

WINTER 2018

PRINT!

Driving excellence in print



IMAGINE

The best is getting even better!

The new, third generation Jet Press 750S

Printed on the Jet Press

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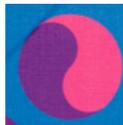
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The best has just got even better! A strong claim, but the major focus of our Winter edition of PRINT! With more and more printers seeing the benefits of the Jet Press 720S, we include examples from Germany, Italy and the UK of how book production is being transformed by this groundbreaking B2 inkjet press. But although it has been leading the industry in terms of digital print quality and performance, we haven't been resting on our laurels, and were delighted to announce our third generation Jet Press 750S at an event at our Advanced Print Technology Centre in Brussels a few weeks ago. So we feature coverage of this event on pages 6 and 7 of this magazine, along with an article explaining just how and why the best has got even better.

In the series published by kind permission of Print Power, we feature an article about the psychological importance of our sense of touch and its influence on print. We also look at the benefits of workflow automation and customer empowerment in the first of a series of articles based on reports by Key Point Intelligence / InfoTrends that examine the benefits of highly automated, user-friendly workflow systems.

In the world of offset, we review the latest announcements made at the IFRA World Publishing event held in October, and also feature two companies that have improved productivity and environmental performance based on their use of two of our leading Superia plates. We also take a first glance at our new software for managing spot colours, XMFC ColorPath Brand Color Optimizer, also launched in November.

Finally, we take a look at how our UV inkjet solutions are transforming the production of interior décor, with a report on Fujifilm's first presence at Europe's leading home décor event, Maison et Objet in Paris, why two companies in the UK and Germany invested in the Onset X to help transform their operations, and introduce a new campaign to highlight the benefits of our rapidly expanding Acuity range of wide format printers.

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Fujifilm welcomes readers' comments and suggestions. Please contact us by email, ensuring that all communications are clearly marked 'PRINT!'.



The choice is black and white

A decade on from the launch of Fujifilm's first Acuity printer, a new Fujifilm campaign highlights just how extensive this successful range has become and the wide variety of applications now accessible to users.

For more than ten years, Fujifilm Acuity printers have been setting the standard for wide format inkjet quality, reliability and versatility. From entry-level, to high end devices, Fujifilm is continually expanding the range to meet the growing and diversifying needs of the market. From compact roll-fed, to fully automated sheet-fed and super-wide format roll printers - with a range of options in between - Fujifilm can today offer a robust and reliable Acuity printer to fit into any business.

Aside from the exceptional print quality and excellent productivity, the sheer scope of applications each machine can handle has been a major driver of the success the range has enjoyed. Fujifilm Acuity customers are

producing a huge range of products above and beyond traditional sign and display, including thermoformed plastics, membrane switch graphic overlays, packaging prototypes, wallpaper, lenticular prints and a range of industrial products.

Each Acuity opens the doors to hundreds of applications, enabling printers to expand their product offering to customers, and to gain a foothold in new markets. Acuity printers are also designed to make print more profitable. They are ultra-reliable and the cost-in-use is impressively low, thanks to energy efficient technology and low ink consumption.

Powered by Fujifilm's UV inkjet technologies, and offering a mix of LED and conventional UV curing, the Acuity

range truly does offer something for everyone. For wide format quality, productivity, reliability and versatility - the choice is black and white.

The Acuity range

Acuity LED 1600R	Acuity Select
Acuity LED 1600 II	Acuity F
Acuity LED 3200R	Acuity B1
Acuity 15	Acuity Ultra

For more information visit:
www.fujifilmacuity.com

IMAGINE



02

B2 INKJET

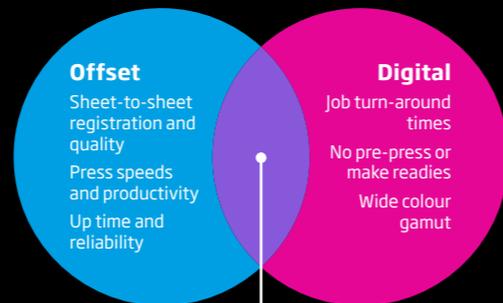
The best has just got even better...

The Jet Press 720S has been setting the benchmark for inkjet quality and performance since its launch four years ago. Now, with higher productivity and even better up-time added to breathtaking quality, the new, third generation Jet Press 750S is set to provide an even more compelling solution for printers looking to upgrade their offset production.

The Jet Press 720S was the first B2 inkjet press to gain a foothold in the market, and was ahead of the game in terms of productivity and quality. With over 150 Jet Press installations worldwide, more and more print buyers have recognised the new standard in digital print that this press delivers. Now with the continued, steady increase in demand for short run work, the introduction of the Jet Press 750S means that more and more jobs are going

to fit the sweet spot of this new industry-leading press.

Like the Jet Press 720S, the new press is the perfect blend of old and new technologies. Built on an offset chassis, it features superb sheet-to-sheet, front and back registration and up-time on a par with offset, combined with the very latest industry-leading Samba inkjet printheads, to deliver print quality that outperforms offset.



Jet Press 750S

Enhanced productivity and up-time

Customers of the Jet Press 720S have already benefited from the highest up-time for a digital press in the industry, with figures above 90% often quoted. The Jet Press 750S is set to improve on this still further thanks to two new features. The first is a new printhead self-cleaning process called 'Overflow Cleaning' which carries out head cleaning at times when the press is between jobs or the printhead assembly is in motion.

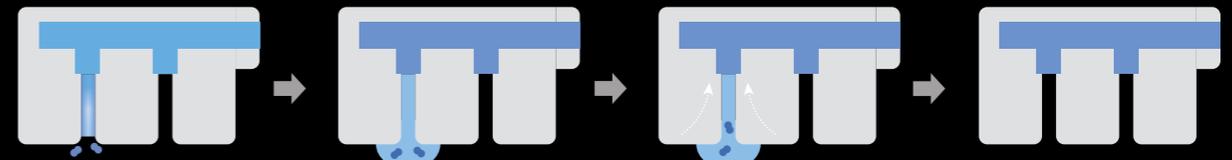
The second is a new Active Head Retraction (AHR) system which lifts the print bars from the drum when a paper deformation is detected (< 3mm), reducing the likelihood of paper jams caused by damaged paper.

The increase in top line press speeds has been achieved by the further development of two major parts of the press. The first is the inclusion of the next generation of Samba printheads. Printing on paper moving at the

higher speed of 3,600 sheets per hour requires a corresponding increase in the number of ink droplets deposited per second. The jetting frequency of the new generation Samba printheads has therefore been increased from 25 kHz to 33 kHz to speed up dot placement and counteract the increased effects of possible turbulence. It also has the additional benefit of reducing dot placement variations, therefore improving quality.

"Over 90% up-time"

New printhead 'Overflow Cleaning' procedure to minimise maintenance



1. Dried ink particles on the printhead nozzle plate can build up to cause mis-directed droplets or eventually block nozzles completely.

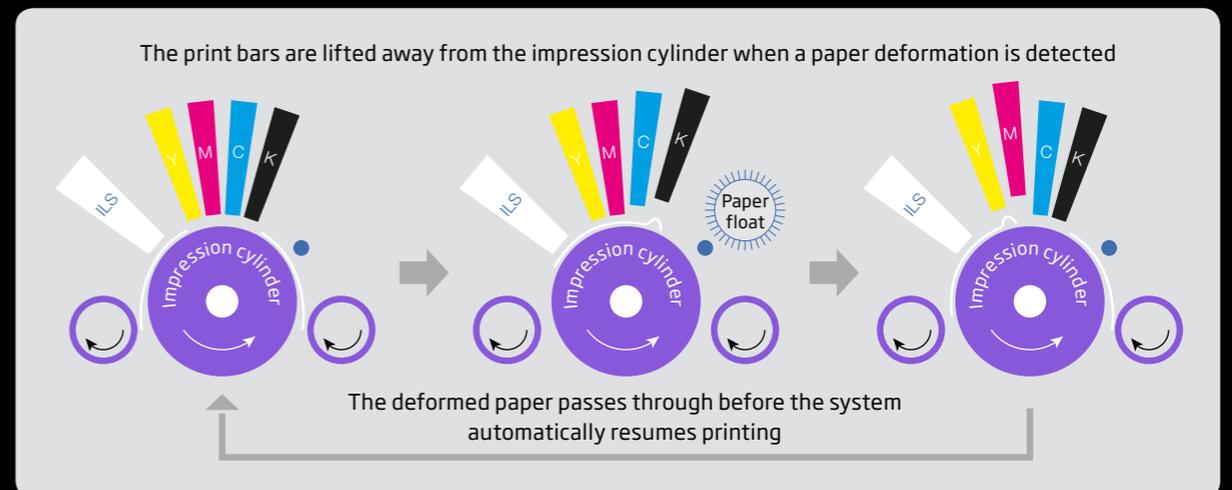
2. To remove these at an early stage a small amount of ink is secreted from the nozzle to 'pick up' the particles.

