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# MAIZEY PLASTICS ANNOUNCES EXCITING CHANGES FOR 2019

AN RESOURCES

2019 is looking to be a major year for Maizey Plastics, which has announced changes to its top management. The dynamic leadership team will develop a vision with new ideas and strategies that will see Maizey evolve and reinvent itself in an everchanging modern business world. ADVERTORIAL | COVER STORY 34



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MARCH/APRIL 2019

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HOT NEW PRODUCTS





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# EDITOR'S NOTE

BY MEGGAN MCCARTHY, EDITOR

Welcome to our 100th issue! We're really excited about reaching this milestone and thank all of our loyal readers and advertisers, who have made this possible. We couldn't have done it without you!

Print on demand enables full customisation and eliminates the need to store inventory, allowing for more experimentation and lowering barriers to entry. Awareness, however, is key and the understanding of digital print's capabilities is not yet high in the interior design community. Canon gives tips on How To Succeed In Printed Décor.

Whether you use Corel for design, page layout, image editing, typography, signage, print, prepress, web graphics or video content, the new CoreIDRAW Graphics Suite 2019 has got something for you. First off, there is Font Manager, an easy-to-use, intuitive and very visual font management tool that allows you to work with fonts without even having them installed on your computer. Mo Jogie discusses the other highlights of this new release.

According to Technique Media, a number of recent marketing trend reports have indicated that while print is still the most widely used signage solution around the globe, due to the emergence of digital signage and more opportunities for it, print signage is currently experiencing a lower uptake in the marketing mix. Read more on where print fits into The Future Of Signage In South Africa.

Ever wondered how to maximise Logo Designs For Truck Wraps? Dan Antonelli states that the advantage of building a new logo and truck wrap concurrently is that you can approach that task thinking about the canvas your new brand needs to live on. You can also plan accordingly for the other trucks in the client's fleet, making sure as you design that the logo will be adaptable.

When printing errors occur, who is to blame: printers or designers? Marcelo Girón gives Tips To Prepare A Print File Correctly. These will help prevent errors, arguments, improve the proofing process and enhance communication.

Drytac discusses essential aspects to acrylic face-mounting. Make sure you choose the right photo paper or print media, acrylic, optically clear mounting adhesive, backing and hanging system to make these prints look incredible.

If you couldn't attend our Nelspruit expo, read about the highlights in our review of the successful event. Please note that due to the elections, the dates for our upcoming Cape Town expo have changed to 5-6 June.

### Signing off Meggan McCarthy

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Catalogue listings were correct at time of going to press. Updates will be made online at www.SignAfricaExpo.com and www.AfricaPrintExpo.com

### **PORT ELIZABETH** PRODUCT SHOWCASE HIGHLIGHTS

#### Roland

The Platinum sponsor is launching the TrueVIS VG2 Series. Engineered to exceed the needs of the most demanding sign and graphics professionals, the new series offers comprehensive colour choices, improved machine efficiency and increased printand-cut accuracy for true unattended production. It is available in 137cm (54 inch) and 162.5cm (64inch) wide format eco-solvent inkjet printer/cutters.

In addition to incorporating a host of technological advancements for optimum overall performance, the VG2 series uses Roland's new specially formulated TR2 ink, available in three different configurations with CMYK, plus additional Light Cyan, Light Magenta, Light Black, White or Orange.

### **Fujifilm South Africa**

The Acuity LED 1600 II LED UV hybrid features a fast printing mode of 33sqm/hr. This addresses customer demands for quicker job turnarounds and lower output cost. It has a maximum print width of 1610mm, a 1200dpi maximum resolution, and also offers simultaneous two-layer printing (white plus clear) and three-layer printing (colour plus white and clear) when combined with Caldera or ColorGate RIP software.

Applications include: promotional items, shoes, laminated glass, touch switch membranes and more. The SummaCut D160 is also being demonstrated.

#### Graficomp

Graficomp will exhibit a range of HP innovations, including: the HP Latex 115 (print and cut), which provides easy and affordable access to indoor and outdoor 1.37m (54") large format printing; HP Latex 335 (print and cut), which allows users to expand into wider applications as well as an HP Latex 335 printer, allowing users to gain affordable access to indoor and outdoor signage up to 1.63m.

The HP Latex 64 cutter will grow your business by enhancing your HP Latex printer with a unique print and cut workflow. The Dahle 558 and 472 trimmers will also be showcased.

### Trotec

The Speedy 100 machine features a work area of 610 x 305mm, CO2 laser power of 12-60 watts, fibre laser power of 10-30 watts and flexx technology.

The Speedy is an ideal laser engraving machine — whether one wants to start their own laser engraving business or speed up production. The ProMarker laser marking machine features easy high speed laser marking. It has been designed for marking metal and plastic parts, such as promotional articles, gifts and dataplates. With its printer driver, users can operate the laser from their usual graphics software.

Additionally, the company will showcase its various laser materials, such as its veneer wood range, TroGlass acrylic as well as some foils and anodised aluminium.

#### SA Argus

The 5070 is quipped with a 70W laser source. The machine is ideal for cutting and engraving on a wide variety of materials in small production lot sizes. It features a 24/7 working capacity and super low running cost.

The M30 MOPA fibre laser allows for faster metal marking and a high-quality finish without using laser and engraving paste. It is also super-efficient and has a laser source life expectancy of up to five years, allowing for lower running cost and a higher production rate compared to alternative systems. It can mark materials like stainless steel and aluminium. It does an amazing job on a variety of plastics like Perspex, ABS and polypropylene as well as cardboard and more.



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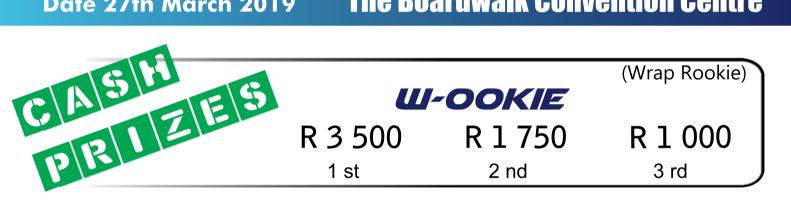


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### Roland DE-3 Next Generation Engraver

The DE-3 features laser-pointing technology, Ethernet connectivity, automatic depth regulation, and other intelligent enhancements. It can produce a variety of engraving applications, including industrial nameplates, signage, awards, and gift personalisation. This next generation engraver incorporates an updated nosecone technology for higher quality engraving on uneven material and a data buffer for offline engraving. www.rolanddg.co.za

Vista Sharp Sign Stand

Various rigid graphic substrates such as DiBond, Acrylic and Alumalite, and also a 'magnetic' paper may be applied. Now Vista Sharp is available in a variety of models, sizes and solutions: wall frames, suspended signs, table signs, directories and totem-like free standing stands.

www.vistasystem.co.za



### **COVERTEX Wall Covering Material**

The material can be used as a wall covering or roll-up and can be printed with latex, UV and solvent inks. It provides users with a particularly sophisticated wall covering due to the woven PES textile fabric structure of its front side, while its grey reverse hides any colour differences or dirt on the wall behind. COVERTEX is available in widths of up to 510cm and can therefore be used to cover larger areas with no seams whatsoever. The product can be applied on the wall with normal wallpaper paste. www.jm-techtex.com



### **Vastex Vacuum Pallet**

The new Vacuum Pallet holds poster board, corrugated plastic and other flat substrates in place quickly and firmly on a standard textile screen printing press. It features dimensions of 67 x 95 cm (26.5 x 37.5 inches). It offers garment screen printers a quick and easy way to diversify into printing signage, bumper stickers and posters on corrugated, foamed or magnetic stock, as well as paper, cardboard and paper-thin plastics down to 10 mil. The all-steel pallet contains hundreds of perforations across a 64 x 91cm (25 x 36 inches) suction grid. www.rexxscreendigital.co.za



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The new GrafiGuard Paint Protection films allow users to protect their vehicles from stone chip damage. SCP15 is a 150µm polymeric calendered PVC film (ultra-transparent glossy), which has been designed for protecting a vehicle against stone chips, scratches, etc. The film should, just like the TPU Paint Protection films, be applied wet. In this way it can be applied onto all non or slightly deformed surfaces. www.grafityp.com



### **Nazdar 735 Ink Series**

Formulated for use in multiple graphics applications, and with adhesion to a wide variety of both flexible and rigid substrates, including acrylics, fluted polypropylene, polystyrene, Dibond, foam boards, expanded PVC and rigid and flexible vinyls, the Nazdar 735 Series delivers high impact, high intensity colours with an expanded colour gamut. A new high-quality alternative UV inkjet ink, it was developed for printing-bridge industrial presses, HP Scitex FB7500 and FB7600. **www.nazdar.com** 



### SpinetiX ARYA Digital Signage Solution

SpinetiX's ARYA is a cloud-based digital signage solution that can be used to deliver digital signage content to any screen, size or orientation. It features nine templates with animations and transitions, and helps users integrate their personal logo and colour code into digital signage content. It also comes with a live help chat to aid users. It combines an intuitive, fun and easy-to-use application with maximum security, robustness and reliability. www.spinetix.com



### **3D Wayfinding Water Kiosk**

Qwick Media's Waterfillz is a self-service kiosk for the water refill station sector, that can be customised with digital signage or touchscreen features. Waterfillz provides 94,635 litres (25,000 gallons) of purified water per filter. Its touchscreen technology offers a variety of helpful self-service functions, including 2D and 3D way-finding, a media player, time and weather, directory search and custom apps. The kiosk can be custom branded for marketing and advertising purposes. www.gwickmedia.com



### **Ultima Displays Modulate**

Combining the best features of two of Ultima Displays' most renowned and successful product lines, Formulate and Modular Vector, Modulate consists of a set of frames made from 30mm diameter aluminium tubes covered with a printed textile tension graphic, which are connected using powerful magnets inside each frame. The product has been designed to increase the flexibility of display stands. www.ultimadisplays.co.uk

### 🕖 ultimadisplays



# HOT NEW PRODUCTS

### Seamless Switch Video Wall Processor

The KD-VW4x4Pro video wall processor features seamless matrix switching. The device comes with four HDMI/VGA inputs to accept digital/analogue video and audio from computers, media players and other sources. The video wall also comes with a 'Panel Flip' feature, which allows users to install their monitors upside down to reduce the gap in the middle of the video wall. www.keydigital.com



### BrightSign And Converge LCD Touch Display

BrightSign has partnered with Converge Retail to provide Bluefin LCD touch displays with BrightSign's HS123 system-on-a-chip solution for Converge Retail's lineup of inline, tabletop and standalone retail displays. These 13.3 inch displays will allow customers to browse various products, compare prices, check availability and more. End users can integrate multiple displays into a single fixture with the Bluefin solution, such as using one touchscreen tablet as the primary customer interface. www.brightsign.biz



### SAi Sign Design Elements

Sign Design Elements is a comprehensive stock library of over six and a half million downloadable assets for the sign industry. Available to customers accessing SAi software on subscription, Sign Design Elements comprises an ever-expanding collection of high-resolution images, logos, fonts, cut-ready vector illustrations, vehicle outlines and wraps and metallic-ready files. With nearly 23,000 templates alone for global car and truck makes and models, the new portal is expected to prove particularly beneficial to those for whom vehicle wraps is a key application area. **www.graficomp.co.za** 



### Updated MK3S And MMU2S 3D Printers

MMU2S changes include: reworked extruder assembly, which should now be easier to service; new filament sensor which uses an optical sensor triggered by a mechanical lever and new extruder design, so cooling capabilities are improved. The MK3S features: improved firmware; plastic part enhancement; new genuine gates belts; replacement of spiral wraps with textile sleeves and anti-rust coating on smooth PEI sheets. www.prusa3d.com



