe flexo is still a great option and will continue to be a strong force in label and packaging.

“This is an extremely exciting time to be in the label and packaging industry,” Sommer said. “We see the continued growth of digital and the improvement in flexo over the next few years. I think in the next 5-7 years we will see some new types of digital print technology hit the market that could shake up the industry again. Nothing stands still for long in this world.”

*Leslie Emmons is the managing editor of Graphic Monthly Canada. She can be reached at [leslie@graphicmonthly.ca](mailto:leslie@graphicmonthly.ca)*

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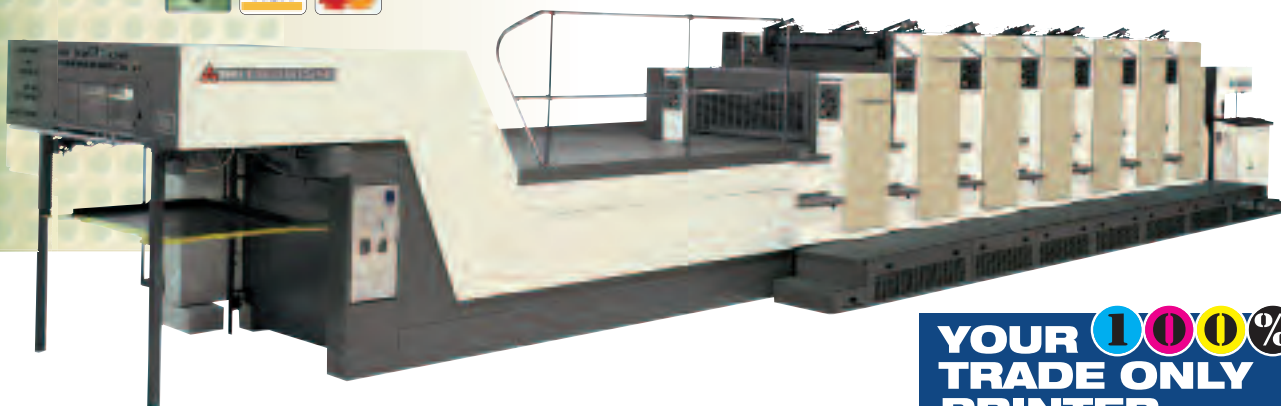
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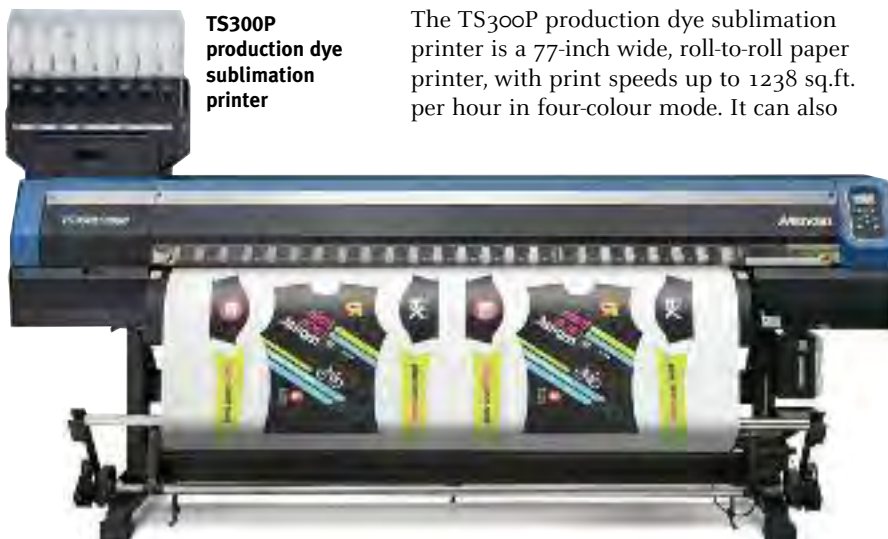
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## DUPLO USA launches the new DC-746

The Duplo USA DC-746 slitter/cutter/creaser is an all-in-one colour finisher and the ideal companion for digital printers with medium to high production jobs.