3. The process is then reversed and ink is drawn back into the head.

4. The ink particles dissolve as the ink circulates around the printhead.

"3600 sheets per hour"

New Active Head Retraction system for reducing paper jams



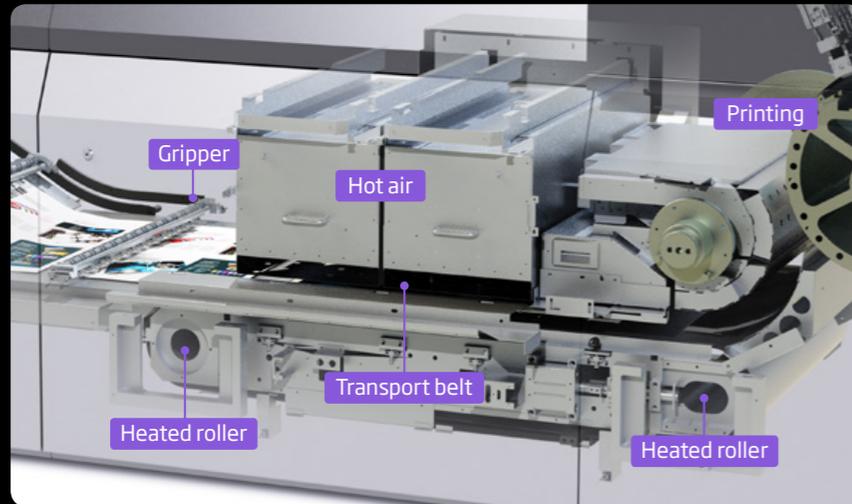
03

B2 INKJET

The second new technology contributing to increased efficiency and speed is the introduction of a completely new drying system, in which a printed sheet is passed onto a transfer belt heated via rollers, with a vacuum applied as the sheet passes through the drying section to keep it dimensionally

stable. Drying is carried out via a combination of the heated belt and hot air applied from above. As well as operating at higher speeds, this new system allows greater control and fine-tuning of temperatures, extending the range of substrates that can be printed.

The combination of a larger sheet size (increased from 750mm x 532mm to 750mm x 585mm), even better up-time, a 33% faster press speed, and quicker finishing mean the overall ability of this new press to print longer runs and improve job turnaround times still further is significant.



New vacuum controlled drying system

Ink drying is carried out via a new heated transport belt and hot air applied from above. A vacuum applied to the belt ensures the heat is applied uniformly, keeping the sheet stable during the drying process, extending the range of substrates that can be printed.

Perfect for packaging

Currently, around a third of all current European Jet Press customers already produce some form of packaging on the press, with the number steadily growing. The introduction of the Jet Press 750S is likely to accelerate this trend. It can be modified to accommodate heavier weight folding carton stock (up to 0.6mm in thickness), and its 33% speed boost and variable data printing at full speed make the new press ideally suited to printing versioned and short run packaging to coincide with specific events, localities or store promotions. In addition, printed sheets from the press have been tested and found to be compatible with a wide range of analogue and digital coating, foiling, lamination and cutting solutions. An automatic bridge is

also available to connect to online coating solutions.

Fujifilm is now also able to offer a food safe ink, making the Jet Press 750S the first B2 digital press approved to print primary food packaging. This new, low migration, aqueous food safe ink complies with stringent regulations, including Swiss Ordinance 817.023.21 and European Commission Regulation 1935/2004, and has been specially formulated for coatings to be applied inline (via a bridge) or near line.

Finally, the addition of the new XMF ColorPath Brand Color Optimizer module to manage spot colour production means the Jet Press 750S is ideal for the production of short-run folding carton applications.



Food safe ink

New, low migration, aqueous food safe ink complies with stringent primary food contact regulations, including Swiss Ordinance 817.023.21 and European Commission Regulation 1935/2004

“The first B2 digital press approved to print primary food packaging”

Other features

Remote usability has also been improved on the Jet Press 750S, with users able to carry out job management tasks, including allocating new jobs and certain press functions, remotely via an iPad (additional option). The new press, like the Jet Press 720S, also features excellent de-inkability of printed sheets, while the new drying system, which requires 23% less power, offers an additional environmental benefit.

Finally, in addition to the In-Line Scanning (ILS) system also found in the Jet Press 720S, the Jet Press 750S incorporates a new optional ImageConfidence scanning system as further reassurance. This uses a

proprietary AI algorithm to evaluate the full print area of a B2 sheet on-the-fly, ensuring every sheet matches a pre-approved image.



Remote iPad operation

This brand new digital press makes it possible to carry out the job management, including allocating new jobs, and certain press functions remotely via an iPad (optional).

The appeal for the Jet Press 750S is not going to be the toner-dominated, on demand market where runs of ones and twos predominate. It is likely to be highly competitive for print runs up to 5,000, depending on ink coverage, allowing it to compete with, and out-perform, offset presses in the production of high quality, short run print jobs. This makes it an ideal investment for a much larger range of commercial and packaging printers who are looking to upgrade their production capabilities to meet the changing needs of their customers both now and into the future.

“90% of Pantone library printed within a Delta E of 3”

Exceptional quality and colour capability

The Jet Press 720S has already built a formidable reputation for exceptional print quality, and here the Jet Press 750S is no different. It features the same Rapid Coagulation Primer technology, allowing it to be used with standard coated and uncoated offset paper stock, benefits from the same superb sheet-to-sheet registration, and the addition of the latest generation of Samba printheads improves dot placement accuracy even further. The Jet Press 750S also features the same extended colour gamut called ‘MaxGamut’ which, depending on the media used, allows up to 90% of the Pantone library of 1,872 colours

to be printed within a Delta E of 3 or less, providing an exceptional colour match on a four colour press.

To improve the press’s capability with regards to spot and Pantone colours even further, Fujifilm has added a new module to its XMF ColorPath tool, called XMF ColorPath Brand Color Optimizer. This new module enables users to profile the entire Pantone library for any chosen media type, and will ensure that each and every Pantone colour is printed as accurately as physically possible. What is unique to Brand Color Optimizer, however, is the ability to predict how accurately a

Pantone colour will be printed before actually printing. This means decisions about printing a specific job can be made up front, and no time is wasted trying to achieve what is not possible.





06

B2 INKJET

Jet Press 750S impresses the press

Fujifilm's APTC in Brussels played host on 14th November to some of Europe's leading print industry journalists, as our third generation Jet Press 750S was publicly revealed for the first time outside of Japan.

Journalists began the day with a guided tour of the facility, before sitting down for an in-depth presentation. A welcome message from Fujifilm Graphic Systems Europe's Senior Vice President Yasunobu Nishiyama began proceedings and then detailed presentations from Head of Digital Press Systems, Taro Aoki, Digital Printing and Press Systems Product Manager Mark Stephenson and Workflow Product Group Manager John Davies informed the assembled press of the multiple

enhancements which make the new, third generation Jet Press, the fastest of its kind on the market, while also improving still further on the already exceptional quality and reliability of the Jet Press 720S. The presentation also revealed two early investors in the just-launched press. FloriColor in Portugal and Mediadruckwerk in Germany have been confirmed as the first European customers. After an engaging Q&A session, it was then time for

the group to see the machine in action for themselves, and with internal cameras set up throughout the demonstration, the press got a comprehensive view into every aspect of its inner workings. Conversations continued over lunch and feedback was universally positive. As the word spreads, we look forward to hosting many visits from prospective customers in the coming months as they come to see the new standard in B2 inkjet print for themselves.



FloriColor, Portugal

FloriColor, based in Porto, has become one of the first printers anywhere in Europe to invest in the brand new, third generation Jet Press 750S, with the press set to be installed in January 2019.

A family business, with a proud 40-year heritage, FloriColor employs 82 people and exports its high quality products all around the world. "Quality is at the heart of everything we do," says FloriColor CEO Tiago Yu. "Our core market is wedding albums which we produce for professional photographers using high quality photographic paper. Over the years we've often looked at digital print options, but limitations - both in terms of the level of quality that is achievable, and in the choice of papers - have deterred us.

"In the Jet Press, we think we have found a solution that gives us the opportunity to truly diversify our product offering. We'll be looking to branch out into school photography, greetings cards and a range of other products, all while getting very, very close to photographic levels of quality. Speed is another major benefit we're going to see. The Jet Press will be able to handle the same level

of work in two hours as we currently produce in eight hours.

"Finally, the environmental benefits in switching to the Jet Press have also been a factor. Reducing our environmental impact is something we are increasingly conscious of as a business, and something our customers are becoming more and more proactive in demanding from us. With our move to a new digital production process, we will see reductions in both consumables and in waste more generally."



Left to right: Taro Aoki, Fujifilm, Tiago Yu and Floriano Costa, FloriColor

Mediadruckwerk, Germany

Originally founded as a copy shop near Hamburg University in the early 1980s, Mediadruckwerk is now a major full service print business employing 60 people and producing a huge range of quality products, from postcards and greetings cards, to brochures, calendars, posters, stationery, packaging, annual reports and high quality short run books. Offering an end-to-end service, the company's capabilities include sheet-fed offset and digital print technologies, together with web-2-print and various finishing systems, to which Fujifilm's brand new Jet Press 750S will be added early in 2019.

"Like print businesses everywhere, we're seeing a continual trend towards demand for shorter runs and faster turnarounds," says Mediadruckwerk CEO Sven Kohlmeier. "This has been ongoing for some time and as a result we began investing in digital print technology around 20 years ago. Since then, digital print has come a long way, both in terms of quality and reliability, with the Jet Press 750S setting a new high standard for both. As a result, we're confident that it is the right time for us to invest.

"Jet Press quality has always been outstanding, but with the Jet Press 750S it has improved yet again, while the increased

speed opens up the real possibility for us to move a significant amount of short to mid-run work from our offset presses. The reliability was also a major selling point for us. We've visited several Jet Press customers to ask them directly how they would rate the up-time and all of them have said it's exceptionally good.