### Samsung Digital Signage Solutions

The 82-inch QLED 8K Signage is less than 40mm deep and features AI upscaling technology. It also comes with HDR10+, 4000-units of brightness and 100 percent colour volume. Samsung plans to launch a 292-inch version of The Wall display. This bezel-less display comes with an Ambient Mode, which showcases different kinds of content and matches the background to complement the content. The Multi-Link LED HDR features Inverse Tone Mapping and Dynamic Peaking.

www.samsung.com



### Drytac Expanded WipeErase Range

Drytac ReTac WipeErase and WipeErase White are both designed to be written on with standard dry-erase markers to create a whiteboard anywhere – an ideal practical solution for environments including schools, universities, offices, hospitals, retail stores and more. In addition, their anti-graffiti properties allow for easy removal of permanent markers, while they can both be branded or decorated using UV printing technology. www.drytac.co.uk



### Canon Océ Arizona 1300 Printer Series

The new Océ Arizona 1300 series of highproductivity mid-volume UV true flatbed printers feature innovations in print speed, ease-of-use and curing technology. The series is extremely versatile, allowing print providers to do more in a smarter way and do it now. The series has productive print modes, optional light and white ink support, optically clear varnish and enhanced screening to deliver outstanding print quality, print after print. It allows print providers with photographic or fine art applications to print on a wide range of media. www.usa.canon.com



### **Makerbot Method 3D Printer**

MakerBot wants the performance 3D printer, Method, to make industrial-quality 3D printing more accessible. Method can produce parts with about a 0.2mm dimensional accuracy (or about 0.002mm per mm of travel, whichever is greater) that are repeatable and have vertical layer uniformity and cylindricity. The printer features a dual performance extrusion system with a 19:1 gear ratio that provides up to three times the push force of a typical desktop 3D printer. www.makerbot.com



### Perspex SA LED Solutions

The company's complete LED Solutions are ideal for a wide range of uses, offering high quality and superb results in applications where being bold and bright is key. The LED range includes: LED Modules, Wall Washers, Strips, Controllers, Accessories, Power Supplies and the most extensive range of sheets. From narrow display cabinets to massive outdoor coves, users can light up any environment for maximum aesthetic appeal. www.perspex.co.za/led-solutions/



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SIGNAFRICA

## imagePROGRAF TM-200/205

Large-format printers offering high productivity, enhanced security and high quality printing at low cost. Compact and quiet by design these 24-inch printers are ideal for CAD, GIS and Indoor or Outdoor poster printing.

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- Maximum print resolution: 2400 x 1200 dpi
- Starter kit 130 ml (MBK) and 90 ml (BK/C/M/Y)



### **Main features**

- Quieter operation
- High productivity
- High quality printing at low cost even on plain paper
- Fully featured supporting software

### ZAR

### Low TCO

- 130/300 ml ink tanks (available)
- Ink consumption similar to iPF 6xx/7xx



### High productivity

- Faster printing by utilizing the new PF-06 head and print process
- Faster rendering process of HP-GL/2 by L-COA PRO



### High image quality

- Higher density, clearer lines and text on uncoated paper
- Vivid colour expression suitable for POS / posters
- Water resistant media are supported for outdoor applications





### Added value

- Silent and compact with a light, robust body suitable for office environments
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- Colour touch panel with movie assistance for ease of use
- Improved PosterArtist software to support poster creation



Security Enhanced security as required by large corporations



**Pigment inks** Water resistant inks and media enabling outdoor applications



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### **Value added functionality**



### Acuity LED 1600 II

Visit the Fujifilm stand at Sign Africa Port Elizabeth, Cape Town & Johannesburg to see how we can help bring your prototypes to life with the Acuity LED 1600 II digital printer.

This market leading hybrid inkjet UV LED printer produces outstanding packaging prototypes, including solutions distinguished by special varnishing effects and wide colour gamut. Achieving up to 33m2 per hour productivity and excellent image quality, it supports substrates up to 1,610mm wide and can print on rigid sheet substrates up to 13mm thick.

Featuring six colours plus white and clear ink as standard, the Acuity LED 1600 applies these in a single pass to produce premium matt and high gloss finishes much more efficiently than a conventional printer.

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To find out more visit www.fujifilm.co.za call +27 11 430 5400 or email ffza-graphics@fujifilm.com







# **SIGN INDUSTRY** NEWS

### **Trotec Group Partners With Crystalite Plastics**

It was announced at the Sign Africa Nelspruit expo on 20 February that Crystalite Plastics has been appointed by the Trotec Group to offer consumables and support of Trotec's products. Crystalite will cover Nelspruit and surrounding areas, as well as Mozambique and Swaziland.

Carlos De Almeida, manager at Crystalite Plastics said, 'We already have technicians servicing Mimaki in Mozambique and Swaziland, so it makes sense for us to sell Trotec consumables and offer the servicing of these in the same region. We are looking forward to the growth as well as offering customers a wider range of products.'

'De Almeida has a great product offering and has serviced the region for 22 years. He offers great service and quality to his customers,' said Francoise de Roubaix, product manager at the Trotec Group.

To kick things off, a training workshop was hosted at Crystalite Plastics' Nelspruit premises in partnership with Trotec on 21 February.

www.crystalite.co.za



5-6 JUNE 2019

Francoise de Roubaix, Trotec South Africa and Carlos De Almeida, Crystalite Plastics.

### New Dates Announced For Sign Africa Cape Town Expo

Due to the 2019 Elections scheduled for 8 May, the Sign Africa Cape Town Expo dates have been moved to 5-6 June. Additionally, the Sign Africa Zimbabwe expo dates have been postponed. All other dates remain unaffected.

Visitors to the 2019 Sign Africa expo's, and the Johannesburg FESPA Africa and Sign Africa expo, can take advantage of opportunities in wide format digital printing, garment decoration, textile printing, screen printing and signage.

#### The confirmed dates for the 2019 expo's are:

- Cape Town: 5-6 June 2019, Cape Town
   International Convention Centre.
- Johannesburg: 11-13 September 2019, Gallagher Convention Centre.

www.signafricaexpo.com

AND DIGITAL GRAPHICS EXPO CAPE TOWN

THE SIGN, DISPLAY

### SIGN INDUSTRY NEWS CONTINUED

### NUtec's Approved Preferential Exporter To EU Status Will Encourage Trade Growth

NUtec Digital Ink's newly attained Approved Preferential Exporter to the EU status was awarded after several months of origin site visits, supplier vetting, quality assurance and production processing audits. The move enables the company to offer its customers shorter delivery times and reduced administrative requirements for exporting into the region.

NUtec sales and marketing director Neil Green stated, 'This is great news for both the company and our EU business partners, who are extremely excited about NUtec's most recent achievement.'

'NUtec will now list its APE status and number on all its invoices, eliminating the need to arrange for the issue of physical EUR1 certificates for each shipment, product or tariff category. This will greatly assist with reducing delivery lead times and lessening the administrative requirements for



exporting to the European Union and will further encourage trade growth between NUtec and our EU customers,' noted Green.

NUtec Digital Ink is a South African based digital ink manufacturer exporting to more than 80 countries

around the world, including the EU member countries, whose trade relations with South Africa are governed by the Trade, Development and Cooperation Agreement (TDCA).

www.nutecdigital.com

### **Africa News: Canon Sees Several Growth Opportunities In Kenya**

Africa is a fast-developing market for Canon, especially within the next decade as governments and businesses across the region seek to adopt digital innovations and technologies to drive social and economic growth. Imaging technologies are an integral part of this digital transformation as they ensure quick, seamless, efficient and cost-effective operations. They also drive the integration of emerging markets into the global economy and enhance their competitiveness.

Yuichi Ishizuka, president and CEO of Canon Europe Middle East and Africa (EMEA), visited Kenya as part of a regional tour of Africa. The visit reinforces Canon EMEA's commitment to drive innovation in the region's imaging industry, adding value to the Kenyan market and the country's economy. Canon will continue to support its business partners and customers with the latest imaging technologies, products and services. Kenya in particular is a key market in the region, with the World Bank projecting a Gross Domestic Product (GDP) growth of 5.8% in 2019. Kenya falls within Canon Central and North Africa (CCNA), a regional sales organisation formed in 2016 as a strategic step to enhance Canon's operations within Africa and strengthen its in-country presence.

'There are several growth opportunities for Canon in Africa and Kenya in particular, as we see it as a gateway to the African continent. The country is on an upward trajectory and witnessing positive transformations that will establish it as a regional business hub. I am honoured to have seen this progress myself as well as assess market dynamics, and better understand our customers' needs. I also appreciate the amazing job done by our locally based Canon members in enhancing our presence in both consumer as well as business segments in Kenya,' said Ishizuka.

In Kenya, Canon has consistently implemented new initiatives to promote the country's print and imaging sector as well as support the creation of skilled jobs in the digital media industries, leading to the development of a vibrant and growing audiovisual industry. One of the initiatives in this regard is CCNA's Miraisha Sustainability Programme, which aims at building the capacity and skills of people in African countries. The programme has already implemented several imaging workshops and seminars to support inspiring photographers and filmmakers by strengthening their knowledge of new innovations, and build their professional capacity so they can find suitable jobs in the industry.

The Miraisha Sustainability Programme falls under Canon's corporate philosophy of 'Kyosei,' meaning 'living and working together for the common good,' which allows the company to continue its strong growth in the region with new business initiatives while also promoting impactful CSR activities.



### **Red Hand Sign Supplies Continues Charity Pledge**



The team from Red Hand Sign Supplies (Vista System distributors) recently visited the Ethembeni Home, a place of safety for abandoned children.

Red Hand Sign Supplies' general manager Andre Strydom said, 'This is the second time the team has sponsored the home with consumables as Ethembeni's budgets do not allow for sufficient stock of essentials like toiletries for the children.

'Again, we went personally to deliver the items and spend time with the staff and children. This was a truly humbling experience and we realise the need for companies like ours to get involved in our communities and bring change with one random act of kindness at a time.'

www.vistasystem.co.za

### **Perspex SA Optimistic About Product Development Opportunities**

Perspex South Africa (Pty) Ltd, which is independent of Perspex International, has reported that it is excited about the product development prospects, and continued growth of the Perspex Cast Acrylic range. This follows the recent acquisition of Perspex International by Schweiter Technologies. Perspex South Africa has further reported that it retains the sole distribution rights for Perspex Cast Acrylic for sub-Saharan Africa.

Schweiter Technologies acquired Perspex International (not Perspex South Africa), and the UK distribution company Perspex Distribution Ltd (PDL) on 28 December, opening significant product development opportunities. Perspex International manufactures and distributes Perspex Cast Acrylic Sheet and is one of Europe's leading manufacturers of acrylic sheet and composites, based in Darwen, Lancashire, UK.

Perspex Cast Acrylic sheets are used by customers in the display, visual communications, sanitary ware and related industries and are sold through a distribution network including PDL in the UK, other long established partners in Continental Europe and Perspex South Africa (Pty) Ltd in sub-Saharan Africa.

The Perspex Cast Acrylic product range is one of the widest in the industry and the Perspex brand name is a leading global brand name for acrylic sheet products.

www.perspex.co.za





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### **COLOUR CHANGE - PAINT REPLACEMENT**

Premium high-performance cast: **HX20000** and HX30000

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### COLOURED FILMS

Long-term: SUPTAC S5000

- Medium-term: ECOTAC PLUS E3000+
- Promotional-term : MICROTAC M2000

### **DIGITAL FILMS**

Premium polymeric : V200WG1

- Polymeric: HX240WG2 and V240WG1
- Monomeric: V3000 series

### WINDOWS AND LIGHTBOXES

Etched glass: S5DEPM

- Clear digital film: V202CG1, V302CG1
- Microperforated film : Micro6

### WALL GRAPHICS AND LOW ENERGY SURFACES

Cast: VCSR101WG

- Polymeric: VCSR200WG1
- Monomeric: VCSR300WG1/M1

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### **Kitstekens 2000 Celebrates 30 Years In Business**

Kitstekens 2000 (formerly André Reklametekens) is celebrating its 30th anniversary. Signage consultant Riaan Alkema outlines the history of the company.