The DC-746 can perform up to 10 slits, 25 cuts, and 20 creases in one pass and can eliminate white boarders and toner cracking on fold lines to produce a professionally finished document in minutes. It comes equipped with a high capacity feeder, PC controller software for easy job setup and CCD scanner as well as optional rotary tool and cross perforation modules, both with strike perforating capabilities, for increased versatility. It produces 24-up and 46-up business cards, slit-score greeting cards, micro-perforated coupons, direct mailers with perforated cards, and much more.

## MIMAKI USA introduces the TS300P production dye sublimation printer



**TS300P production dye sublimation printer**

The TS300P production dye sublimation printer is a 77-inch wide, roll-to-roll paper printer, with print speeds up to 1238 sq.ft. per hour in four-colour mode. It can also

print at speeds of up to 700 sq.ft. per hour in six-colour mode. Mimaki's aim with its latest offering is to offer new levels of quality and productivity for digital textile printing applications requiring transfer to hard surfaces.

The new press has a high head gap setting to prevent contact between the printhead and cockled media, and a new printhead that insures accurate ink droplet placement to help counteract the effects a high head gap can have on the accuracy of ink droplet placement. It also has an auto media feeder to calibrate tension to media, maintaining stable and precise media feed and take-up. Mimaki developed new Sb410 sublimation inks, that will produce deep blacks and near-flourescent colours. The four print heads that are included have a total of 3,200 nozzles and up to three different drop sizes, automatically determined by ink type and print mode.

The Mimaki TS300P made its debut in Long Beach, CA during the NB show in late July.

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## IMAGING SOLUTIONS AG (ISAG) launches the proPrint 30SHS and the photoCut XY flatbed

Imaging Solutions AG launched two new offerings for the finishing of large format posters, images or book covers.

The proPrint 30SHS laser printer with integrated photo paper development is a laser photo lab system for printing images in genuine photo quality. It's idea, for high quality book cover prints, posters or large panorama pictures up to a size of 30", as well as for XXL photo books. It can be upgraded to process unlimited paper lengths. The proPrint's printing system is fitted with an integrated nesting software for optimized paper usage and provides a multiple image production-master for increased productivity.

The photoCut XY flatbed cutter, also with automatic nesting software cuts various formats up to 70" long and 30" wide. The photoCut is equipped with bar code control that scans the code on the print, provided by the proPrint 30SHS laser printer. The cutter then identifies the position of the print and cuts it precisely according to the cutting mark. The technology reduces rejects and saves valuable time and production costs.



The photoCut XY flatbed



The proPrint 30SHS laser printer

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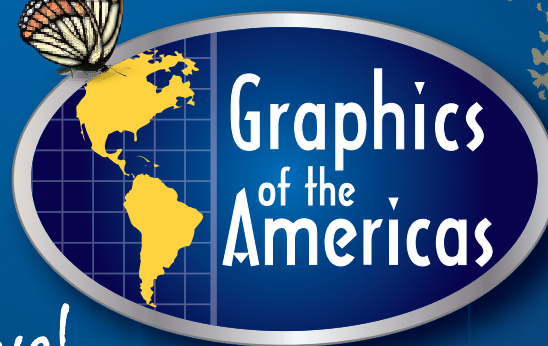
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## SID SIGNS launches the SID SL 1600-EW heat-assisted cold laminator

The SID SL 1600 EW is a 62" heat-assisted laminator designed to make pressure sensitive laminates easier to apply. The laminator is equipped with a stable pressure system, meaning if the user doesn't require heat, it doesn't need to be turned on. With lamination speeds at 136" per minute, the 1600 can eliminate silvering, bubbles and wrinkles by applying heat when needed. There are take-up rollers to unwind the release liner backing from pressure sensitive films and can be used for a wide variety of films. It's available with a foot pedal switch, which allows for hands free operation and is suited for accurate piece-to-piece application. At \$5,900, and a maximum laminate width of 62.2" the 1600 is geared towards sign shops, graphic artists, and photographers.