"We're always looking to the future," Kohlmeier concludes. "When you look at the full package that the Jet Press 750S represents - the quality, the reliability, the versatility and the speed - it's the obvious choice to help us to stay ahead of market trends, and our customers' demands."



Left to right: Sven Kohlmeier, CEO & Dirk Bräuer Project Manager & Chief Procurement Officer, Mediadruckwerk

07

B2 INKJET



"What used to take us eight hours using 12 wide format machines, now takes us just two hours on the Jet Press."

Andreas Kluge, Managing Director, CEWE Oldenburg

CEWE

Location: Oldenburg, northern Germany

Fujifilm products: Jet Press 720S

Type of work: Producer of photobooks, calendars, posters, and a huge range of other personalised print products.

Every picture tells a story



European photobook giant CEWE reports substantial quality and productivity gains since Jet Press 720S investment.

CEWE is the leading online print service provider in Europe and a prolific producer of photobooks, calendars, posters and a huge range of other personalised print products. With more than 20 factories across 14 European countries, the company serves customers throughout the continent, producing around six million photobooks in 2017 alone.

CEWE was founded in 1961, in Oldenburg, northern Germany, the location which now serves as the company's headquarters, and it was at this site, in early 2017, that CEWE installed Fujifilm's Jet Press 720S B2 inkjet press.

"Our customers demand quality, they demand near-instant delivery, and typically, they only order one copy of whatever it is that they are buying," explains Andreas Kluge, Managing Director of CEWE's Oldenburg site. "To ensure that we can deliver on all of those demands as best as we possibly can, we need a reliable and secure production line and we're continually looking to new technology to try to improve the service we offer.

"We first encountered the Fujifilm Jet Press 720S at drupa in 2016. There were a number of things that appealed to us about it: the B2 format size suited our needs perfectly, the quality is outstanding, it's a versatile machine - able to print to a wide range of substrate thicknesses - and the production costs are comparatively low.

"We had the machine installed in early 2017 and it has proven to be an excellent addition to our equipment portfolio. We're

using it to produce covers for our photobooks (where its ability to print thicker substrates is hugely valuable) and we're also using it to print posters, canvases, greetings cards and a wide range of calendars.

"We've seen a significant productivity boost with the Jet Press. For example, we can print posters at fine art levels of quality much, much faster than we could in the past. What used to take us eight hours using 12 wide format machines, now takes us just two hours on the Jet Press."

Customers have also been delighted with the quality, as Kluge continues: "We produce a lot of calendars, often for professional or semi-professional photographers, and they are consistently delighted with the level of quality we can achieve for them thanks to the Jet Press."

But it's not just about doing the same things better and faster than before. With the Jet Press, CEWE is now able to deliver completely new product

ranges: "Personalised advent calendars are big business for us now - and something we couldn't have produced before we made our Jet Press investment," Kluge adds. "The thickness of the substrates we can print on now and the nature of the Jet Press inks mean that we can produce three dimensional advent calendars with chocolates inside. These have proven to be a popular and valuable addition to our product offering."

Kluge concludes: "Overall, we've been delighted, both with the machine, which we'd have no hesitation in recommending as a perfect digital printing device, and with our Fujifilm partnership. Fujifilm has been excellent to work with throughout the whole process, working with us very closely in particular as we experimented with various material types to get maximum value and benefit out of the machine."

For more information visit:
www.imagineinkjet.com



Andreas Kluge, Managing Director, and Michael Markow, Speciality Print Manager, CEWE Oldenburg



Judge these books by their covers

Major book printer, CPI Group, cites quality, up-time and perfect sheet-to-sheet registration as the reasons behind Jet Press 720S investment decision.

"Colour matching to litho is straightforward and the colour consistency is exceptional."

Jamie Stanborough, Operations Director, CPI Books

With seventeen factories across Europe, seven of them in the UK, CPI has its UK book cover printing at a single site in Croydon, south London and invested in a Jet Press 720S to ensure that its short-run book jackets, covers and illustrated sections are produced with the maximum quality and reliability. CPI's Jet Press 720S was installed in July 2018.

"The Jet Press 720S had been on our radar for a few years," says Jamie Stanborough, Operations Director, CPI Books. "And when

we made the decision to focus exclusively on book printing at this location, it became the clear and obvious choice to handle the increasing number of short run jobs we're being tasked with. We made the decision to move our existing digital presses to CPI Colour, our commercial printing site close by - which will now handle all of our general commercial print work - leaving our facility to focus exclusively on book printing.

"Our location in Croydon is the colour centre for all our UK

binding sites. We have six litho presses and a full and extensive range of pre-press and finishing equipment, which deliver some three million book jackets and covers to our UK binding sites every week. These include covers for some of the biggest names and brands in publishing such as the Harry Potter series, David Walliams, Sarah J. Mass and Game of Thrones.

"The majority of this work is litho printed, but publishers are increasingly reluctant to hold on to inventory and are

looking to print shorter runs more often. That's where the Jet Press really comes into its own. Colour matching to litho is straightforward and the colour consistency is exceptional. With the Jet Press we can be 100% confident that a re-print months or even years later will be a precise match to the original. Perfect page-to-page registration gives us the ability to add specialist finishes with confidence, while the excellent up-time means that the Jet Press should produce more work than

many faster digital presses. It's extremely well-built and operates much like a litho press, which is exactly what we need."

For more information visit:
www.imagineinkjet.com

CPI Group

Location: Croydon, UK
Fujifilm products: Jet Press 720S
Type of work: Book printing

The numbers speak for themselves

Turnover and profits are up, while delivery times and waste are down for leading Italian book production company, one year on from installing a Jet Press 720S.

Based in Trebaseleghe, northern Italy, Grafica Veneta counts key publishers such as Harper Collins Italia, Mondadori-Rizzoli, Giunti, Feltrinelli, the GEMS group and the Nave di Teseo among its many clients. Though Italian customers account for 40-45% of the company's total turnover, the importance of the North African market is growing exponentially, with a major contract with the Libyan Ministry of Education representing a significant share of the current turnover.

A Jet Press 720S investment in early 2017 is now helping Grafica Veneta to deliver even better quality at even faster speeds to all of its clients both home and abroad.

"Our numbers speak for themselves," says company president Fabio Franceschi. "150 million books a year, a turnover of €80 million, a 100,000 m² solar-powered carbon neutral factory, 300 employees and customers throughout Europe, North Africa and America.

"These figures are proof of the fact that we are one of the leading and most technologically advanced printing companies in Europe and certainly the foremost within the Italian book production industry.

"Although the market as

a whole is unstable, with no current signs of growth, we, as a company, are actually seeing continual growth and aim to achieve a turnover of €100 million this year. This is largely due to the introduction of new technologies, including Fujifilm's Jet Press 720S. The press has proven to be unbeatable in terms of quality and delivery times and has given us an edge in a highly competitive market."

"Since the Jet Press began production, we've been impressed with the exceptional quality of the results, the quick job turnaround times and the reduction we've seen in waste," explains Giorgio Bertan, CEO and Plant Manager at Grafica Veneta. "In our first year printing on the Jet Press 720S, the total volume of print we produced remained constant. However, the average print run decreased by 14%, to around 6,000 or 7,000 copies per title. This means that the Jet Press 720S fits perfectly with our market's evolving demands for short run print and fast turnaround times.

"Our goal is to guarantee our customers the same level of quality as offset, but with more cost-effective production methods," continues Bertan. "The quality offered by the Jet Press is as good as offset, so we

are now using it to produce many of the covers, dust jackets, belly bands, and other products that we used to print in colour using offset.

"Not only is this more convenient, especially for short runs, but when the required ink opacity is low, we've discovered that even fairly long runs can be economical on the Jet Press."

Bertan also sees further growth opportunities: "Thanks to the exceptional print quality of the Jet Press 720S," he concludes. "With its excellent tonal reproduction capability, fine detail and pinpoint spot colours, we're convinced that our collaboration with Fujifilm will soon allow us to enter the world of high quality, limited edition commercial catalogues. As the market continues to trend towards digital technologies, we're confident that we will always be on the front line."

For more information visit:
www.imagineinkjet.com

Grafica Veneta

Location: Trebaseleghe, Italy

Fujifilm products: Jet Press 720S

Type of work: Book printing



"The quality offered by the Jet Press is as good as offset, so we are now using it to produce many of the covers, dust jackets, belly bands and other products that we used to print in colour using offset."

Giorgio Bertan, CEO and plant manager, Grafica Veneta

Left to right: Andrea Basso, Fujifilm Italy with Nicola Franceschi, owner and Giorgio Bertan, CEO, Grafica Veneta

Optimal Optimisation

XMJ ColorPath Brand Color Optimizer, the new addition to Fujifilm's cloud-based XMJ colour management suite, allows the printing of brand colours with unbeatable accuracy and consistency.

As the print market continues its steady trend towards digital, the need to be able to accurately print spot and brand colours on digital presses is becoming ever-more important. Traditionally in offset printing, additional spot colours are used to complement CMYK ink sets in order to more accurately print clearly defined brand colours, something that is not always practical, or even possible, with digital presses.

Taking advantage of the very wide colour gamut already offered by the Jet Press, XMJ ColorPath Brand Color Optimizer fine tunes the ability to print spot colours and ensures that every spot colour is reproduced as accurately as possible. Brand Color Optimizer can be used to optimise any colour library, including Pantone, HKS and Toyo, to name a few.