Riaan's grandfather, Marthinus Philippus Alkema, was a first generation sign writer who used a paint brush and mahl stick for his work. He traded from his home sign studio. 'I still remember the musky smell of thinners and paint in his studio,' said Riaan. 'Oupa' perfected the delicate art of stencilling by using 24 carat gold leaf overlay on hand painted text. Those tools are still tucked away in his steel box. Being an artist at heart, he sold many oil paintings. He had a sixth sense to capture nature on canvas.'

In 1989, Riaan's father André, a successful Maths teacher, had the desire to change his life. Driven by passion and true love, he turned to his childhood roots, having being exposed to many hours of sign-writing. He started small in Pretoria - one man with a paint brush and 3 x 5m garage. Just like that, André Reklametekens was born. 'I have fond memories of how my siblings and I spent hours piercing tiny holes on the outline of artwork. This was used by my father as a stencil. He taped the artwork against the substrate where the logo should be and bashed a powdered chalk bag against the holes so it left an outline on the substrate. We were so happy with the R2 compensation we received from my father,' said Riaan.

In 1991, the company name changed to Kitstekens 2000 with the slogan 'Môre se Tekens Vandag!' A Roland vinyl plotter was purchased thereafter with a 500mm bed width, and was run by the Letter Art programme. The machine worked overtime due to Andre's knack for detail and customer service. His belief that 'the customer is always right', is a value that Riaan still holds dear.



Kitstekens (formerly André Reklametekens) founder André Alkema, with one of his father's paintings.

In 1997, the family purchased a Roland CAMM-1 GR-640, which was run by the Winplot programme. By taking care of and servicing the machine regularly, it is still operational today, of course with many blades later. In 1999, the Gerber Dimension 200x CNC router joined the Kitstekens 2000 family. With this machine, the company can cut Plexiglas, aluminium and wood. It was used to manufacture 3D built-up letters, with projects including the 9 x 2.7m 'Hollywood' sign at Mediclinic Medforum. In 2001, Kitstekens entered the digital printing market with the Roland Versa CAMM SP-540.

Kitstekens is a dynamic team of professional signage consultants with over 100 years of combined experience. They manufacture fire and safety signs, vehicle branding, name boards, LED built-up and fabricated logos and lettering and do vehicle wrapping, sandblast vinyl, flags, light box signs, corporate and party banners and shopfronts. Its footprint expands into the African continent, servicing countries such as Namibia, Botswana, Nigeria and Lesotho.

The company also has a community outreach programme called Sign Therapy, a workshop centred on sign manufacturing activities such as measuring, applicating, puzzle building and stacking using vinyl (or stickers) with transferring agents, as well as decorating T-shirts with heat transfers and jewels. These activities have therapeutic properties and enhance hand-eye coordination.

'I'd like to thank all of our customers for helping us to reach our big 30 year milestone. I'd also like to thank our team, whose enthusiasm, support and high level of dedication has taken the company to great heights,' concluded Riaan.

www.kitstekens.co.za



### Harvesters Wrapped In Grafitack Cast AE38C For Nampo

Bloemfontein based Ninim Designs used Grafitack cast AE38C material to wrap two Case 7140 Ladybrand harvesters for agricultural exhibition Nampo 2018.

The American flag was chosen for the wrapping since Case is an American brand. The panels that could be removed were brought to Ninim Designs for wrapping, while the rest of the harvesters were wrapped at the Case branch in Bothaville, where they were stored for Nampo. It took 19 days (printing, lamination and application) and two people to finish the project on time. Using Grafitack's AE38C made the process very easy and none of the panels needed to be reprinted due to tears or folds.

www.maizey.co.za



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### SIGN INDUSTRY NEWS CONTINUED

### **Signarama Celebrates Graduation Of New Franchisees**

The Signarama franchise recently welcomed new franchisees, who received comprehensive training as part of their induction into the franchise group.

This training comprises an initial theoretical component, which focuses on the industry and operating a successful small business. During



Meshan Manikam, Signarama Rivonia, with Darren Le Roux, Signarama.



Owenkosi Buthelezi, Signarama Honeydew, with Darren Le Roux.



Paul and Suzanne Nortje, Signarama Vaal, with Darren Le Roux. this training, the new franchisees spend time in an existing Signarama franchise to see how the business is run, as part of the mentor programme.

'Each Signarama franchisee is appointed a mentor franchisee, who is there to assist the new franchisees during their early stages,' explained Darren Le Roux, business development manager for Signarama. 'Peer to peer learning is an extremely important part of the support we offer to our franchisees.'

Signarama also has dedicated staff who provide on-the-job training to make sure that the business gets off on the right foot.

This, coupled with the fact that Signarama also involves their suppliers in product and technical training, means that prospective franchisees do not need any experience in the industry to become Signarama franchisees.

www.signarama.co.za

### Vista System Continues To Provide Timeless Branding And Design For Gautrain

The Gautrain benefitted from just about every Vista System sign type in the range of Vista System sign solutions including pylons, light boxes, suspending signs, directories, post signs and projecting signs.

With smart graphic design, the original project architect ensured that all signage types could easily be identified as Gautrain brand signage.

The project architect was introduced to the Vista System in 2007. He was shown the advantages of using a green modular Signage System in such a high-profile project. The team from Vista System Africa worked with the architect to ensure a wellmanaged signage project from start to finish. The modular design of Vista System allows for a 'one system for an entire project' approach. As signage is of vital importance to any project and especially a high volume public space, the decision to use a modular system was made easy as it allows for easy public identification of way-finding signage throughout the project.

A modular system, even subconsciously, makes the public feel safe as they progress via the different spaces in the project. Effortlessly, they identify their next step while navigating their way around the known and unknown areas in the Gautrain stations.



allows for is that the system's wide range of signage applications can be adapted to suit all areas of the project's way-finding. Probably one of the most important qualities of a modular system is that it can easily be sourced again and the end user is guaranteed that, no matter what sign maker they use, the standard and specification can almost be guaranteed.

With the Gautrain being a government and public partnership, it was vitally important to treat all areas and materials with the highest regard towards the environment and the effects it could have. With Vista System's GREEN strategy and certification, it was the natural choice to comply with the standards set by the architects. From a design point of view, the signage used in the Gautrain project had to be timeless to ensure the longevity of the branding on the project. After years of Gautrain operations, most of the Vista System signage remains as attractive as the day it was installed.

Ultimately the signage, with its strong design features, complements the Gautrain's corporate identity and speaks of a strong brand that will not age easily. As a legacy project, Vista System is proud to be associated with the Gautrain project's wayfinding signage.

www.vistasystem.co.za

The other advantage the Modular Vista System

### **Mips Technologies Relocates**



Mips Technologies is now operating from their new offices at Unit 4, 18 Foreman Street, Spartan, Kempton Park 1619.

www.mipstech.co.za

### Maxsigns Announce New Distribution Agreements

Maxsigns, suppliers of media substrates, display equipment, promotional equipment and accessories, continue to bring new and innovative products and ideas to the printing, signage and packaging industries. The company now distribute 3M and Oralite traffic and road graphics, as well as the Olfa range of signage, printing and packaging accessories.

According to Maxsigns owner Jithoo Daya, 'The industry, as well as Maxsigns, is highly impressed with the quality as well as the pricing of 3M and Oralite. We can now offer the market products that enforce safe roads at a reasonable cost. Both brands are SABS approved and are renowned worldwide.'

Olfa is manufactured in Japan and the code the company lives by is 'safety and quality', at reasonable pricing. The products are ideal for a range of DIY projects for domestic, commercial and industrial use.

Maxsigns have also partnered with Viewtube to launch their eye-catching and effective branded product: a cylindrical and illuminated auto-rotating banner, which will enhance any advertising area where it is placed.



www.maxsigns.co.za

### **ACF Provides Frames Cut To Size**



ACF owner Graham Sanderson took Sign Africa through his premises, which include a storage facility and dedicated factory for manufacturing. Sanderson said that his business was born out of his experience in customising furniture. Various partnerships over the years have resulted in him focusing exclusively on frames for the signage industry.

The company's product offering can be divided into four categories:
 Canvas frames (ready made and ready for purchase).

- Customisation (this pertains to different depths, sizes and shapes, namely rectangular and square).
- CNC frames (this pertains to irregular shapes, which are developed through an onsite CNC machine).
- Stretching service (canvas stretched onto frame).

What gives ACF's canvas frames their value is that they are made out of superwood, supplied through reputable timber businesses. Through intensive research and designing, Sanderson developed a unique frame that he believes is more adaptable than current pine frames, and stronger than other MDF designs. Any issues previous designs gave were studied and future models were adapted, resulting in minuscule comebacks. ACF holds over 5000 frames in stock at any given time, ensuring customers get fast and reliable service.

Sanderson added that his frames (some of which are run through a CNC-router) don't warp, crack, creak or bend. Any frame's dimension can be modified whether it concerns the size, thickness, shape, height or depth. Corner blocks are added to the frame for extra strength. Generally, customers place orders in terms of standard A-sizes. Some of the shapes that can be produced include hexagons, stars and ovals.

ACF also provides the option of stretching canvas over the frames. Additionally, the company has made a stretching course available. The company also sells tools for stretching, which include stretching pliers and staple guns.

The number of applications for the frames include large format printers, photo shops, advertisers, restaurants and hotels, to name a few. Every frame can be modified down to millimetre measurements, and are stamped to prevent them from being copied. ACF is planning to trademark the frames. A patented hanging system is also part of the product offering, so clients don't have to worry about screws popping out of the wall.

www.canvasframe.co.za



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# **INTERNATIONAL** NEWS

### HEXIS Celebrates 30 Years Of Innovation



HEXIS, a leading manufacturer of self-adhesive films used for visual communications, is celebrating three decades of innovation. The group's headquarters are located in Frontignan, near Montpellier in the south of France, with a factory of 19,500sqm. A second production site of 24,000sqm is located in Hagetmau (in southwestern France).

The group employs 380 people around the world, including 280 in France. The company specialises in the manufacturing and distribution of high-performance cast PVC, PU and latex films. It also develops innovative product ranges for digital printing professionals, sign makers, signage and vehicle marking specialists, as well as textile marking professionals.

Constant innovation in the field of adhesives and cast films has always been a powerful driving force of HEXIS' growth. HEXIS invest 3% of their turnover in R&D and employ 25 experts in their laboratories at Frontignan and Hagetmau. The R&D laboratories are very much involved in the development of colour plotter and printable cast films as well as in the development of major innovations such as antimicrobial films intended to combat bacteria proliferation in public areas as well as new ranges dedicated to textile markings and to car body protection (e.g. BODYFENCE film).

The development of ecological product ranges continues, with the launch of a new generation of films made from aqueous emulsions (latex, PU, etc.) These PVC-free films have been designed for top-of-the-range visual communication. They satisfy even the strictest requirements of sustainable development. The new production technology with an aqueous base reduces the quantity of solvents used during the manufacturing process by 70%. These products comply with regulations and do not contain chlorine, phthalates or heavy metals.

www.falconsa.com and www.kolokgs.co.za

### Printeriors 2019 Showcasing Interior And Exterior Décor Applications



New to Printeriors this year is an outside element, located in the outside hospitality areas at Messe Munich that will demonstrate exterior décor applications. Within this area, visitors will be able to see and interact with an array of printed exterior décor applications, including deck chairs, parasols and sustainable outdoor signage solutions.

Printeriors forms part of the visitor experience at FESPA Global Print Expo, being hosted in Munich, Germany from 14-17 May 2019, and showcasing the many benefits and opportunities of using print for interior décor. Similarly to last year's feature, Printeriors 2019 will take the form of an interactive visitor experience, demonstrating a host of interior décor applications, such as wallpaper, lightboxes, soft furnishings including curtains and cushions, table tops and sideboards, window graphics and chairs.