## SUN CHEMICAL'S latest new low odor inks

Sun Chemical's Streamline ESL HPQ low odor inks were developed for its Roland Soljet Pro 2, Pro 3 and VersaCMM printers and are also compatible with printers from Mutoh, ValueJet printers and other eco-solvent inkjet printers using Epson DX 4 through to DX 7 piezo inkjet print heads.

The inks were tested extensively throughout a six-month period with customers in Europe. The inks are designed to be used in wide-format printers which use high-quality solvent-based inks and offer the same level of quality, but at a lower cost.

Streamline ESL HPQ low odor inks are available in CMYK, light cyan and light magenta colours along with a flush solution. They will be available in 440ml cartridges and one litre bottles for use with bulk ink supply systems, throughout North America.

## KONICA MINOLTA announces the bizhub press C71hc

Konica Minolta's bizhub press C71hc digital production printer uses high chroma toner to reproduce a wider range of sRGB gamut and offers magnificent colours as seen on the monitor screen. It offers duplex printing of up to 300gsm, and produces printed materials up to 1200mm for simplex printing. The press comes with an all-in-one finisher, saddle stitcher, stapling finisher, multi-folding unit and perfect binder.



Konica Minolta's bizhub press C71hc digital production printer

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| <b>C</b> Career Opportunities<br>Certificate Borders<br>Colour Copying - Trade   | <b>P</b> Paper Merchants<br>Plastic Cards<br>Presentation Folders<br>Press Manufacturers & Distributors<br>Press Service & Maintenance<br>Pressroom Supplies<br>Printers - Trade |
| <b>D</b> Die Cutters - Trade<br>Dies (Steel Rules)<br>Direct Mail<br>Display Units   | <b>R</b> Roller Manufacturers & Distributors   |
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| <b>G</b> Graphic Design  | <b>T</b> Tab indexing<br>Tags - Trade<br>Thermographers - Trade<br>Transportation Service  |
| <b>H</b> Hot Foil Stamping - Trade   | <b>U</b> Used Equipment<br>UV Coating  |
| <b>I</b> Inkjet Printing - Equipment & Supplies  | <b>V</b> Vacuum Pumps  |
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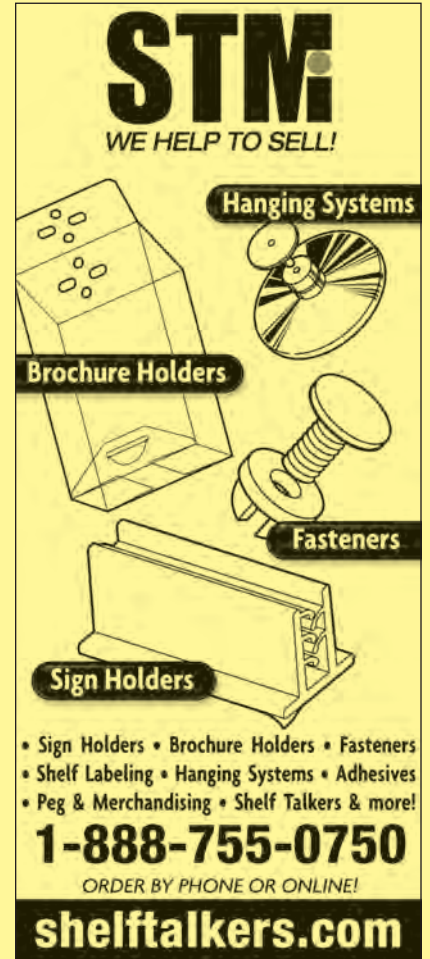
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DFS	11	Ingenious Media	33	Specialties Graphic Finishers	8
Discount Labels	1	Insourc	29	Specialties Graphic Finishers	32
Eagle Systems	14	KBA	23	Spicers	10
Express Bind Inc.	28	manroland	20	Tembec	IBC
Graphics of the Americas	34	mpi print	Insert	Toronto Trade Printers	30
Heidelberg Canada	11	Printer Gateway	9	West Star	Insert
Heidelberg Canada	18	Point One	IFC	Xerox Canada	26

# UNIQUE MEDIA SOLUTIONS comes out on top during the 3M Extreme Wrap Challenge



The winning team (left to right): John Druce, Unique Media Solutions, Cameron Blancher, installer at Mediaman Graphic Installation, Roy Druce, Unique Media Solutions and Sam Stout, recently-retired UFC contender who presented Cameron with his championship belt.