The process of calibration is ultra-fast, with it being possible to calibrate the entire Pantone colour library of 1,872 colours in less than an hour. Brand Color Optimizer does not rely on visual matching or mathematical assumptions, it measures and optimises every single colour within the library.

Because spot colours are managed separately to regular CMYK colours, maintaining ISO printing of CMYK and Pantone spot colours in the same job is easy to manage. In addition, the wide gamut of the Jet Press allows up to 90% of the Pantone library to be accurately printed to a Delta E of less than 3, reducing

the expense and logistical complications of purchasing and operating additional ink colours.

Unique to XMJ ColorPath Brand Color Optimizer is the ability it provides for users to see, before printing, which press, ink and substrate combination allows the Pantone colours to be accurately printed. In the rare cases that the colour is not achievable, the user is made aware of this without the need to waste valuable time and resources running tests.

"XMJ ColorPath Brand Color Optimizer will be especially useful to packaging printers," says John Davies, Workflow Product Group Manager, Fujifilm Graphic Systems Europe. "But it can be applied to the printing of any brand or spot colours on card or paper across a huge range of substrates. Colour accuracy is hugely important to the world's biggest brands, and with short run, fast turnaround work on the increase - along with print personalisation and bespoke, targeted campaigns - the need to achieve this level of accuracy on digital presses is more important than ever."

Types of colour printing now possible on the Jet Press

- ISO 12647-2 printing
- ISO 12647-2 + spot colour printing
- Wide gamut printing



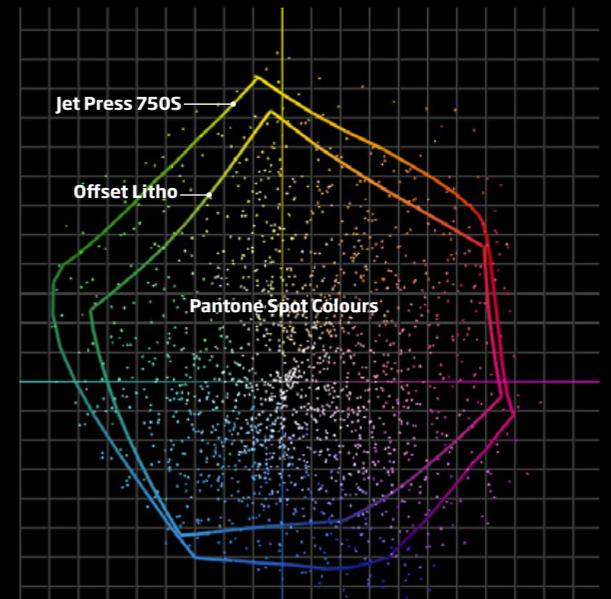
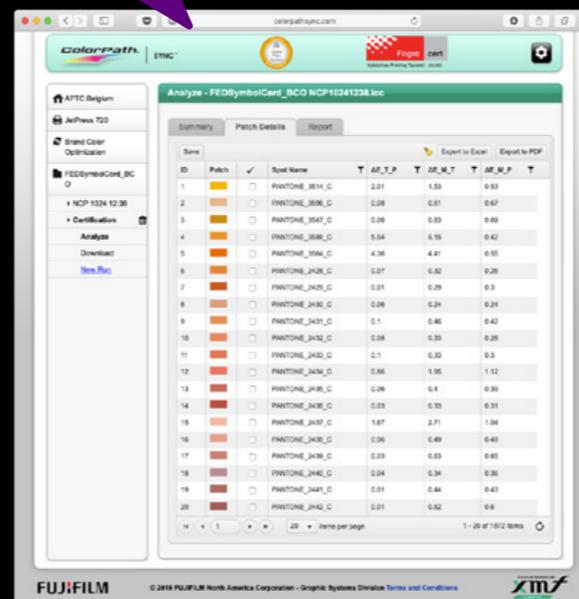
Above: XMJ ColorPath Brand Color Optimization report

Below left: XMJ ColorPath Brand Color Optimizer user interface

Below right: Diagram showing the greater number of Pantone colours achievable with the Jet Press compared with standard offset

"Colour accuracy is hugely important to the world's biggest brands, and with short run, fast turnaround work on the increase, the need to achieve this level of accuracy on digital presses is more important than ever."

John Davies, Workflow Product Group Manager, Fujifilm Graphic Systems Europe.





Olaf Hartmann
author of 'Touch!',
a marketing
bestseller.

Do touch!

With 40 percent of our brain continuously preoccupied with haptics, the psychological importance of our sense of touch explains why print continues to be effective even in our digital age. Olaf Hartmann, a specialist in the field of multi-sensory communication, explains.

Olaf Hartmann is a man with a special touch. Teaming up with psychologist Sebastian Haupt, the Managing Director of Germany's Multisense Institute for Sensory Marketing, he has written *Touch!*, a marketing bestseller. Small wonder he's regarded as one of Europe's leading experts in multi-sensory and haptic communications. Print Power asked him why, in this digital age, people seem to yearn for a haptic experience more than ever - and how advertisers could profit from this trend.

Print Power: Olaf, are people in Germany still in love with print? After all, some magazines struggle with falling circulation while others reach millions. Why this discrepancy?

Olaf Hartmann: "You're right: circulation of Germany's venerable weekly newspaper "Die Zeit" is at an historic high. "Landlust", a magazine on country living, shifts 800,000 copies a month and mindfulness mag "Flow" is going from

strength to strength. And now TV presenter Joko Winterscheidt, who has two million followers on Twitter, is launching a print magazine all of his own called "JWD - Joko Winterscheidts Druckerzeugnis", or "Joko Winterscheidts Printed Matter". Even purely digital players such as Airbnb and online fashion retailer Zalando have discovered the communicative powers of print and are producing their own customer magazines. They're not doing this for the hell of it, but because they've seen that print has an impact on people - despite or perhaps even because of the tsunami of digital media.

PP: Still, the question remains: why are some actors successful in kindling a love of print while others aren't?

OH: Print is a slow medium. Whenever print tries to pop, flicker and rush like the internet, it can only lose. Print always demands content of substance, something that gives me a deeper understanding of something. If this is combined

with an attractive physical feel, print products turn into a compelling proposition. Our brain loves haptics. Over 40 per cent of our brain deals with nothing else - on a permanent basis. Which explains why print continues to work so well even in this digital age.

PP: Please elaborate.

OH: You can sum it up in one: in a digital, fast-moving world, people yearn for things that are durable and tangible. And that's precisely where print comes in: it's all about taking relevant content that differs from that on the internet and then delivering it in a physical format that's haptically appealing. Print's added value has to be based on the strength of its content and format.

PP: Hang on. In this digital age, we're all fixated on our touch screens. Swiping is the new page-turning. Where does this leave the "haptic experience" promised by print?

OH: Paradoxically, touch screens prove just how much haptics matter to people. For example: studies have shown that touching a product image leads to a stronger psychological sense of ownership than merely clicking on it with a mouse. Only the touch screen has made the boom in mobile internet usage possible in the first place. So it's not surprising that there's intense research into ways to improve the surfaces of tablets and other screens to ensure that users have a haptically fulfilling experience. In this sense, haptics is the next big thing for the internet. Nevertheless, these digital simulations are a long way away from the experience of really touching something. There's definitely still lots of potential in haptics.

PP: Does that go for the digital world, too?

OH: Absolutely, man remains a multi-sensory animal. Signals that simulate multiple senses fire up the brain. They command greater attention and are more likely to be remembered. With every additional sense that is stimulated, brain activity increases tenfold. Research shows clearly that appealing to the senses offers great potential when it comes to anchoring brand messages in the mind. For a long time, marketing has not paid enough attention to this, or to put it differently, digitalisation seemed to forget this.

PP: Can you flesh this out for us? Which part does our sense of touch play when it comes to processing different stimuli?

OH: Many people might not be aware that our sense of touch is our "sense of truth". You can mishear or even "mis-see" something, but no-one would ever say, I have "mis-touched" this. On a subjective level, haptic impressions are synonymous with truth. Any message I get across

using haptics gains added credibility straightaway. In this way, haptic stimuli subconsciously colour our judgment. For example, we think an applicant more competent if their material is presented on a substantial clipboard - without us ever being aware of this.

PP: Enhanced credibility thanks to print - can advertisers benefit from this effect?

OH: Human perception is always multi-sensory. That's why haptics play an important part when creating powerful visual communications. There are images you can touch. After all, what do we like to look at? Of course, things we would also like to touch. When an image depicts that kind of object, it simulates the same parts of the brain that are activated by actually touching the object in real life. Good creative makes use of this insight. Take, for example, the award-winning campaign by Germany's DIY market Hornbach - it was called "You're alive, remember?" When a naked man falls off a mountain and tumbles across alpine meadows, forests, tree stumps and mud, our brain tumbles, too. We feel the physical pleasure as well as the physical pain. We're touched by this, and so the message sticks.

PP: Is real haptics - touching paper - the reason why print and print advertising will remain important in future?

OH: There's no turning back the digital revolution, of course. Yes, it revolutionises processes and business models. But there's one thing it hasn't changed: our brain structure. The way we perceive things, how feelings arise and how we make decisions - all this happens in our heads exactly as it did 10,000 years ago. That's why "high tech" also leads to a craving for "High Touch" - and that's what print has to offer. For example, a front cover: here, there can be a lot of value-creation in activating the autotelic need for touch.

PP: Errr...the what?