FESPA is working with illustrator, Jasper Goodall, on the designs for the Printeriors applications, which will be based on the elements – earth, air, fire and water – under the strapline, 'Inspired by Nature – Powered by Print'. Having one set of designs means that there will be better cohesion and contrast

SPARKO

between the applications printed throughout Printeriors.

Printeriors aims to connect brand owners, interior decorators, designers and architects with PSPs and manufacturers, offering them a unique showcase event to witness the possibilities of print for interior décor. Visitors inspired by the applications within Printeriors will be able to speak with the exhibitors on the show floor who can help turn interior décor ideas into reality.

www.fespa.com

### Röchling Group Announces New Name For Acquired Subsidiary



The Röchling Group has announced that Schwartz GmbH Technical Plastics has been renamed Röchling Industrial Xanten GmbH. This follows the takeover of Schwartz GmbH Technical Plastic by the Röchling Group.

The new name, Röchling Industrial Xanten GmbH, illustrates the company's affiliation to the Röchling Group, and above all, highlights the strategy of the Industrial Division, which is incorporating the Xanten-based plastics processor. The Industrial Division processes thermoplastics and composites for almost every industry worldwide. The new company name consistently focuses on the industries and thus on customers.

Franz Lübbers, member of the management board of the Röchling Group and responsible for the industrial division, stated, 'Through our division, we want to offer the optimum material for every industry and every application. With the

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# **INTERNATIONAL** NEWS

products and technologies of Röchling Industrial Xanten, we can extend the offer and our service to our customers. At the same time, Röchling Industrial Xanten benefits from being part of our international group of companies.'

Through the new technologies, Röchling Industrial is reinforcing its competence in conveying and lifting technology, oil and gas, intralogistics and elevator construction industries. The Xanten-based plastics processor specialises in the production of cast polyamide, and in particular, offers large volume and heavy-duty ready-made engineering plastic parts to virtually any industry. Over 240 employees are currently employed at four sites in Germany, the Czech Republic, China and the USA.

Within the Industrial division, Röchling Industrial Xanten will be the competence centre for moulded cast in the future. To this end, Röchling will invest a larger six-digit sum in the modern machine and plant park at the new location this year. Lübbers explained, 'We want to further expand our manufacturing capabilities and further improve services to our customers. So this location will help us be an even more effective partner."

#### www.maizey.co.za

### Summa Addresses Technical **Textile Market With Product Showcases**



Summa displayed two laser innovations for textile materials: the Graphixscan 500 laser machine and the L1810 Vision laser system. Both laser systems were demonstrated continuously to show the quality, processing and accuracy Summa products deliver when handling textiles.

To illustrate its versatility with other sign substrates, Summa also displayed its smallest flatbed finishing size: the F1612, a handy and reliable solution for short-run, on-demand sign jobs. Summa showcased these innovations at JEC World 2019, which took place 12-14 March in Paris, France.

The presence of Summa at the show is the first step towards the (technical) textile market after the acquisition of CadCam Technology. Although

Summa is a new brand to the industry, the company brings a lot of expertise with CadCam Technology in the team.

'Summa expands its boundaries by addressing the technical textile market. Whether suppliers are aiming for high volume and high speed or short-run, on-demand laser, cut or finishing solutions, Summa has a broad portfolio and extensive expertise to bring to the flatbed table. At the booth, we put our expertise to good use and advised visitors on the best solution for their current and even future needs, so they too can experience an increase in profit, guality and cost optimisation,' said Geert Pierloot, general manager CCT at Summa.

Designs come in all shapes, sizes and textures. To accurately engrave, etch and cut materials, such as leather, denim, upholstery, automotive textiles, polyester and fleece, users need a reliable laser technology that secures complete accuracy and flexibility. The Summa Graphixscan 500 laser machine deploys a mirror-based galvo laser system to decorate just about any surface meticulously. It is the solution of choice for anyone looking to perfectly produce images, text, logos and textures onto a wide variety of materials at high speed.

www.summa.eu/en

Mimaki 'Make The Difference' **Campaign Celebrates Printing** Success Stories

# Mimaki

Mimaki Europe has launched the 'Make The Difference' campaign. Encapsulated by the campaign's full title, 'Your Inspiration, Our Innovation, Make the Difference', the initiative showcases innovative, high quality and creative commercial projects produced by Mimaki customers.

In addition to the creation of a Mimaki community designed to share success, the campaign that will initially run for six months, will also form an inspirational catalogue of best-in-class printed applications to drive increased ideas, knowledge sharing, business growth and profitability.

Produced by some of the most inspirational print service providers and brands across Europe, 'Make The Difference' explores digital print diversity with stories focusing on applications from POS/POP to textiles, direct-to-object and 3D applications.

'We are delighted to launch this campaign and further support and celebrate our amazing customers. At Mimaki, we see success as a team effort,' said Danna Drion, Mimaki Europe's senior marketing Manager. 'By working together, we can fuse creativity, technology and energy to deliver incredible results.

'This campaign will highlight the fantastic work that our customers deliver in partnership with other suppliers including graphic designers, artists, architects and engineers – producing jobs that are not only commercially successful, but inspirational and educational too. Over the coming weeks and months, we will be telling their stories, representing industry segments including sign, graphics and industrial print to fashion, interior design and architecture. We will celebrate and reward featured customers at FESPA in Munich in May 2019,' continued Drion.

The first series in the campaign, launched recently, tells three different stories featuring Mimaki customers and a technical Mimaki blog. These include Gate7 and its client KUHN, a leading UKbased manufacturer of farm machinery, as well as the award-winning University of Huddersfield in West Yorkshire, UK. The technical blog, on the other hand, will explain a set of Mimaki's proprietary core technologies used to ensure stable production and continuous operation to deliver superior results. All stories will be available on the dedicated 'Make the Difference' campaign page: www.mimakieurope.com/MTD. This page also features a Mimaki customer contact form, for those interested in participating.

www.gsw.co.za

### **Epson Announces Digital Technology Solution Centre**



Digital Technology Group in Tampa, Florida, has opened an Epson Certified Solution Centre. The location will showcase unique Epson printing solutions and applications, leveraging Epson's professional printing portfolio of dye-sublimation, signage, photography and direct-to-garment solutions.

John Meyer, manager, Wide Format Channel, Epson



America, Inc said, 'It's important that customers feel supported and confident when purchasing new equipment and we are thrilled to provide this support through our partnership with Digital Technology Group. Epson Certified Solution Centres allow customers to experiment with personal test files and creative applications first-hand and witness the latest industry-leading print technology Epson has to offer.'

The Epson Certified Solution Centre will provide customers with an immersive experience, including:

- Full suite of SureColor production equipment.
- Extensive print samples and applications.
- Comprehensive customer training opportunities.

Scott Erickson, vice president, Digital Technology Group said, 'Digital Technology Group is extremely excited to partner with Epson in launching our Certified Solution Centre. This new facility will allow imaging professionals to directly experience how Epson's printing technology, combined with DTG's colour imaging solutions, can assist their business in achieving profitable growth through industryleading hardware and colour imaging expertise.'

#### www.dtgweb.com

### Business Combines Hand-Painting And Digital Printing With Durst Order



David Qian with the Durst P10.

Durst has reported the order of a Durst P10 160 with heavy duty roll following the relocation

of entrepreneur David Qian's business from Hong Kong to the UK. His wallpaper designs are customised to meet the demands of major brands.

A rapid growth in digital printing and a desire to be closer to US customers led to Qian moving to Nottingham and setting up a production hub to grow business in the UK and expand into Europe. The Durst investment is valued at some R18 million (£1 million).

The R54,6 million (£3 million) turnover business combines bespoke, made-to-order hand-paintings and embroidered wall coverings that combine ancient eastern artistic traditions with western and contemporary aesthetics. D'Arts, the digital printing brand, is unique because traditional hand-painting adds further artistic touches to the outstanding print quality from the Durst P10 160 with heavy duty roll in Nottingham. Initial testing with wallpaper applications have been completed successfully. Full-scale industrial printing using digital technology is due to start soon.

Qian said, 'With a previous system we had problems with colour-matching, which cost us time and money. But the Durst machine has been an absolute revelation. Digital printing is the next step for the wallpaper industry – it's the future. We are really satisfied with the high-end quality from the P10.'

He added, 'We are the only company in the world that can combine hand-painting and digital printing. This is the core of our business, where we create bespoke customer designs for major brand names within interior design and furnishing sectors who demand the very best service and quality.'

#### www.durst-group.com

### Mimaki Europe Showcases Innovations

Mimaki Europe exhibited a range of market-leading digital textile printers alongside its partner Thebes International, and demonstrated how textile companies and print service providers interested in taking their first steps into the digital textile world can use Mimaki's dye-sublimation digital textile solutions.



The two partners showcased these solutions at Egy Stitch & Tex trade show in Cairo, Egypt from 28 February–3 March. Visitors saw Mimaki's cuttingedge dye-sublimation solutions. Central to the showcase was the brand's latest dye sublimation printer, the TS55-1800. Featuring continuous operation and an unprecedented price-quality ratio, this business-enhancing printer addresses the entry and mid-level markets and is designed for users that demand high productivity and highquality print with vibrant colours and vivid imagery.

Equipped with Mimaki's core technologies, such as MAPS, NCU and NRS, it prints with the new Sb610 inks, that hold the coveted ECO PASSPORT by OEKO-TEX certification, meeting specific sustainability requirements. The TS55-1800 is suitable for interior fabrics, sports and fashion apparel, flags and tapestries. As part of the dyesublimation technology range, the renowned Mimaki TS300P-1800 and JV5-160 was also showcased.

The second highlight at Thebes International booth was the Mimaki TX300P-1800B, a belt-fed direct-totextile digital printer. Equipped with an innovative automated 'sticky belt' transport system, the TX300P-1800B enables direct printing on a broad range of natural and man-made fabrics, as it proves particularly effective on stretchable materials. The printer is equipped with Mimaki's core technologies and is available with sublimation, disperse, reactive, acid dyes and pigment inks. Live demonstrations will be run at the booth, with the TX300P-1800B printing on cotton with textile pigment inks. The TX300P-1800B mainly addresses the production of fashion, clothing and soft furnishings.

www.gsw.co.za



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# **INTERNATIONAL** NEWS

### Canon Designs Honoured With IF Design Awards

### EFI Installs Three VUTEk Models At One Business



For its 25th consecutive year, Canon has been recognised by iF International Forum Design GmbH with internationally renowned iF Design Awards.

The products include:

- ImagePROGRAF PRO-6000/PRO-4000/PRO-2000 large format inkjet printers.
- Océ VarioPrint 6000 TITAN series
   Monochrome cut-sheet production printers.
- Océ LabelStream 4000 series UV inkjet label presses.

Established in 1953, the iF Design Awards are recognised internationally as one of the most prestigious awards within the field of design, with outstanding industrial designs chosen from all over the world each year. This year, over 6400 entries from 50 countries and regions were judged by internationally active design experts across a number of disciplines.

www.canon.co.za



PDI Large Format Solutions recently installed three EFI Vutek models. This includes the nextgeneration, high-end flatbed/roll-fed VUTEk h3 superwide format LED printer, and the new EFI VUTEk 3r+ roll-to-roll LED printer, making PDI Large Format the first company in Canada to install both models.

Additionally, the company has installed an EFI VUTEk FabriVU 340i soft signage printer. This technology upgrade gives PDI Large Format Solutions the platform to drive growth over the next few years.

According to Jamie Barbieri, president of PDI Group Inc., the purchase ensures that the company can consistently deliver high-quality work even as volume needs expand. Plus, with its new LED and soft signage printing capabilities, PDI Large Format can recapture jobs it had outsourced in the past.