The winners of the 3M Extreme Wrap Challenge were announced in late September. Over 99 fabricators and installers from signage shops across Canada, submitted their best work between April 22 and July 31 to be judged. Out of the 99, the top three contenders were chosen: Wrap Ton Char, Evil Kitty Graphics and Unique Media Solutions.

“As part of the submission, each sign shop had to nominate an installer to compete in 3M’s Extreme Wrap Challenge,” 3M’s Jacqueline Newell said. “The competition was intense. They were very strong contenders who competed in three challenges featuring extreme texture, extreme stretch and extreme temperatures. Each challenge featured a different prop including a bar fridge, a goalie mask and a freestanding wall, which was wrapped in intense heat. The contenders had one hour to complete each prop and all used the same, versatile film, 3M Envision Print Wrap Film 480Cv3 because it works so well on extreme textures, for extreme stretch situations and in extreme temperatures.”

The judges evaluated each project for excellence, accuracy and appeal, as well as the tools they used during the challenge.

## AND THE WINNERS ARE:

### FIRST PLACE

Cameron Blancher an installer from Mediaman Graphic Installation (Newcastle, Ontario) who represented Unique Media Solutions of Whitby, Ontario

### SECOND PLACE

Dan Desroches from Wrap Ton Char (Montreal, Quebec)

### THIRD PLACE

Ben Bieber from Evil Kitty Graphics (Georgetown, Ontario)

## THE TOP THREE ENTRIES



Project: Giant Beer Bottle  
Sign Shop: Unique Media Solutions



Project: T-Rex Lisabel, Sign Shop: Wrap ton char



Project: Celebrity Chef Mark McEwan's Restaurant Fetta. Pearson Airport Terminal 1, Sign Shop: Evil Kitty Graphics

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## ONTARIO NEWS

### GROVETREE PRESS is under new leadership

Grovetree Press, a high volume trade lamination company in the GTA is under new leadership. The company's general manager, Mike Heggie, has become the owner of the operation.



Mike Heggie

Heggie plans to shore up current services and make internal changes to become more efficient and service oriented.

Growth will come through innovative finishing products that are totally new to the industry. The focus will be in two directions – specialty products for offset printing and packaging, and specialty coatings for digital printing.

The company also recently announced the appointment of new operations manager, Selma Singh. Singh will be responsible for all operations, including customer service.

Grovetree has been serving the GTA since 1998. The company has eight lamination systems, two coaters and a variety of auxiliary machines such as eyeleters, cutters and drills.

### CANADA POST commissions study on direct mail

Last year, in our April 2014 issue, we featured an article by Diana Lucaci, the founder of True Impact Marketing.

In the article she discussed how neuroscience creates intelligent marketing and how it can benefit the print world.

Now, Lucaci has conducted a study, commissioned by Canada Post, on the impact print and digital campaigns have on customer motivation.

Described as the largest of its kind, the study measures the emotional responses people have while interacting with digital and physical ad campaigns.

"In a data-driven world, this study reminds marketers that consumers are, ultimately, humans and their emotions are a driver in their path to purchase," Lucaci, said.

The study can be read in full on the Canada Post website.

## THE CPISTF hands out \$56,000 in scholarships

The Canadian Printing Industries Scholarship Trust Fund (CPISTF) has awarded \$56,000 in scholarships to students studying in the current school year. This is an increase from last year's \$52,500. In May 2015, during the CPISTF Trustee meeting the decision was made to increase the scholarship from \$1,250 per year to \$1,500 per year to offset the increasing cost of tuition.

The CPISTF awarded \$38,000 to 23 new students enrolled in an approved graphic arts management or technical program. An additional \$18,000 was awarded to 12 students continuing on in their studies.

This year's recipient of the Warren Wilkins Prestige award, valued at \$5,000 was Courtney Thompson who will be attending Nova Scotia Community College in September.