OH: I'm touching something - not because I'm looking for more information, but because I simply enjoy and like doing it. If you've ever caressed a soft cashmere sweater while shopping, lost in thought, or traced the grain of a beautifully-finished wooden surface, you'll know what I'm talking about. What's interesting: the more I like touching something, the longer I will touch it and the less I'll want to give it back again. Studies show that touching something leads to a higher price and a higher readiness to buy. For example, the rate of spontaneous purchase leapt by 40 per cent when people were invited to touch oranges in a supermarket. So if by making a magazine or a product look and feel more premium, and you succeed in getting people to touch it more often, that will reflect in sales figures straight away.

PP: So if something feels good, I not only want it: I simply have to have it, right? And what does this mean for the print market?

OH: Haptics clearly enhance readiness to buy. The strategy in print should be to make print more sensuous - using structure, shine, weight, texture and especially interaction. Put succinctly, use everything the brain finds sensual. One example is the German women's magazine "Flow": it's all about happiness on a small scale, free from hurry but with a quality of mindfulness. This is reflected in the use of three different kinds of paper stock in the same book, a front cover that feels warm to the touch, handicraft supplements and things like a mindfulness diary. In this way the experience of the print edition is markedly different from the same contents on a screen.

PP: Okay. Upgrading print is quite impressive in itself. But there's much more to the world of print. Looking at haptics, can tabloids, with their thin paper, ever come across as credible? Or is the yellow press not a suitable advertising channel?

OH: Yellow press titles do have a chance. A high-gloss finish would be entirely out of place in their case. These papers are designed for fast consumption. And so it's precisely the thinner, cheaper paper stock that makes them more "credible". But usually the problem happens the other way around, when premium paper stock isn't used for cost reasons. However, if a publishing house doesn't understand that the paper has to match the message of the print product, it doesn't understand the influence haptics have on perception. Often, a title's potential advertising impact and selling power goes to waste at the point of sale.

"Digital communication picks the fruit from the tree of brand trust, but it doesn't make the tree grow. Print is ideal for strengthening the roots of brand trust."

Olaf Hartmann

PP: Looking at the readership, in Germany, this is dominated by female readers - German women are magazine junkies. Is this something one should take into account when thinking about haptics?

OH: Absolutely. Women tend to have a greater "need for touch", and that's why they're more discerning consumers. Based on the haptics factor alone, I see greater possibilities in the print market when it comes to female-oriented and beauty magazines than in other segments.

PP: Let's return to the idea of the sense of touch as a "sense of truth". Whatever feels good and is in line with the overall concept is considered credible, as you said. To which degree can ad buyers make use of this when advertising in print?

OH: Print advertisers and their creative and media agencies basically need to pay attention to the same things as the producers of printed products. As a general rule, form has to correspond to content. The quality of the product should correspond to the perceived value of the advertising medium. After all, it makes a difference if an advert for a bank appears as a pre-roll to kitten vids or in the financial section of a serious news magazine. Such magazines are the ideal psychological frame for value-added advertising messages. The literally feel-able credibility of the print product reflects on the brand. Recall the experiment with the clipboard I mentioned earlier. What many currently forget: digital communication picks the fruit from the tree of brand trust, but it doesn't make the tree grow. For the reasons mentioned above, print is ideal for strengthening the roots of brand trust.

PP: Where else does this fit between advertising message and advertising environment work well? More than working well, perhaps, where is it more efficient, thanks to haptics, than pure online advertising?

OH: All products which, for example, speak to buying reasons such as status and security are ideally suited to print advertising. The haptic perception underpins the advertising message - in contrast to the fleeting nature of the internet. But products requiring more explanation also benefit strongly from print, as haptics lead to information being stored more deeply in our long-term memory. Turning this on its head, it's also true that if I want to connect attributes such as fun, excitement or efficiency to my brand, digital platforms are more attractive. At the same time, it's important to carefully evaluate the advertising promises of digital suppliers. For example, many people are unaware that more than 60 per cent of advertising spending just trickles away along the value chain. It's no wonder that marketers have in recent years lamented that campaigns are becoming less efficient. As Mark Pritchard at Procter & Gamble correctly pointed out, a disproportionate amount of money has been invested uncritically into digital channels, so that a great deal of advertising budget has gone up in flames.

PP: Is this true of all industries?

OH: Fortunately not. After all, not everyone blindly followed the digital hype. Some producers



of premium products - such as shirtmaker Olymp - even make print the focus of their advertising spend. Not because they're nostalgic, but because print leads to success. Thanks to this advertising strategy, Olymp has seen its turnover increase from €74.2m to €237m, elevating the company to the position of undisputed market leader in Germany.

PP: Does this mean all industries and all advertisers should exclusively put their faith in print alone?

Of course not. The best ROI is delivered by cross-media campaigns. The results of a recent study by Analytic Partners, which analysed 3,200 international campaigns, are unequivocal. If the same media budget is spread over multiple channels, ROI increases by up to 35 per cent. So it's always a question of combination. The challenge for marketers is to understand the strength of each single channel well. And this is exactly why we've been asked by Creatura Initiative, the trade body for media production, to carry out a meta analysis on the advertising effectiveness of print. To this end, we've processed over 300 studies. We asked what influence print has on attention,

retention and credibility, and which role print has to play in a digital dominated media-mix. We'll publish our findings this September. But we can already see that in media planning, a targeted combination of digital and "tangible" assets is ideal. Marketeers who don't want to pass up on advertising effectiveness clearly need print in their media mix.

This article is part of a series published by kind permission of Print Power, and is designed to help sell the power of print to print buyers. For more information on Print Power please visit www.printpower.eu

The power of print at a glance

Haptic impressions colour our perception and make advertising more credible.

Communication that has been haptically optimised is more attention-grabbing, more memorable and more resonant.

Luxury brands are especially well-served by print. Magazines with premium haptics are the ideal environment for value-added advertising messaging.

At IFRA World 2018, Fujifilm announced new additions to its Superia newspaper portfolio - Luxel VMAX 600, the fastest CTP on the market, and two unique new workflow tools.

Making headlines

Fujifilm used the IFRA World Publishing Expo 2018 (9-11 October, Berlin) to introduce new software and hardware solutions to its newspaper portfolio, reinforcing the company's commitment to making newspaper production more profitable as part of its Superia initiative.

Superia has seen considerable success in the commercial print market since its introduction, with its simple aim of reducing the resources used in offset printing in the form of materials, labour, water, energy and waste. Fujifilm has now applied these ideals to newspaper production, with a particular focus on improving automation and reducing material usage and waste.

Fujifilm therefore showcased two new modules as part of its Elara 5 Workflow, Elara Production Planner and Elara PDF. It also unveiled, in concept form, an addition to its Luxel VMAX range in the Luxel VMAX 600, a new platesetter set to be the fastest CTP device on the market.

Elara Production Planner

Elara Production Planner is a unique new workflow tool that allows Elara users to plan newspaper editions based upon press configurations that can be created from inside the Elara 5 system. Software-to-press interfaces are often extremely expensive (sometimes the

interface costs even more than the entire workflow software) but such expensive systems are no longer needed. Elara Production Planner takes care of press configuration and template setup directly, from which the workflow gets all the information it needs. It also automates the process of page pairing, press cylinder correction and plate-stacking and sorting.

Elara PDF

Elara PDF is a new tool (available for all major platforms: Windows, Apple Mac and Linux) that can check, repair and normalise PDF files before production. Many newspaper printers get PDF files from external parties and these can have a range of specific issues that need to be addressed, such as RGB format images, thin lines, incorrect versions, missing fonts, low resolution images or overprinted text. Elara PDF finds and fixes these issues where possible and notifies the user via the user interface or by email. This versatile system also offers pre-fighting, picture enhancement, ink-saving, PDF flattening, anti-aliasing and more. A version that includes the high speed and comprehensive Elara Rip is also available.

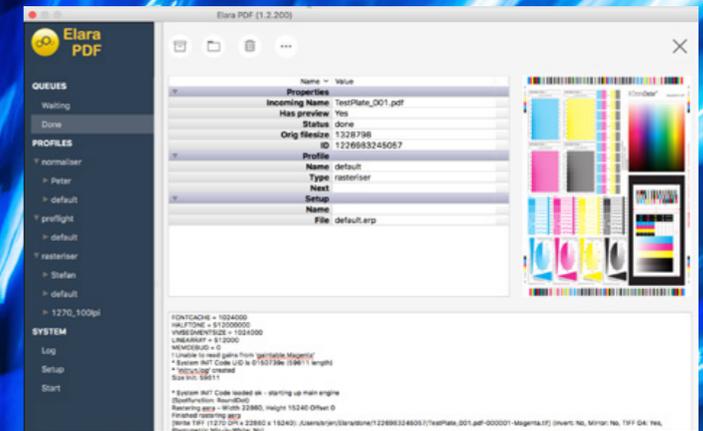
Luxel VMAX 600 CTP

Having introduced an innovative trolley-based pallet loading option for its Luxel VMAX 400 CTP at last year's IFRA exhibition, Fujifilm this year demonstrated

its leadership in newspaper systems by showcasing how even greater levels of speed and efficiency could be achieved with the technology showcase of the Luxel VMAX 600, set to be the fastest CTP device available. Thanks to its cutting-edge laser technology and optimal plate-loading functionality, it can operate at unrivalled speeds.