'The new EFI devices take us to a new level of capacity, quality and efficiency,' said Francis Tellier, president of PDI Large Format Solutions. 'We've increased our production capacity by 40%, and we have aggressive plans to double our annual growth for the next few years. In addition, the new devices feature significantly lower costs for ink, electricity and maintenance, which helps us maintain our competitiveness in a large market.

'EFI's VUTEk h series, which includes the h3 model and h5 model available as a field upgrade or as a direct purchase, offers high-end imaging at resolutions up to 1200dpi. A new, high-velocity 7-picolitre UltraDrop Technology greyscale printhead on PDI Large Format's VUTEk h3 printer delivers precision dot placement and consistency with eight and optional four colour printing modes plus white, as well as nine-layer print capability. The printer, winner of SGIA's 2018 Product of The Year award in the UV Hybrid/Flatbed High Volume Production Class category – offers maximum throughput of up to 74 boards per hour.

#### www.gsw.co.za

### Avery Dennison Honoured For Sustainable Business Practices



Avery Dennison is honoured to be recognised by Barron's for the second year. Barron's, a U.S. based publication covering the financial and investment industries, developed the 100 Most Sustainable Companies List last year in collaboration with Calvert Research and Management.



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Avery Dennison Corporation has moved up a rank on the list since the index was launched in February 2018. The list acknowledges leading U.S. companies, assessed for environmental, social, and corporate governance factors.

Barron's looked at the 1000 largest publicly held companies with headquarters in the United States. The naming committee looked at 300 sustainability performance indicators. Among them were business ethics and product safety, greenhouse gas emissions and human rights, workplace diversity and labour relations.

'Sustainability is at the centre of everything we do, and our employees are addressing the challenge from every angle. This honour is a testament to their passion and commitment,' said Georges Gravanis, president, label and graphic materials.

'We continue to make solid progress toward our 2025 sustainability goals, with increased urgency to address plastic recyclability and industry waste, while staying very close to our industry partners and our communities,' said Gravanis.

www.averydennison.com

### Delta Apparel Expand Reach With Kornit Atlas System



DTG2Go, a Delta Apparel, Inc. company, has placed an order for the recently released Kornit Atlas system following several months of betatesting. Delta Apparel Inc.'s operations are located throughout the United States, Honduras, El Salvador and Mexico.

Key features of the Atlas include high volume throughput, attractive cost of ownership and the new NeoPigment Eco-Rapid inkset designed for sustainability and retail-quality digital textile printing. As per the agreement, DTG2Go will take delivery of 10 Atlas systems in 2019, along with a significant number of HD upgrades for its existing Kornit Avalanche systems.

Kornit's Chief Executive Officer, Ronen Samuel commented, 'We are honoured to expand our partnership with Delta Apparel as a key technology supplier as they expand their reach with digital printing. Delta's unique platform strikes at the core of the changing needs in the retail supply chain, by offering a vertically-integrated digital print fulfillment model with quick delivery at an affordable price.

The inclusion of the Atlas will greatly enhance the options and capabilities that Delta will be able to offer its customers. The new industrial Atlas has leading-edge technology with annual production capacity of over 350,000 impressions and optimises production efficiency at the best cost of ownership available. We look forward to working collaboratively with Delta to deliver on this order and expand on this important relationship.'

'We are excited about the order with Kornit Digital. This marks another milestone in Delta and Kornit's strategic partnership and we look forward to continuing our close collaboration in 2019,' commented Deborah Merrill, Delta Apparel Inc.'s CFO and president, Delta Group. Merrill continued, 'Many of the new, innovative capabilities of the Kornit Atlas, including the wrinkle detection and pallet ergonomics, present clear productivity benefits. The new NeoPigment Eco-Rapid ink used in the Atlas provides impressive brilliance and colour gamut, meeting all wash test standards with no discernible scent. We are glad we had the opportunity to beta-test the Kornit Atlas and look forward to it serving as a key component within DTG2Go's production line. '

www.rexxscreendigital.co.za

### FESPA Global Print Expo Introduces Colour L\*A\*B\*



FESPA's head of technical support, Graeme Richardson-Locke

Located within the FESPA show floor, Colour L\*A\*B\* will offer visitors a structured end-to-end overview of all individual elements contributing to professional colour management, including monitors, measurement and calibration tools, lightboxes, hard and soft proofing, software solutions and print output devices.

The walk-through showcase will feature representative technologies from a range of



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specialist suppliers, supported by explanatory graphics and a printed guide describing the processes and technologies. Test files will be used in live demonstrations to illustrate different printed outcomes across a range of media.

Visitors can participate in free, pre-bookable guided Colour L\*A\*B\* tours with respected colour management consultant Paul Sherfield, who will provide detailed explanations of the processes and answer visitors' questions on how they can improve their own practices. The adjacent conference area will offer a focused programme of free educational presentations from a range of subject matter experts, including Dr. Andreas Kraushaar of FOGRA and Paul Lindström of Digitaldots.org.

The launch of Colour L\*A\*B\* comes in direct response to feedback from the FESPA community, which highlighted a strong appetite for expert guidance and education to improve colour accuracy and consistency in the face of rising customer expectations and an ever more diverse applications portfolio involving multiple substrates.

FESPA's head of technical support Graeme Richardson-Locke explained, 'The speciality print industry has proactively embraced so many of the production advantages of digital technology. reaping the benefits of improved productivity and applications diversity and investing to manage sustained volume growth. Today, surveying our sector and talking to visitors and exhibitors, quality control remains one of the key areas where print service providers feel they have yet to optimise their operations. Our recent Print Census reinforces this, with one in three respondents saying that they intend to invest in colour management technology and training within the next two years as part of a wider focus on consistency and customer satisfaction.

The launch of Colour L\*A\*B\* at FESPA Global Print Expo 2019, taking place from 14-17 May, is an initiative of FESPA's Profit for Purpose programme, which invests in delivering technical education and promoting operational best practice for the global speciality print community.

#### www.fespa.com

### Onyx Graphics Reaches 30 Year Milestone In Wide Format Print Industry

In 1989, the teams at Onyx Graphics united in a vision to provide fast, efficient print solutions with outstanding colour, which has always been at the company's core. Since then, Onyx solutions has become an industry standard for entire print environments, known for colour, automated workflows and superior output that can be proven to print buyers.

'We're incredibly proud of our heritage and entrepreneurial spirit as the first commercial wide and grand-format print software company,' said Kevin Murphy, president and CEO of Onyx Graphics.

'Between our in-house development teams and colour scientists, along with close relationships



with our worldwide customer base, Onyx Graphics has the unique position of continually driving innovation across the industry – something we're looking forward to sustaining for the next 30 years.'

Offerings from Onyx Graphics include the ONYX Color Engine with unmatched colour output built specifically for wide format print; ONYX Thrive, the company's network licence RIP and print workflow solution that grows with the business; ONYX Hub, a business intelligence tool with actual costs to improve print shop profitability; awardwinning ONYX 18.5, released December 2018 as the first solution with Adobe PDF Print Engine 5.1 (APPE) including support for PDF 2.0 features as well as ColorCheck, the industry toolset to ensure colour accuracy, consistency and conformance to standards such as G7 and FOGRA that can be proven to print buyers.

#### www.onyxgfx.com

### Vista System Launches New Website



The company encourages industry players to take a tour of the new site, where they can find a range of surprises and innovative services that will benefit their next signage project.

Features include:

- Sign project schedules.
- Training videos.
- Product families.
- Popular wayfinding and business signs.
- Examples of signage projects.
- Signage marketing kits.
- The Vista System Ambassador Programme.

www.vistasystem.com

### Peak UK Named Winner Of Roland Hero Awards 2018



Roland DG has announced Peak UK as the winner of the inaugural Roland Hero Awards 2018. Since April 2018, Roland users from across the EMEA region have been sharing their stories, showcasing the things they achieve and the impact they make on their businesses, their families, their communities, and themselves.

The Roland Hero Awards were designed to recognise the users of Roland systems, to reflect the incredible diversity of the industry, and to demonstrate the importance of people in its sector.

Peak UK is a kayaking apparel company based in the historical Derwent Valley in Derbyshire, UK. In the shadow of the world's first modern textile factory, former canoe slalom athlete Pete Astles founded Peak UK in order to improve the fit, colour and technical performance of clothing products in this market.

He has grown a business from the ground up, building his own premises, and he now sells internationally with the help of a Roland Texart dye-sublimation printer to brand attractive, technical garments for customers including Olympic medallists – and he shows no signs of slowing down.

The winner was selected at an event in Geel, Belgium, on January 10 2019 by three judges: president of FESPA Christian Duyckaerts; bestselling author and award-winning entrepreneur Beth Kempton; and Roland DG EMEA's head of marketing Gillian Montanaro. Each judge was asked to score 23 shortlisted entries in the key areas of creativity, innovation, entrepreneurship and inspiration.

Astles' prize includes a trip of his choice to Thailand, Iceland or Florida. He commented, 'We're blown away! It's truly amazing that all our hard work is so well appreciated. Not only did our project win Olympic gold in Rio and London, to top it all it took the title of Roland Hero as well. Thank you so much Roland for your support and for making this all possible.'

With the standard of entries so high, the judges gave further awards to four more Roland Heroes. The Judges' Special Mention prize has been

# **INTERNATIONAL** NEWS

awarded to Gemanco Design. An offshoot of a construction specialist, this Italian business is an expert in creative custom-printed wallpapers, wall stickers, tailor-made resin mosaics and much more, relying on Roland printers including a Roland VersaUV LEJ-640.

www.rolanddg.co.uk

### New Drytac Academy To Drive New Approach In Professional Training



Drytac has announced plans to open the Drytac Academy later this month in Fishponds, Bristol. Gareth Newman has been appointed Academy Manager and, supported by Drytac's global product manager Shaun Holdom, is developing an extensive curriculum of training courses for display graphics professionals.

The Drytac Academy is a showcase of Drytac products and how they can be used with the newest and most popular wide format printing technology on the market today, provided by the manufacturers themselves. This includes: a Roland TrueVIS VG-540 with Roland VersaWorks 6 RIP software, a Fujifilm Acuity LED 1600 II using Caldera RIP software, an HP Latex 365 and an Epson SureColor SC-S80600, both powered by Onyx Thrive RIP, with more to be installed soon.

The Drytac Academy also houses profiling equipment, the i-1 Pro 2 provided by X-rite, which allows custom profiles to be built. In addition to the above, the space includes a complete finishing area with a laminator and Hot Press vacuum press.

Newman said, 'Having a full variety of machines allows our customers to learn how to get optimum results from Drytac materials using different systems and technologies. We'll also be working closely with the printer hardware manufacturers themselves by providing training to their employees using their own systems and Drytac materials.' This collaboration with print brands is also contributing to the course development. 'We're asking manufacturers what their customers need: what do they want to know, what are they struggling with, how would they like to be more creative with our products?,' said Newman. 'By drawing on this wealth of experience from both within and outside Drytac we're approaching training in a fresh, new way.'

The Drytac Academy will also serve as an exhibition space, showcasing how Drytac's products can be used in real-world display applications, such as retail store fronts. The company's innovations in adhesive-coated products include graphic films, window films, double-sided tapes, self-adhesive print media, label stock, industrial adhesives and heat-activated and pressure-sensitive laminates and mounting adhesives – all of which will have an eye-catching place in the Academy.

#### www.midcomp.co.za

### LexJet Announced As Exclusive Distributor For Fisher Textile Dye-Sublimation Fabrics

LexJet will carry a variety of Fisher Textile products in 155cm x 30.5m (61 inch x 100 feet) rolls for a multitude of applications, including trade shows, SEG frames, retail signage, back drops, home décor and furnishings, soft signage, backlit graphics,



banner stands, table covers and more.

The dye-sublimation fabrics are converted to fit wide format printers. Previously only available for grand-format printers, this is the first time these fabrics have been converted and distributed for wide format sizes.