## TI GROUP rebrands with new logo, tagline

TI Group has revamped its logo and tag line to better reflect the change and growth its experienced over the last five years. These changes include significant sales growth and the acquisition of numerous strategic companies. TI Group believes the fresh look shows its commitment to the retail industry and the focus of its products and services to help customers get results.



The privately held company has also put a new senior management team in place, which includes: Peter Spring, president; Ed Rooney, vice president sales and marketing; Jason Hamilton, vice president innovation and business development; Tom Menard, vice president operations; and Alice Chan, vice president finance.

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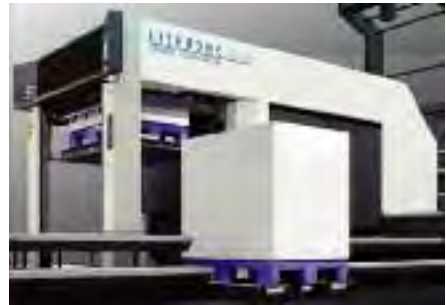


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## ONTARIO NEWS



### ELLIS GROUP installs its fourth Komori press

The Ellis Group, an Ontario-based provider of packaging services has installed its fourth Komori press—an eight-colour Lithrone GX40 (GLX840) equipped with full UV and logistics capabilities, at its Pickering location.

"It is very important for us to be able to control quality and if there is an issue, we can correct it on the spot," Cathie Ellis, president, The Ellis Group, said. "This press offers unprecedented automation, cutting-edge digital controls and an array of special features that meet the needs of package printing. We are so grateful to be the first in North America to have this technology to offer to our customers."



### LORPON LABELS installs an HP Indigo

Lorpon Labels, a Toronto-based packaging manufacturer, has redesigned its logo and website and has installed an HP Indigo WS6800.

"We are very excited to launch our new company brand," Andrea Pontarollo, Lorpon Labels president, said. "It ushers in a new era and speaks to our commitment to our customers and the journey alongside them to 'Own the Shelf.'"

Lorpon creates labels for various industries including, food and manufacturing and chose the WS6800 due to its ability to print smaller dots on any substrate and its colour control.

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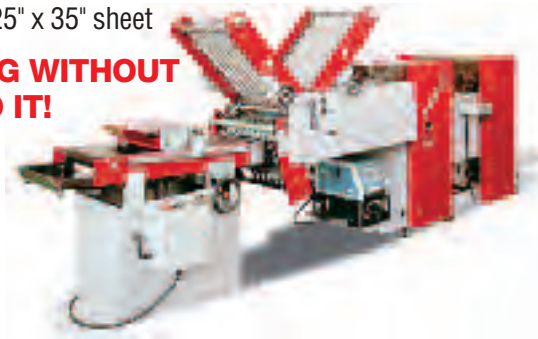
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## RYERSON UNIVERSITY students take part in Esko Honours Class

This past summer, third-year Ryerson University students participated in an in-depth Honours Class on flexible packaging prepress, organized in cooperation with Artevelde University College in Ghent.

“Esko invited students outside of the Artevelde University this year,” Ian Baitz, chair, School of Graphic Communications Management, Ryerson University, said. “Ryerson University was the only participant from North America, and represented five of the twenty students who participated. They received university credits, participated in plant tours, and were taught by Esko engineers and instructors who are experts in their solutions. Students were able to focus for two full weeks on the content of the course, and nothing else. There were 80 hours of classroom time which, in terms of Ryerson, represented two full semester courses.”

Students were able to experience the complete packaging development process from design concept to ready-to-print flexo plates, as well as visit flexible packaging printer Sergers & Belcaen and folding carton-packaging printer Du Caju.


## NAMOJI grows its business with the Jeti Titan

Namoji Inc., a Concord, ON-based large format digital and screen-printing company and provider of finishing, plastic fabricating, cutting, die-cutting and vacuum forming, has installed a Jeti Titan HS from Agfa Graphics. The HS is a true flatbed, six-colour UV inkjet printer. From left, James Burghgraef, account manager, Agfa Graphics; Dave Jenkins, business manager, Namoji Inc.