Whilst punch bender manufacturers and processors still struggle to keep up with these types of speeds, the Luxel VMAX 600 showcases what is possible in terms of raw plate imaging speeds. Fujifilm therefore used its presence at IFRA to gather feedback, with a view to introducing it as a commercial system at a later date.

Says Yasunobu Nishiyama, Senior Vice President, Graphic Systems Division, Fujifilm Europe: "Improving automation and maximising efficiencies remain key goals in Fujifilm's continuous drive to innovate and develop leading solutions for its newspaper customers. These new additions to our Superia newspaper portfolio offer the possibility of even greater levels of automation and production efficiency, while also helping minimise environmental impact. In what continues to be a very challenging market, Fujifilm is striving to help newspaper printers make further advances in terms of optimising production and maximising profits."



Luxel VMAX 600

Improved levels of speed and efficiency - fastest CTP device available

Cutting-edge laser technology and optimal plate-loading functionality

Elara PDF

Checks, repairs, and normalises PDF files before production

Offers pre-fighting, picture enhancement, ink-saving, PDF flattening, anti-aliasing and more

Also available in a version that includes Elara Rip

Elara Production Planner

Eliminates the need for expensive software-to-press interfaces

Directly takes care of press configuration and template setup

Automates the process of page pairing, press cylinder correction and plate-stacking and sorting.

Founded in 1980 and based in Dorset, south west England, Remous Print is a family business that offers customers a complete service - from graphic design to litho and digital print, binding, mailing and distribution. Originally the publishers of a motorsport magazine, the Bunter family, who own and run Remous Print, discovered they were able to deliver their extensive service to a much wider market and now serve a variety of sectors including commercial and trade print, book publishing and packaging. Managing Director Alan Bunter is proud of the strides the company has taken in recent years: "We've seen substantial growth in the last decade," he explains. "In that time we've doubled our turnover and substantially grown our diverse product offering, which has in turn placed increased demand on our production processes."

Bunter continues: "We made our Superia ZD investment in the summer of 2017 as we needed an effective plate solution that was durable and reliable enough to support the growing needs of our business customers. Fujifilm's Superia ZD plates have proven to be exceptionally durable and we use them to produce a huge range of products - from commercial print and packaging, to books and high-end work using pantones and metallics."

More speed, less waste

Superia ZD plates investment helps Remous Print provide high-quality, cost-effective and environmentally friendly print solutions to its customers.

"Superia ZD plates allow us to produce high-quality jobs very cost effectively, eliminating the need for a processor, the energy required to power it and all the associated chemistry, water and waste."

Alan Bunter, Managing Director, Remous Print

For more information visit:
www.superiplates.com

"Furthermore, Superia ZD plates allow us to produce these high-quality jobs very cost effectively, eliminating the need for a processor, the energy required to power it and all the associated chemistry, water and waste. In fact, the Superia ZD plates use less chemistry than any plate we have used before. For these reasons, the new plate piqued our interest and the durability of the plates, offered at a highly competitive and affordable price, was ultimately the decisive factor in making the switch."

Remous Print is also respected for its dedication to sustainable practices: "We're fully committed to reducing our carbon footprint. As we anticipated, our already impressive green credentials have improved still further following the investment, as Superia ZD plates require no processor, gum or water. As sustainable practices continue to become ever more important to customers in our industry we have put ourselves in the best possible position to win new business from environmentally conscious consumers."

Bunter concludes with high praise for Fujifilm's service and support: "The sales and installation process went very smoothly. Fujifilm's sales and support teams have been excellent and Fujifilm engineers have trained us to get the most out of the plates and ensure the best results. I would definitely recommend Superia ZD as a product and Fujifilm as a business partner to help deliver both cost and environmental savings."

Remous Print

Location: Dorset, UK

Fujifilm products: Superia ZD plates

Type of work: Commercial and trade print, book publishing and packaging.

Austrian print business Gutenberghaus has seen considerable productivity and environmental benefits after switching to Fujifilm's low-chemistry Superia LH-S2 plates.

Growing sustainably

Making changes to workflows, printing plates or inks can be a time consuming process for any print company, so the advantages of investing in a new solution typically have to be substantial for a business to see value in doing so. Gutenberghaus Druck, GmbH, located in Knittelfeld, south-eastern Austria, recognised the potential value of investing in Fujifilm Superia LH-S2 plates, and has seen a rapid increase in production as a result.

Managed and operated by a majority of female staff, Gutenberghaus is anything but ordinary. It places great importance on providing tailored customer service, and aside from daily newspapers, it produces almost everything in-house. In addition to its printing services, the company offers a range of creative services, which are well-received by small and medium-sized companies in particular, and remain an important element in maintaining its customer loyalty.

Today, Gutenberghaus employs a total of nine people, and CEO, Ute Zwicker, takes great pride in the fact that the majority of them, working across all areas of production, are women. Throughout its time, the company has succeeded in combining craftsmanship, tradition and innovation.

It is certainly not easy for a small printing house to offer a wide range of products while wooing the market with customer orientated service, but Gutenberghaus proves that it can

be done. Zwicker comments: "Our mix of offset and digital printing along with our wide range of finishing options gives us the necessary flexibility to meet the demands of our customers. At the same time, we addressed the issue of sustainability very early on, and we are pleased to be able to validate this with Austrian Ecolabel and PEFC certification."

Gutenberghaus is committed to creating a responsible value-added chain for sustainability and environmental protection. To achieve this, the whole production line, from pre-press through printing to finishing, was reassessed to meet Austrian Ecolabel standards.

An alternative solution

For Gutenberghaus' offset printing, the company's search kept bringing them back to Fujifilm's low-chemistry Superia LH-S2 printing plates. Supported by application engineers from Fujifilm, Gutenberghaus put the plates in to practice to test them out. They were pleased to find that the Superia LH-S2 plates were easier to handle throughout the process, mechanical action had little impact on the plates and fingerprints left no impressions on the plates.

Furthermore, the Superia LH-S2 range was able to be used with the existing CTP system (a Suprasetter from Heidelberg Druckmaschinen) without impacting productivity. After exposure, the plate is treated with a solution in a washout station

and the image emerges. Zwicker confirms that no soiling occurs on the press, reducing waste rates and the amount of overall cleaning required. Moreover, the handling of the washout solution is entirely trouble-free and capacity is 300 m² depending on plate throughput. With a maximum resolution of 200 lpi (almost matching an 80 lpc screen), Gutenberghaus can reach exceptionally high levels of quality with the plates, and the production lifespan of approximately 100,000 far exceeds average print runs.

"Superia LH-S2 gives us the breathing space to manage our customers' deadlines more easily and efficiently."

Ute Zwicker, CEO, Gutenberghaus Druck

Moreover, the company maintains a plate archive for repeat jobs and Superia LH-S2 plates are ideal for this as they can be re-used four to five times. This gives the company a real competitive edge for business stationery and other applications that are repeated multiple times.

It's all in the detail

Operators at Gutenberghaus confirm that they need considerably less water to establish the optimum ink / water balance when using the Superia LH-S2 plates, which speeds up drying times of printed sheets significantly. "It's just a detail, but it gives us the breathing space to manage our customers' deadlines

more easily and efficiently", Ute Zwicker explains.

Fujifilm operates a warehouse in Vienna, which means that printing plates can be easily shipped to Knittelfeld within just one working day, making them highly accessible. Overall, Zwicker states that everyone is delighted with the proven advantages of this low-chemistry printing plate.

Gutenberghaus

Location: Knittelfeld, Austria

Fujifilm products: Superia LH-S2 plates

Type of work: Offset printing, digital printing and processing.

For more information visit:
www.superiaplates.com

Ute Zwicker, CEO, Gutenberghaus, far left, with some of her team





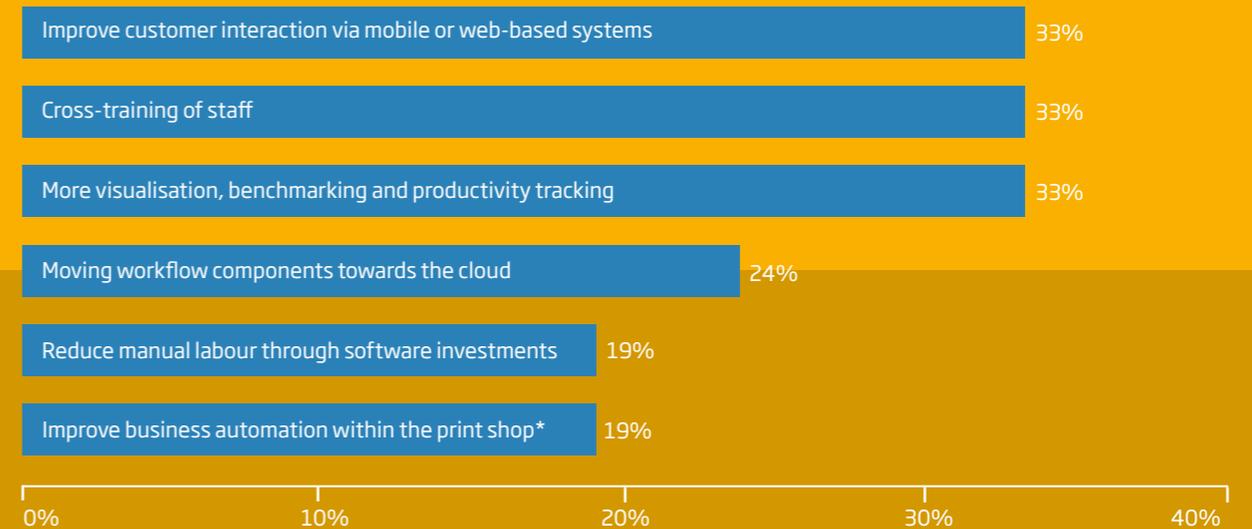
GROW YOUR CAPABILITIES, NOT YOUR STAFF

The following article is the first in a series looking at the benefits of workflow automation and customer empowerment. The series is based on reports compiled by Key Point Intelligence/InfoTrends, on behalf of Fujifilm, which examine the benefits of highly automated, user-friendly workflow systems. This first article in the series looks specifically at the benefits to small print service providers, in particular those with fewer than 20 staff.