'At wide format widths, these trusted, well-known and proven-to-perform dye-sub fabrics from Fisher open the door to the benefits of wide format applications, such as smaller runs, one-off prototypes, quicker turn-around and customisation, which is in higher demand than ever,' said LexJet VP of sales, Justin Lehman. 'With the success of our LexJet InFuze dye-sub transfer paper last year, we are seeing fast-growing, high-margin possibilities with dye-sub technologies for our wide format PSPs.'

'Partnering with Fisher Textiles is natural fit for LexJet, thanks to our deep and long-standing relationships with the print service providers and end-users who will benefit the most from these wide format sized fabrics,' Lehman said. 'This is a big win for the wide format industry.'

These fabrics round out LexJet's dye-sub portfolio of products, which includes Epson printers and inks, InFuze transfer papers, ChromaLuxe metal photo panels and heat presses from Geo Knight and FLEXA.

www.lexjet.com



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## MAZEY PLASTICS ANNOUNCES EXCITING CHANGES FOR 2019

BY MAIZEY PLASTICS

2019 is looking to be a major year for Maizey Plastics, which has announced changes to its top management. The dynamic leadership team will develop a vision with new ideas and strategies that will see Maizey evolve and reinvent itself in an ever-changing modern business world. The company is working on major upgrades to its 8000sqm national distribution facility in Germiston and will be opening a branch in Pretoria East later this year.

### Changes In Top Management

Maizey Plastics is pleased to announce the appointment of Wessel van der Merwe as the new CEO, which became effective on March 1st, 2019. Van der Merwe started with the company in 1998 as an internal sales person and his incredible work ethic, strong leadership abilities and industry knowledge saw his rise in the organisation from sales to management by 2004.

He was instrumental in building Maizey's aluminium profile product offering and, under his strategic direction, managed the National Sales portfolio for four years before being promoted to Group Purchasing and Operations Director.

Van der Merwe's vision is to continue to grow the company's 'Largest and Most Professional' Mission Statement, and further improve customer experience. 'Not only are we the largest supplier, with 24 branches, but our products are also available in the most cities/towns in South Africa and through our partners, servicing neighbouring countries. With 530 permanent employees, we continuously strive to give the most professional service and product advice to our customers. We also offer unparalleled variety to our customers, with just over 5200 product items,' he said.

Van der Merwe emphasised that every staff member is important and that the company is not a one-man show — everything is made possible with the dedication and loyalty of staff and the continued support of the Executive Committee and shareholders. 'We are all passionate about what we do, and our customers mean the world to us. We are a lean management team, but that makes one of our biggest strengths possible: flexibility.'

He succeeds outgoing CEO, Rikki Maizey, who will move into a Chairman role and enjoy continued involvement in the family business that he is so passionate about. Maizey mapped out the way forward for the business: 'I am extremely fortunate to be surrounded by a wealth of talent at all levels of our great company and thanks to my staff's dedication and hard work, we have been able to grow into the successful business we are today. I am giving the younger members of my team the opportunity to take this business forward and build on the strong foundation and ethics that have been laid over the past 69 years,' he said.

SIGNAGE MATERIALS & SUPPLIE

'Coincidentally, I recently read the interview with my uncle, John Maizey, in the 2002 September/October issue of Sign Africa Journal (formerly PSDG). He'd said: 'After the age of 50, you should be passing on the reins for young blood to gradually take over the business.' That time horizon has arrived for me. I am fortunate to be surrounded by an excellent management team, and it is now their turn to shine. This ensures that we keep up with modern trends in business and transition from the 'baby boomer' era to the Millennial way of thinking.'

His vision for the company is to continue adding value by creating opportunities for customers, suppliers and employees. He explained how he balances building on the long legacy Maizey has enjoyed and continuously evolving to meet future demands: 'Global networking with technology partners and product manufacturers ensure that we remain up-to-date as our industry continues to evolve. Being associated with the top global brands in our industry is hugely advantageous as they are continuously doing research and development for new and improved products.'



SIGNAFRICA

### There are also strategic portfolio changes in the newly restructured executive management team:

- Trevor Norman, Chief Sales Officer Commercial, is now responsible for all branch sales, which include Engineering Plastic Products, exports and Maizey's new online business, which should be operational by June 2019.
- Kevin Govender, Chief Sales Officer EPP, will continue with his passionate development of the engineering plastics business, with more focus on OEM, end user customers, application development and engineering design consulting.
- Wynne Meyer will join the executive management team, taking over from van der Merwe as Chief Operations Officer, and will be responsible for Group Operations.

### The new Business Development Managers include:

- Iain Mc Murray Rigid Substrates/Flatbed.
- Dorothy Fouche Architectural.
- Bernice Brits Aluminium and POP.
- Hamilton Serekwana Corporate and Specifications.
- Tilla Jordaan Digital Print Media.
- Trevor Paulse BDM Western Cape.

Another important change in the organisation is Rakesh Ramroop, who will be taking over the National Procurement function from van der Merwe, effective 1st April 2019.

Maizey is focusing on its Architectural, Aluminium (POS), and Flatbed Print sectors, and the Business Development Managers responsible are preparing for a big year. Trevor Norman, Chief Sales Officer Commercial, elaborated on two of these focus areas:

Flatbed printing: 'This sector of the market is evolving fast and our focus is not on growing the commodity product offering, but to rather provide quality, niche products and focus on the end-users looking to diversify. Our range features a selection of products positioned at different price points with an increase in 'green' printing substrates. Higher quality products provide longer lifespans, are generally less prone to breakage and provide an overall cost saving, all benefits that are often overlooked.'

Architectural: 'There are a number of traditional commercial products in Maizey's offering that are or can be applied in interior design or architectural applications. In many instances, clients are not necessarily aware of this. Our architectural focus will address market education, customer product knowledge and the expansion of our architectural product offering.'

#### The Company At Present

- 24 Sales branches nationally.
- 530 full-time employees.
- A fleet of 62 branded delivery vehicles provide a daily delivery service.
- 60 product groups with an estimated 5200 individual product items.
- National Logistics Centre in Wadeville, Gauteng, with 8000sqm under-roof warehousing.
- Secondary distribution hubs in Pinetown, Kwazulu-Natal, Cape Town and Eastern Cape.
- 33,706.88sqm total under-roof warehouse space in the Maizey group.

#### 2019 Expansion Programme

Besides the new, larger and improved Pretoria East branch, which will support product availability to customers in the area, Van der Merwe is excited about modernising the distribution facility. 'During the planning phase, we took a step back and looked at it from a customer experience point of view. We asked ourselves: how do we get the right product at the right place at the right time at the right price? This project will promote change throughout the company, right to the customer without changing who we are and what we stand for,' he said.

#### **Supplier Partners**

Maizey's commitment to total quality assurance extends from its principal suppliers and manufacturers throughout the Maizey group of companies. The company forges long-standing relationships with its supplier partners and at present represents 42 world-leading international and 83 local suppliers.

#### What aspects of working in this industry do you enjoy most?

The industries we operate in are so incredibly diverse that no two days are ever the same. That in itself appeals to me. We serve two main industry sectors, which feed a range of different markets. Our Engineered Plastic Products (EPP) sector's product offering remains fairly stable with the applications scope offering unique technical challenges.

On the flip side, the rapid growth within the digital and graphics industries, continuous new application development and endless designs that take Maizey's products beyond traditional use really increases the pace. So, our entire portfolio creates for an exciting working environment.

### How does one balance building on Maizey's long legacy and keep evolving to meet future demands?

As the saying goes: 'adapt or die'. Your seniority cannot be taken for granted. You remain humble and keep building on the original blueprint set by the company's founder, while listening to your customers and following global trends. The demand is set by the markets we serve.

#### What are the biggest industry trends?

I have been with Maizey for over 21 years and during this time the biggest industry trend was and still is digital printing. I believe it will still make a huge impact this year as the technology continues to evolve at a rapid pace.

#### How is Maizey keeping up with the most recent trends?

By listening to our customers, paying attention to the markets and visiting global exhibitions. As a result of technology, the world has shrunk so much and information is more readily available. We chose our suppliers carefully and depend on them to continue to set innovative trends that meet market demands. We work with them on information exchange and skills development seminars to up-skill us as their distribution partner in order to gain the knowledge and competitive edge our customers expect.



Wessel van der Merwe, new CEO of Maizey Plastics.



# DARE TO DESIGN DIFFERENTLY

WITH THE ALL-NEW CORELDRAW GRAPHICS SUITE 2019



BY MO JOGIE, MSD

Corel turned 30 this year. And what a celebration it's turning out to be. Do you remember the black box with the truckload of stiffy disks for fonts and clipart and photos? Those pale into insignificance when we look at what's on offer in this release, which is by far the most exciting ever. I mean ever guys! First there's tons of cool, new features. Then there's the brand spanking new Mac OS version. Dare I say it's sexy? Plus, a Windows and Mac app store edition. But wait, there's even more! There's a version of Corel that runs on any device: your phone, your computer, your tablet, no matter what OS. Yup, it's real and it's called CorelDRAW.app. And you get it as part of your licence.

#### Be In Control

Whether you use Corel for design, page layout, image editing, typography, signage, print, prepress, web graphics or video content, this version has got something for you. First off, there is Font Manager, an easy-to-use, intuitive and very visual font management tool that allows you to work with fonts without even having them installed on your computer. How sick is that? You can build custom collections, point to folders where you have your treasure trove of fonts and Font Manager gets on with it.

On the creative front, Corel has introduced what it calls pixel-perfect controls for your vector and web designs with very tight control for output. Whether you're prepping content for social media or web, print with the high-quality PDF/x4 support or any other format you may need to export your artwork as.



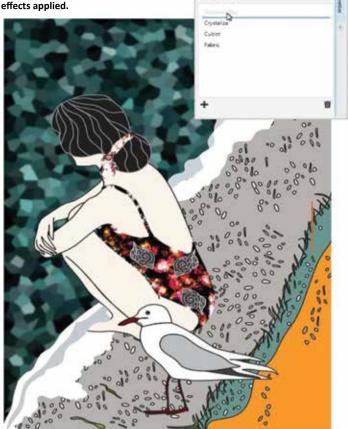


#### **Be Creative**

Need to quickly enhance a photo, remove a background or get rid of a colour cast? Drum roll please? Heeeeeeere's Photopaint. From seamless object removal to powerful, non-destructive lenses, you have it all and then some. You simply edit directly from Draw. No need to even leave your fave vector buddy. You have the ability to easily work with colours, mess with transparency and fill objects with all sorts of zany fills that will have you experimenting for hours on end.

Corel 2019 boasts a very powerful non-destructive vector and believe it or not, bitmap effects engine. What this means is you can dive into any object, apply blurs, 3D effects or anything else your heart desires, and it's all non-destructive. It's editable too. Now you can tweak an effect either by strengthening it or making it softer.

Artwork with non-destructive blurs and effects applied.



ð.

Artwork: Elena Blagodarova

#### **Be Efficient**

Need to get a logo trace or a hand-drawn design prepped for output fast and furious? You'll be saving on time and your sanity with Powertrace. Quick, customisable, efficient. Now if you could only get your creative team to live by the same motto, right? If you're on a tight deadline, with a meagre budget that has you paying the client for a job, or you simply need a template to get you going, Corel has you covered. They've included a series of high-quality templates that are easily accessible directly from Draw. Nice, very nice indeed.



#### **Be Productive**

Corel's built-in vector tracing engine will help you meet those screaming deadlines most of the time. Of course, there will be that demon artwork that refuses to play nice. The plethora of Bezier drawing tools will set you on your way when you do come across those pieces of artwork that are difficult to trace. We'll cover them in a future article.

On the export front, we have high quality print output in the form of PDF/x-1a and x4. Web and Wordpress exports for easy deployment on sites and Word if you need to get high quality designs in an accessible format to a colleague or customer.