## ANNEX BUSINESS MEDIA installs a Komori LS

Annex Business Media of Georgetown, ON, has completed the installation of a Komori LS 8c 40-inch perfecter sold by Komcan Inc. The purchase was announced in March. The fully automated machine will replace the company’s existing 29-inch 8c press.



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## ONTARIO NEWS



### AULWARD GRAPHICS installs an Anapurna press

Hamilton, ON-based Aulward Graphics has installed an Anapurna M2540 FB press from Agfa Graphics along with an Esko Kongsberg cutting table.

The M2540 is a flatbed UV inkjet printer, designed for printing on rigid substrates and features quick change vacuum technology with six colours (CMYKLCm) plus white ink.

From left, James Burghgraef, Agfa Graphics; Blaine Prince and Ross de St. Croix, Aulward Graphics

### SAFETY SEAL PLASTICS acquires JONES PACKAGING'S shrink sleeve business

Jones Packaging Inc., has entered into an agreement to sell its shrink sleeve business, including its equipment and customer portfolio, to Safety Seal Plastics Inc., a Hamilton-based shrink sleeve manufacturer.

"The shrink sleeve business was the smallest within our printed packaging portfolio and the only product not integrated with our two other divisions – Contract Packaging Services and Healthcare," Ron Harris, president and CEO at Jones, said.

"We remain fully committed to our strategic focus in printed packaging with innovative solutions for folding cartons, pressure sensitive labels and leaflets, as well as new offerings in printed electronics technology. In fact, we recently made a significant investment in a new press to keep up with growing demand in these areas, in support of our overall corporate strategy."

The Jones portfolio of shrink sleeve business will move directly to Safety Seal Plastics' new facility in Guelph.



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## HP and Bud Light team up for one-of-a-kind project

HP AND BUD LIGHT recently teamed up to create 200,000 limited edition beer cans for the 2015 Mad Decent Block Party, a music festival that took place through September in the U.S. and Canada. Using HP SmartStream Mosaic technology, 31 designs (4 Mad Decent custom designs and 27 designed by artists) were printed onto the 16 oz cans using an HP Indigo WS6800 digital press. The technology transformed the designs into over 31 million possible graphics, creating unique designs, with no two looking exactly alike.

Bud Light is the first American brand to use HP SmartStream Mosaic for mass customization. So how does it work? According to HP: SmartStream enables the automatic creation of millions of designs based on core patterns, offering fast turnaround of highly customized campaigns wherever copy is different. With a high degree of automation and tight integration with the converting process, the design software helps to deliver one-of-a-kind packaging campaigns. [S](#)

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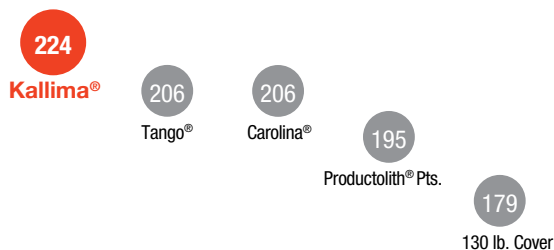
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counts, you  
can count on  
**Ricoh.**



**Pro C5100S Series**

- ▶ High productivity and image quality
- ▶ Versatile



**Pro C9100 Series**

- ▶ Exceptional print quality and outstanding reliability
- ▶ Best in Class Media Handling



**Pro VC60000**

- ▶ High productivity, image quality and durability
- ▶ Next-Gen Continuous Feed Inkjet

**Pro C7100X Series**

- ▶ High productivity and image quality
- ▶ Expanded application support
- ▶ Best in Class Media Handling
- ▶ 5th colour station for Clear & White Toner



Invigorate your print operations with Ricoh's ultra-reliable production printing systems and market leading service & support. Our cutting edge technology delivers outstanding colour consistency, quality and speed so you can handle the big jobs and quick turnarounds with precision. And with a wide range of size, media as well as our market leading service and support team, Ricoh has the machine you need to meet your printing demands – and grow your business.

**For more information, talk to a Ricoh printing systems representative today.**

**Expand your production printing horizons.**

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