Introduction

Go local. Eat local. Shop local. Consumers and businesses alike realise that local knowledge, customer service, and proximity have value. Customers, however, still expect local printers to follow modern business practices and offer fair prices in the same way as large or online establishments. This is the challenge for local, often smaller, printers—modernising and growing services and products in the face of real budget and people constraints.

Smaller printers, those with under 20 employees, know the best path forward is to enable their customers to automate as many processes as possible, and free staff to focus on value-added tasks instead of rote repetition. The top six initiatives PSPs identified in the 2018 Western European Software Investment Outlook by Keypoint Intelligence - InfoTrends pointed toward improving these areas.



N = 21 respondents with under 20 employees
Source: European Production Software Investment Outlook, infoTrends 2018

* (e.g. customer communication, purchase orders, inventory management and invoicing/billing)

The path forward for smaller printers is clearly one based on working smarter by letting software, and not people, take on more of the tasks.

Embrace and empower your customers

Owners and employees in local printers are masters at multitasking, switching with ease between serving customers at the counter and then fixing the customer's troublesome file. All the multitasking, however, needs to be redistributed where possible. Customers expect to engage with your business online and self-service some (or all) aspects of the print buying experience whenever and wherever they choose. Providing online tools for customers to supply job information is a win-win as it provides a superior customer experience and a structured method for the printer to automate further processes, such as preflighting, job approval, and submission into the workflow.

Using an online file submission and approval tool like Fujifilm's XMF Remote Express bolsters the time-consuming tasks related to job onboarding for example receiving files from the customer, checking and processing the files for printability, as well as getting their approval to move forward. There are also benefits to using such a portal versus FTP or an online file service like WeTransfer:

- Easy and natural for a customer and internal staff to use; it starts by sending a secure link in an e-mail to the customer.
- More Secure and easier to maintain and use than FTP.
- Control and access to your customer's files is in your hands, not an online file service.
- Quality control is immediate as customers get near-instant feedback to know if their file is acceptable based on an industry leading preflight engine.
- Speed is of the essence, and one of the biggest bottlenecks in any workflow is getting the customer's approval, which can now be done and recorded online.

Not sure if your customers are ready to change how they interact with your business? The same method and tools can be used by any print company staff member that commonly interacts with the customer, such as a customer service representative or sales person.

Flawless file-to-print

Customers expect the final printed result to match their design and content intentions, and printers must deliver on that expectation. The de facto industry standard file format is Adobe's PDF, but not all PDFs are created equally. There is still plenty of latitude for designers and customers to deliver PDFs with multiple colour definitions, colour spaces, incorrectly built transparent objects, and low-resolution images. XMF uses an industry leading preflight solution to catch and fix many errors, and enables true PDF processing based on core Adobe technologies—including the latest versions of Adobe's PDF Print Engine (APPE). Printers can expect flawless file-to-print processing.

Set the production workhorse free

Smaller printers often lack any formal workflow tool. Instead, creative layout and point tools (e.g., PDF-based preflight and imposition plug-ins) are used to prepare and send the file directly to the CtP or digital front end. Each touchpoint costs the business and introduces the possibility for a new error to occur. Just like larger printers, smaller ones need to set their production workhorse free by using a workflow management solution where

dynamic workflows can be built to accommodate all types of products and output devices.

Automation and last-minute flexibility are the basis of XMF. Automated workflows can be easily built via drag-and-drop and then reused for many types and sizes of work along with output paths, reducing the overall number of templates needed. To accommodate last-minute production changes, a given in this industry, users can reprocess and repurpose jobs within a few clicks. Moving that B3 litho job to a digital press takes seconds—not minutes or hours.

Worry about your customers, not your workflow

What should you focus on? Growing the business, servicing your customers, and enriching your employees are likely candidates. Worrying about your workflow software should not be one of them. Fujifilm now offers its XMF software through an annual subscription. All the power of XMF packaged with updates, support, and pricing that is just right for smaller printers. (The solution is still installed and managed in your premises, so your hesitation toward cloud-based software has no place here.)

Online job submission using XMF Remote



InfoTrends' opinion

The trend of producing greater numbers and types of print jobs across an increasing array of equipment continues. Dealing with the increasing number of small jobs can be crushing for smaller printers with already lean staffing. Empowering your customers to take part in more of the process by submitting, reviewing, and approving files online that can then route to an automated workflow is a key step in growing capabilities without having to grow your staff. Small printers should explore the possibilities that are within reach when using Fujifilm's XMF products.



"We never stand still, we're always looking to the future, and in our experience Fujifilm has exactly the same attitude."

Mark Cardwell, Chairman, Echo House

A blossoming relationship

Success of the world's first super-wide Acuity Ultra installation leads to further collaboration over the development of a new printer.

The success Echo House has had with its new five metre, super-wide format Acuity Ultra since its installation in June 2018, has led the company to agree a new phase of its partnership with Fujifilm which will see a brand new machine installed. The new printer, which is still in development, will form a new addition to the Acuity Ultra range. With precise specifications still to be confirmed, this smaller format model is set to offer the same print carriage configuration and deliver the same level of quality at comparable speeds to the 5 and 3.2 metre models currently available on the market. The new model will be installed at Echo House in January 2019.

Hideaki Kawai, Senior Manager, Wide Format Inkjet Systems at Fujifilm Graphic Systems' global headquarters in Tokyo visited Echo House in October 2018 to

see first-hand how its Acuity Ultra is operating and to confirm the agreement for the installation of the new development-phase model.

"Fujifilm has a long history with Echo House," says Mr Kawai. "They have been operating an Acuity Select flatbed since 2014 and they had been a Fujifilm ink customer for some time before that. Now, as the site of the first Acuity Ultra installation globally, Echo House has become an even more important partner to Fujifilm. Their feedback, as we've worked with them to ensure they're getting the best out of the machine and using it to its full potential, has been invaluable. We're excited now to be involving them in the development phase of this new project."

Mark Cardwell, Chairman at Echo House, has high praise for the Acuity Ultra. "It's been the



perfect new addition for us, we're using it to print a huge range of quality general signage and POS work and have seen a significant overall boost in productivity.

"We never stand still, we're always looking to the future, and in our experience Fujifilm has exactly the same attitude. The opportunity to directly feed into the development process for this new machine is hugely exciting."

Mark Cardwell, Chairman at Echo House and Hideaki Kawai, Senior Manager, Wide Format Inkjet Systems at Fujifilm Graphic Systems

Reflex reflects

Reflex Printed Plastics, the first company in the world to invest in Fujifilm's new B1 format inkjet printer, looks back on a year of faster finishing, reduced waste, cost savings and added flexibility.

Reflex Printed Plastics

Location: Kent, UK

Fujifilm products: Acuity Select HS flatbed, Acuity B1

Type of work: Producing high quality printed plastic products for a variety of customers

Nestled in the picturesque Kent countryside, Reflex Printed Plastics is a plastics printer with a proud 43-year heritage. The company produces a huge range of high quality printed plastic products for a variety of customers, using a mix of digital wide format, litho and screen solutions. Popular products include: POS display materials, stickers and decals, window films, mouse pads and folders, as well as highly-specialised lenticular prints.

"Our customers in the UK and abroad know us for quality and for reliability," says the company's managing director, Antony Jones. "We're always looking at the latest technologies on the market to make sure we continue to deliver on that promise and continue to exceed customer expectations. The market is changing and, like other PSPs across the industry, we're seeing an increasing trend towards short-run work and fast turnaround times. As a consequence, we identified a specific need for a fixed format, highly automated and very high quality digital press.

"We talked to a range of manufacturers about this and the feedback we got from most

was that not only did they not have any such machine, they had no interest in creating one either. We found that digital press manufacturers are overwhelmingly focused on large format. We've been using a Fujifilm Acuity Select HS flatbed for five years and we're very happy with it, but we wanted another option that could give us the same quality at greater speeds and with a format size that fitted more easily into our existing finishing systems.

"Like all the other manufacturers we spoke to, Fujifilm had no machine in its existing portfolio that ticked all the boxes we were looking for, but - unlike all the others - they listened to us. They saw the market potential, and working with Inca Digital, they built the Acuity B1.

"Of course Inca Digital and Fujifilm have worked together successfully before, most notably on the Onset X platform. The combination of Inca hardware and Fujifilm inkjet technology is well-proven and established, so we were delighted to see them combine their respective expertise again to create the Acuity B1.

"In October 2017, we were pleased to become the first beta site in the world for this machine and we've been working closely with both Fujifilm and Inca to refine and develop it since then, including the installation of a camera system to enhance registration.