If you manage your own shoots, or if you receive high-quality RAW images from photographers, you can manage it all with Corel's non-destructive imaging app, Aftershot HDR. Sort, rank and edit in RAW without ever hurting the original pixels.



Manage your photo libraries in Corel AfterShot HDR.

#### Be Next Gen

CorelDraw 2019 is arguably the most compelling version ever. It's optimised for Windows 10, will run on Mac, and if that's not enough, it will run on any device with Corel.app. And you have Corel.app included in your licence, so it won't cost you a single cent. Now is indeed the time to design differently.



Mohammed Jogie is a designer, writer, artist and educator. He is head of design and strategy at MSD, a specialist creative consultancy and training school.

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## WHAT IS THE FUTURE OF SIGNAGE IN SOUTH AFRICA?

BY TECHNIQUE MEDIA

Where are consumers driving the signage environment and what changes can we expect to see over the next few years? Industry experts discuss the future of signage in South Africa.

A number of recent marketing trend reports (see end of article) have indicated that while print is still the most widely used signage solution around the globe, due to the emergence of digital signage and more opportunities for it, print signage is currently experiencing a lower uptake in the marketing mix.

Managing Director of Technique Media, Darren Kirby, believes that the global movement towards digital means that the future of signage in South Africa is ultimately going to be technologically advanced and personal, although there is a long road ahead as marketers weigh up the pros and cons of the commitment to this shift.

Philip Gelderblom, Production Manager at Singh & Sons, said that with postdemographic consumerism driving strategic changes for brands, we are seeing 'more messaging across many platforms that compete for the consumer's attention. Signage needs to be bold and visible to be seen, with a simple message to grab the consumer. In future, we will see much more interactivity, electronic signage with varying messaging, and instant gratification interaction between consumer and sign, undoubtedly integrating mobile devices'.

'Signage will have to be part of a mix of marketing tools. That said, there are risks to traditional signage: the increase in online shopping is breaking the chain between input and decision, and the lure of the cell phone. Most commuters, and even pedestrians, are constantly distracted by their cell phones. They do not see their environment anymore,' he added.

Vik Norval, Creative Director at Creative Workshop, said that they are seeing a fair number of clients migrating to digital solutions for conducting business, mirroring global trends. 'The reduction of data costs has allowed for a longer engagement rate. In future, there will be a strong emphasis on brand awareness and identity, and less on 'glitz and glamour'. Inevitably, consumers will have seen a brand online and signage will serve more as an indicator of location or brand as opposed to a lure,' he said. 'Where businesses have a physical footprint there will always be a need for signage, but rather than be a primary marketing tool, it becomes an extension of digital activity. The only consideration from a design perspective is that branding and corporate identity need to be transferable across traditional and digital platforms. Strong, bold designs that work well across all platforms are key, and the use of substrates and quality finishes that are representative of the brand ethos will remain.'

Kirby said, 'With this in mind, marketers must assess the intentions behind their signage needs. The print signage industry may be seeing somewhat of a decline and all indications of current trends suggest that this will only increase in time. But as Norval stated, where businesses have a physical footprint, there will always be a need for signage, even if only as an indicator of location. And this is especially true for companies whose main objective is not to directly reach end consumers.'

Ulanda Neveling from Freddy Hirsch Group said, 'Our brand may consider digital solutions in future for the ease and speed in which it can be done, and for the ability to change messaging regularly at a relatively low price, but currently we use signage to indicate where our premises are located and to create a corporate brand image at our various sites.'

'Whether your company observes current and future signage trends or not really depends on your brands, audience and objectives, but the future of signage in South Africa – and indeed across the globe – is in an interesting industry to watch. We're all very excited to see what the future holds,' concluded Kirby.

- 1. Research reports by Mordor Intelligence: Printed Signage Market and Global Digital Signage Market Industry.
- Entrepreneur Magazine: Old School Marketing Platforms That Still Resonate in Our Digital World by Rohan Ayyar and Advertising Trends You Should Consider in 2019, by Katherine Hays.
- 3. 10 Digital Marketing Trends and Innovations For 2019 an insightful article by Cardinal Digital Marketing by Alex Membrillo.

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### Signage Materials

Acrylics (GS/XT), ABS, Coruplas, Foam PVC, PETG, PC, Aluminium Composite Sheets (ACM) and numerous other rigid substrates, Engraving Laminates, Self Adhesive Films, Application Paper/Tapes, Reflective Vinyl, Badges, Adhesives Liquid Laminates, Connectors etc.

### Aluminium Profiles and POP/POS

Modular Signage Systems for Indoor and Outdoor, Aluminium Tensioning Systems for PVC and textile graphics, Wall Fixation Systems, Aluminium Profiles for signage construction.

### LED's and Illumination

Lightbox Profiles for Rigid Substrates, Lightbox Profiles for Textile Graphics.

LED Modules, LED Ribbon and Bars, Power Supplies.



## HOW TO SUCCEED IN PRINTED DÉCOR

#### BY DANA EITZEN, CANON SOUTH AFRICA



The benefits of digital print offer greater creative freedom for designers, décor brands and interior design professionals, without the technical or economic constraints of traditional print processes. From wallpaper and tiles to wood and glass, digital print is enabling creativity and innovation in the interior design sector, opening up new areas of opportunity for designers and print service providers (PSPs) alike.

Print on demand enables full customisation and eliminates the need to store inventory, allowing for more experimentation and lowering barriers to entry. Awareness, however, is key and the understanding of digital print's capabilities is not yet high in the interior design community.

Despite this, the decorative printing market is already estimated to be worth R236.3 billion (\$16.6 billion), with the impact of digital print's growth in this area contributing to a projected annual growth rate of 4% (1).

While this currently constitutes less than a quarter of the fast-growing industrial print sector (2), the fact that the market has an estimated retail value of R1.7 trillion (\$125 billion) (3) emphasises the high value of these applications.

Consider wallpaper as an example. Until recently, wallpaper had been in something of a decline (4), with a perception that it is 'old fashioned'. Since early 2017, however, the interior décor media have been declaring wallpaper to be 'back' (5) and digital print is certainly playing a role in that trend, enabling reproduction of heritage designs, mass customisation and increasingly popular mural walls (6).

In fact, the digitally printed wallpaper market, currently valued at R32 billion (€2.19 billion), is expected to grow at 25% annually until 2023 (7). For PSPs, the potential profit margins on digitally printed wall coverings are considerably higher than those on many commoditised display graphics applications.

It is this combination of market growth and higher potential profit margins that is attracting growing numbers of PSPs to printed décor. Indeed, 74% of respondents in the 2018 FESPA Print Census identified wallpaper and interior décor as growth areas for their businesses (8).

#### **Five Success Factors In Digitally Printed Décor**

Whether a PSP wants to introduce décor applications for the first time or grow their existing décor service offering, at Canon we identify five factors that are critical to success in this market segment: understanding the market and the client's context; a consultative approach to working with clients; the technical capability to produce applications that are fit for purpose; good project management skills; and a network of strong partnerships that support delivery.

#### 1. Developing Project Management Skills

The network of people and businesses operating in the interior décor market is broad, multifaceted and ever-changing. The make-up of the team involved in any project will vary according not only to the project's size, but also its market segment. In retail and hospitality, for example, PSPs may find themselves working with an in-house design studio or brand agency at one end of the spectrum, or with a boutique or restaurant owner at the other.

When it comes to décor for corporate environments, the client could be anyone from an architect or an interior decorator through to an office manager. In the case of printed décor for the home, end users will be consumers, but architects, interior designers and décor consultancies are likely buyers of bespoke applications, while décor retailers and manufacturers may commission products such as wallpaper, soft furnishings and even furniture.

#### 2. Taking A Consultative Approach

Regardless of whether they're working with existing clients or new ones, most PSPs will start out as suppliers of what interior designers refer to as FF+E – furniture, fixtures and equipment. However, designers often rely on FF+E suppliers for input during a project's design phase, particularly when – as may often be the case with print – their expertise is far removed from the designer's. For PSPs who work to develop an understanding of the interior design market landscape and its drivers, this presents an excellent opportunity to become an important part of the design team.

Our customers operating in the printed décor market understand that their role is to inspire customers, showing them the possible ways of realising their creative vision. That's the role PSPs can play — valued consultants who understand the market, appreciate the drivers behind their clients' requirements and then use their specialist knowledge to help clients make the right choices for each application in context of the setting and the required quality, as well as to highlight options they may not have considered.

#### 3. Establishing Technical Capability

Each décor application demands a set of technical capabilities that extends beyond equipment features and capacity. Bearing in mind the drivers behind their client's requirements, PSPs need to consider the steps necessary to ensure an application is fit for purpose. These run from priming the substrate and selecting the right production method through to finishing the application to protect it in its environment and, finally, ensuring that installation will not compromise any of these steps.

With all of these considerations to bear in mind for each application, it is clear that for most PSPs, establishing a viable décor offering will entail some level of investment. By focusing on developing the technical capabilities needed for just three or four applications to begin with, PSPs can concentrate their investment on developing proficiency at these and then build on this success.



#### 4. Developing Project Management Skills

As we've already seen, it is rare for the décor applications produced by PSPs to stand alone; the majority will form part of wider interior design projects. At a glance this may seem to make the PSP just one part of an extended workflow running from the design concept right through to installation, but it also presents an excellent opportunity to play a pivotal role in that workflow.

PSPs' specialist knowledge places them in an excellent position to advise both clients and others in the supply chain on how to deliver the design vision practically and within the constraints of the project. By developing the project management capabilities to deliver this themselves, they stand to enhance their service offering. Additionally, focusing on the whole project instead of just one print application can present opportunities to expand their scope of work and build more valuable client relationships.

#### FEATURE

#### 5. Building A Network Of Partners

For PSPs new to the décor market, building a network of trusted partners has the potential to expand the knowledge and experience they can draw on, enabling them to offer applications that they may not yet have all the internal capabilities to deliver. Partnerships also have the potential to generate new business through referrals or further collaboration. Of course, the partnerships that PSPs find valuable will differ considerably from business to business, depending on their portfolio of services, their client base and their existing capabilities. However, by adopting an open, 'we could do that' mindset, PSPs have the potential to develop their network as they grow, meeting new partners through each project they work on.

PSPs should also consider how partnerships with technology solutions providers could help them to develop their printed décor business. At Canon, we draw on the expertise of an international network of product specialists and application experts in our work to develop digitally printed décor. As a result, our customers can access the guidance, technical expertise and mentoring that enables them to deliver new applications, improve their service offerings and develop their businesses.

There is no right or wrong way to be a successful décor service provider – each PSP needs to use their own strengths and set out a plan that best works for them. Those PSPs that make an effort to increase and show their knowledge of the décor sector, with support from Canon, are more likely to excel in this market.



(1) Smithers Pira. August 2018. The Future of Decorative Printing to 2023.

(2) Smithers Pira. August 2017. Smithers Pira forecasts functional and Industrial printing market to grow to \$114.8 billion by 2022.

(3) Smithers Pira. August 2018. The Future of Decorative Printing to 2023.

(4) Milly Burroughs. 22 January 2018. Charting the Rise and Fall (and Rise Again) of Wallpaper.

(5) Megan Buerger. 1 March 2017. Wallpaper is making a big comeback. Here's how to choose, use and remove. The Washington Post.

(6) Julia Evans. 16 March 2017. Top wallpaper trends for 2017. House Beautiful.

(7) Research and Markets. June 2018.

(8) FESPA. May 2018. 2018 print census reveals strategic responses to escalating demand.  $\bigcirc$ 

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## **LOGO DESIGN** FOR TRUCK WRAPS



BY DAN ANTONELLI, FOR SIGNCRAFT MAGAZINE

Nearly all of our truck wrap designs first involve a brand redesign or building one from scratch. The nice thing about that is we get to start with a clean slate — unencumbered by layout and formatting issues, which may have made it harder to build an effective truck wrap.