"The quality we're seeing on the press is very, very close to litho levels and, given the speed, format size and reduced finishing times that are now required, we're able to deliver short-run work much faster and much more cost-effectively than we could in the past. In fact, on the Acuity B1, we can achieve up to 600% more print throughput compared with our flatbed press, and the substantial cost savings we're seeing on printing short-run work is giving us the ability to take on jobs for which our litho press wouldn't have been competitive. Moving more short-run work to the Acuity B1 from litho has also helped us dramatically reduce media waste, as well, of course, as plates and associated pre-press chemicals."

For more information visit:
www.fujifilmacuity.com

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Antony Jones, Managing Director,
Reflex Printed Plastics

In early September 2018, Fujifilm exhibited for the first time at Europe's leading home décor event for interior designers, Maison & Objet (M&O), in Paris.

Digital print for interior décor is growing in popularity, due to the trend for customisation, quick turnaround times and high-quality visuals. Though there are many digital print technologies available on the market, Fujifilm's industry leading LED UV inkjet technology offers a range of unrivalled benefits. Given digital print is still a relatively new concept within the decor printing community, Fujifilm decided to showcase the technology directly to this audience.

Every surface of the Fujifilm stand was decorated with high quality graphics including wallpaper, counters, lamp shades, blinds, window graphics and films and floor graphics - all realised in retail, hospitality and office situations. All of the applications were printed on Fujifilm's Acuity LED 1600 II LED UV printer using materials supplied by Drytac, Aslan, Neschen, Ahlstrom, MacDermid and Sihl, demonstrating to visitors that this one machine printed every surface of the stand.

Across the five day show, 76,502 unique visitors made their way through the halls. The Acuity LED 1600 II took centre stage on the Fujifilm stand, and printed live to a variety of materials so visitors could see how the end product comes to life. The Acuity LED 1600 II is ideal for interior décor as there are no design limitations to the unique and personalised applications that can be produced.

Fujifilm demonstrated how, by using LED UV cured digital print technology, print service providers and designers can meet tight deadlines, produce

short-run products and have the freedom to create unique, one-off interiors. They can also be assured that the prints are emission-compliant and environmentally friendly, meeting all regulatory requirements, making them ideal for interior applications.

Kevin Jenner, Industrial Business Manager at Fujifilm Speciality Ink Systems comments: "Exhibiting at M&O was always going to be different to our usual exhibitions because it was less focused on the technology. We were blown away by the response we received, with over 1,000 visitors stopping by the Fujifilm stand. Unlike a traditional print show, they were much less interested in our digital print technology, but they were very intrigued with the applications it can produce.

"It was a great initiative to directly meet a brand new audience, many of who did not know about the potential of digital print to create stunning, high-quality interiors. Our core aim going into the show was to reach the interior design community and inspire them to imagine how UV inkjet can change what they can offer their customers, and this is something we certainly achieved."

For more information visit:
www.fujifilminteriors.com

What? Maison et Objet, interiors exhibition

Where? Paris

When? 7th-11th September 2018



Extraordinary interiors with inkjet



"It was a great initiative to directly meet a brand new audience, many of who did not know about the potential of digital print to create stunning, high-quality interiors."

Kevin Jenner, Industrial Business Manager, Fujifilm Speciality Ink Systems



Derwent Displays

Location: Derbyshire, UK

Fujifilm products: Onset X1, Onset X2

Type of work: Short-run and personalised work with a focus on POS

OnsetX2

Displaying endless possibilities

Derwent Displays held a successful customer open-house event to showcase the range of possibilities provided by its investment in two Inca Digital Onset X platforms from Fujifilm.

OnsetX2

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WIDE FORMAT

Derwent Displays has hailed as a great success, a customer open-house event at its factory in Derbyshire, UK. The event on 14th September showcased the latest phase of the company's successful partnership with Fujifilm and the huge range of possibilities provided by its investment in two Inca Digital Onset X platforms in the past two years. In particular, the event highlighted the range of short-run and personalised work that can now be rapidly and reliably turned around without any compromise to quality.

Now celebrating 25 years in the business, Derwent Displays designs and manufactures cardboard displays and packaging, with a strong focus on POS work. The company provides an all-in-one package, from the initial concept to prototyping, printing, cutting and assembly, through to the final delivery. The company's goal is to raise its turnover from just under £4m

to the £5m mark and to maintain the same profit margins to allow further investment.

With this growth target in mind, in 2017 Derwent Displays invested in the Onset X1, supplied by Fujifilm. Paul White, Commercial Director at Derwent Displays comments: "Derwent Displays originated as a screen printing company. However, about seven and a half years ago we made the decision to move to digital printing, keeping a limited screen-print operation for flood colours and UV varnishing.

"In our market, the current demand is for fast prototyping and samples for sign-off and quick pricing and we needed a machine to help us meet these demands and to help us make our turnover target. So when the time came to upgrade our digital capabilities, the Onset X was the obvious choice. We had looked closely at the Onset S40 some years

previously, followed by a live demonstration of the Onset X1 at another Fujifilm customer site. This eventually led to our initial Onset X1 investment in 2017. It offered a significant step-up from our original digital provider, both because of its superior speed-to-quality ratio and because of the reliability of the printheads. The fact that the Onset X is a British product and Fujifilm inks are produced in the UK also appealed to us."

After operating the Onset X1 for a year, in June 2018, Derwent Displays made its second investment in the Onset X range - this time an Onset X2 with the new automatic robotic arm system. At the same time the company also invested in a new Dyss X9 digital router cutting table bringing Derwent Displays' total investment in 2017/2018 to £1.75m. White continues: "Our remaining press from a

previous supplier was seven years old and was producing inferior print quality compared with the Onset X1. We were also experiencing difficulties when transferring work from one printer to the other, which led to issues in the event of any downtime."

In the short timeframe Derwent Displays has been operating the Onset X2 it has already started to reap the benefits. White comments: "The addition of the Onset X2 has allowed us to explore alternative markets, including small to medium run packaging and POS work for brands who have always demanded higher print quality. For example, we're now able to get a good enough result by printing on card to replace printed metal tins for stationery gift packaging.

"When we stopped screen printing in-house, we had to put work out for UV varnishing, when required. However the spot UV we achieve

with the Onset X1 and X2 means that no time is lost sending work to sub-contractors, resulting in faster turnaround times, with no impact on the quality of the end result.

"Customer feedback has been very encouraging with a number of customers commenting on how pleased they are with the quality of the products. The reduction in cost has also been positively received, especially on previously printed litho packaging jobs."

Commenting on the sales and installation process, White concludes: "The whole process was very smooth and our Fujifilm contact was always very proactive compared with other suppliers. The service we received from both office staff and service engineers was excellent."

For more information visit:
www.powerofinkjet.com

"Customer feedback has been very encouraging."

Paul White, Commercial Director at Derwent Displays



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WIDE FORMAT

One of Europe's biggest wide format print businesses sees boosts to quality and productivity with Inca Digital Onset X2 investment.

Thinking big in Berlin

PPS., one of Europe's biggest wide format print businesses, is reporting a substantial productivity boost, a reduction in delivery times and an increase in quality, since investing in an Inca Digital Onset X platform from Fujifilm in the spring of 2018. The Onset X2, with six colour channels and ¾ automation, installed at the company's Berlin facility, has made such an impact that the company intends to invest in a second machine early in 2019.

With seven sites across the continent, PPS. is one of Europe's largest wide format printing companies, serving a diverse customer base, which includes retail, agency and exhibition clients and many major global brands.

"Our customers have high expectations, both when it comes to quality and to rapid delivery," says Steffen Hufnagel, Production Director at PPS., Berlin. "We produce a huge range of products for our customers across our multiple sites, including corrugated displays, POS and OOH products, banners, and more. Quality is essential to everything we do and our customers are continually pushing us to deliver that level of quality to them in shorter and shorter timeframes.

"We were looking to upgrade two of our older machines and we carefully examined all of the latest technology on the market. We didn't just want to visit showrooms either, where manufacturers and suppliers have a degree of control over what you can see. We made sure to talk to real customers who were already using the machines on our shortlist, and it was a visit to an Onset X2 customer in France which convinced us that this was the perfect machine to give us the increase in speed we needed without any sacrifice in quality.

"We replaced one of our older machines with an Onset X2 platform in April 2018 and

we intend to replace our other existing machine with another Onset X2 platform (also with six colours and ¾ automation) early in 2019. Since installation we've noticed that not only are we able to produce repeat jobs for our regular customers faster, and at higher volumes than we could with our old machine, we've actually seen an increase in quality as well. It is already proving itself to be a hugely valuable tool in staying ahead of market trends and evolving customer demands.

"I believe it to be the most powerful printer on the market and the combination of speed and quality it offers is unrivalled."

Steffen Hufnagel, Production Director, PPS.

"The versatility of the Onset X platform has also impressed us" Hufnagel continues. "We're running a huge number of different substrates through it, both rigid and flexible, creating corrugated displays and a range of signage products. I'm confident that this investment places us in a very strong position to respond to market trends towards shorter runs, faster turnarounds and greater demand for personalisation. Furthermore, the installation process went incredibly

smoothly. Fujifilm was very professional throughout the process, they scheduled a timetable and stuck to it, and they had an answer to every question we raised. Since installation, the level of support they've provided has continued to be exceptional.

"I would have no hesitation in recommending this machine to anyone. I believe it to be the most powerful printer on the market and the combination of speed and quality it offers is unrivalled."



PPS.

Location: Berlin, Germany

Fujifilm products: Onset X2

Type of work: Wide format printing for retail, agency and exhibition clients.

For more information visit:
www.powerofinkjet.com