The advantage of building a new logo and truck wrap concurrently is that you can approach that task thinking about the canvas your new brand needs to live on. You can also plan accordingly for the other trucks in the client's fleet, making sure as you design that the logo will be adaptable.

We probably didn't approach logo design this way years ago. We usually designed the logo as a standalone first. Of course, we knew eventually it would go on the truck, but often it wasn't sold with the wrap design. Today, nearly every client signs up for a new logo and truck wrap.

For most clients in the service-based industry, the vehicle is the single most important application of the brand. So it makes a lot of sense to make sure that new logo is built to fully take advantage of the canvas it's being deployed on.

We use a traditional creative brief to help in our research to determine the direction the new brand will take and the competitive landscape the brand will compete against. And, of course, we want to know what the fleet will consist of.

As the sketch process begins to develop, we're making rough sketches showing composition and placing them on the truck. At this stage we're usually still in pencil drafts, with maybe some type to accompany it. As you work the elements and potential layouts, you can begin to envision whether or not the layout will work, or if you need to make adjustments based on spacing or possibly obstructions.

#### **Obstacles To The Design**

The biggest obstruction we run into is the dreaded slider rail on the passenger side of most newer vans. Many amazing layouts have never made it to fruition because of the slider rail. It usually wants to live smack in the middle of some important secondary copy. Often you can work around this by positioning



secondary copy above or below it. But sometimes, especially on logos that use panel shapes, you've really got a challenge to figure out a way around it. Another obstacle is the moulding on the side of many vans. This is a more recent development over the last three years or so. Previously, most service vans like the Chevy Express or Ford Econoline had no body side moulding. We're often deploying large supergraphics, which ideally we'd want to span and bleed off the top and bottom. But moulding can present challenges, as most wrap installers do not want to print on top of moulding. So again, it's another piece of the puzzle you're contending with during the logo design process.

Lastly, of course, knowing the fleet you have to work with is very important. The differences between a high or low roof and short or long wheelbase will have significant impact on the use of the canvas.

After altering elements of the brands for a long time, I think I was afraid of altering the proportions of mark and typography in a logo. Far too many brand guidebooks said that was a mistake. And far too many folks who wrote books on logo design also said you shouldn't do that.

And the result of that advice? Poor layouts not effectively using the available space. But did the 'rules' apply here, or were they begging to be broken?

Once I started breaking the rules, my wrap designs become so much more effective. I'm not talking about squishing or stretching elements. Those are golden rules; they can't be broken. But changing proportions and relationship of type and icons — well, we're doing that all day long. And it works so well for vehicles: it just makes sense.

One of the reasons you see many wraps fail is that the designer has been told you can't amend the relationship between the mark and type. Don't believe the hype. I think most of the 'rules' advising against the practice originate from a print-centric mentality. And I get it. But print is a different medium than outdoor. The rules don't apply the same way.

#### The Big 1000-Piece Puzzle

Be patient during your sketch process. Understand that it's a lengthy process, that it is going to take a lot of back and forth, and plenty of finesse, to get all your elements to play nicely together. It may seem absurd, but we're budgeting nearly 60 hours to develop a single brand and truck wrap. For a wrap, I may have as many as 40 variants before settling on what I think is the ideal solution.

Sometimes it comes early, but I still work on dozens of variants until I am absolutely convinced I've arrived at the right solution. Don't rush the process. Great work doesn't happen quickly.  $\bigcirc$ 

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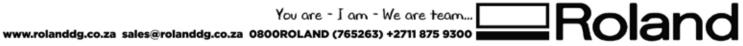
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## TIPS TO PREPARE A PRINT FILE CORRECTLY

BY MARCELO GIRÓN, DPI INSIGHTS/FLAAR REPORTS

A never-ending battle is the one of graphic designers vs. printer operators: whether the designer did not prepare the file correctly, or that the colours do not match the ones on file, or that a piece of the final art was cut, etc. We could spend the whole day making excuses and arguments. In order to avoid any of these, I will give you a guide on how graphic designers should correctly prepare files for printing. As well as some aspects that printer operators should take into account.

#### Software

What software you choose will depend on what kind of artwork you are preparing. A problem is that many printing companies do not always keep their software up to date. These will cause compatibility problems, so you must be very careful with every detail at the time of exporting your file. It is recommended you always export your printing file in an earlier version so it can be opened without a problem. Take care of essential aspects such as colour mode, convert typographies to path, use images in the correct colour mode, margins, etc.



#### Checklist

We are going to use an InDesign file as an example. We must be very aware that the printing operator will not take the time to modify any artwork. The files will be printed as they come, so we have to have everything under control to avoid surprises.

- Check that the document size is correct.
- Verify that we have the adequate margins and bleeds (the printing cut is

not perfect so there should always be a printing bleed).

- Ensure that the PDF is exported with the same colour profile in the InDesign workspace.
- Monitor the inks. In principle, you can use RGB or CMYK (be sure to ask you
  printer operator before you start working on your file) unless you need to
  print with special inks, such as PANTONE.
- Monitor that all images have the appropriate resolution (300dpi recommended).
- Pay attention to special elements, such as UV coating layers or cutting dies, which must be created as spot colours and overprinting.
- One of the most important points is typographies, This causes great headaches, so the first thing we must do is export ALL the typographies used in the document, or better yet convert the typographies to paths. But you have to evaluate the pros and cons of doing this. For smaller documents, it is better to convert typographies to path, but for multiple page documents such as books, it is advisable to provide typographies, otherwise the files will become huge.

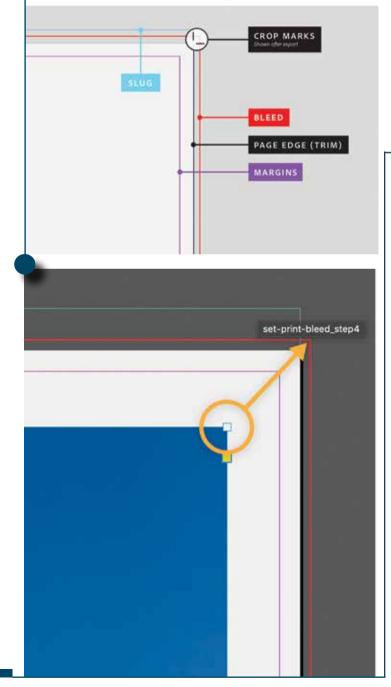


#### **Final Artworks That Include Finishing**

The printed materials with finishes are prepared in a special way, so you should consider the following:

Whenever an artwork is sent to print with a cutting die, it is convenient to attach the cutting die line with its cuts and slits. This should go in a separate document of the design that you want to print and in vector format. We have to add 2cm of extra print around the design as a bleed. It must be with a figure of a totally different colour so that it stands out and there is no confusion. Special care must be taken with very small letters and thin lines.

The artworks that use UV coating on specific places must be attached to another layer of the document or in another document. All the places where we want to apply the coating should be reserved, and represented as black vector colour. One of the best things I have learned at the time of preparing final artworks, is that you should apply all of these principles from the beginning. Make good use of your layers, sort by colours, styles and elements in all the different programmes. This will allow you to understand and get to know your document in a better way so that the printer operators can easily find any element.



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#### Printers Or Designers: Who Is To Blame For Errors?

Designers should be concerned about doing orderly work and detailing all the important aspects in the different documents. They should review photos, typographies and any element that can be modified, review every detail of the PDF file in case it is a very long document, or the handling of colour in a JPG file. As a designer, you must demand the corresponding printed proofs of the document so that you can see a preliminary image before authorising the print run and, if necessary, do corrections if there is still time.

Like many things in life, good communication is key. In this type of work, in my opinion, the printer operator should not just grab the file and print it. They should take the time to review and understand it, as well as confirm with the designer the work that is wanted, hence the printed proofs. So, neither the designer nor the printer operator are solely responsible for errors, and lack of communication is to blame.

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## SIGN AFRICA NELSPRUIT EX ATTRACTS DIVERSITY OF VISITORS

BY MEGGAN MCCARTHY

The successful Sign Africa Nelspruit expo, held on 20 February at Emnotweni Arena, attracted 223 visitors from Mozambique, Swaziland, Polokwane and all over Mpumalanga. Visitors were inspired by the latest technologies and trends in all aspects of wide format digital printing, garment decoration, screen printing and signage.

#### Exhibitors had positive feedback about the event:

'The show went above our expectations. We had a lot of visitors to our stand and the interest that our new label machine generated was amazing. It was a very good show,' said Emile Pitout, OKI.

'The show attracted serious buyers. We sold two machines at the event and interacted with visitors from a wide range of areas, including Mozambique. Awareness of the Africa Print and Sign Africa brands have grown and the shows are associated with quality product showcases,' said Kevin Roy, Graficomp.

'We were very pleasantly surprised at the high turnout and sold products off the stand. It's our first time exhibiting at Nelspruit and the show beat our expectations,' said Steve van Niekerk, Rexx Screen & Digital Supplies.

'The expo went beyond our expectations and we were pleasantly surprised. We had very good leads from Mozambique,' said Freddie Moolman, Gencotech.

'The show presented some excellent opportunities. We had a good amount of traffic to our stand and a wide range of quality leads who were interested in our diverse product range,' said Aziza Mohamed, Kemtek.

'The event was better than expected. We were very happy to see a good response from visitors from Mozambique,' said Francoise de Roubaix, Trotec South Africa.

'We're glad that we exhibited at Nelspruit and received positive feedback from leads – who were serious decision-makers – that we can follow up on,' said Ken Bezuidenhout, Nashakele.

#### The stand winners and runners-up included:

Sign Africa small stand: First place: Trotec South Africa. Runner-up: Epson/Chemosol.

Sign Africa medium stand: First place: Gencotech. Sign Africa large stand: First place tie: Kemtek and Roland. Runner-up: Speed Wrap stand.



100<sup>TH</sup> ISSUE MAR/APRIL 2019 | www.SignAfrica.com

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#### Speed Wrap Winner Crowned At Sign Africa Nelspruit Expo

Themba Makofane was announced as the winner of the Nelspruit Speed Wrap Challenge, winning R3500. Patrick Themba was placed second, winning R1750, and Clive Brown came third, winning R1000.

Contestants had to race against the clock to wrap a vehicle door to the best standards. The event was sponsored by platinum sponsor Roland and vinyl sponsor Grafiwrap (distributed by Maizey Plastics).



Pooven Pillay, Roland, Themba Makofane, Speed Wrap winner and Robbie Lambe, Maizey Plastics.



Pooven Pillay, Roland, Patrick Themba, second place winner, and Robbie Lambe, Maizey Plastics.



Clive Brown, third place winner, and Robbie Lambe, Maizey Plastics

Upcoming Sign Africa Expo's include:

- Cape Town: 5-6 June 2019, Cape Town International Convention Centre.
- Johannesburg: 11-13 September 2019, Gallagher Convention Centre.

www.signafricaexpo.com

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# **THE ART** OF FACE-MOUNTING PRINTS







BY STEVE YARBROUG, DRYTAC PRODUCT SUPPORT SPECIALIST

#### There are five critical physical material aspects to consider when completing or ordering acrylic facemounts in order to get the desired results.

#### 1. Photo Paper/Print Media

First of all, an essential aspect to acrylic face-mounting is the choice of photograph paper or print media. Use only top-of-the-line photo paper for an acrylic project print — remember you're creating an eye-catching display. The photo paper I prefer for most projects is a metallic paper. Be it metallic satin or metallic glossy, metallic paper truly enhances the vibrancy of the photograph.

However, not all pictures call for metallic paper. Portraits, for example, very often benefit from a photo paper with a pearl finish. Every surface has a Roughness Average (RA) and, keeping that in mind, the smoother the surface of the photograph, the better your results when face-mounting. If you do not have a completely smooth surface, you may see very tiny air bubbles in your print called silvering — not something you want in your finished photographic display.

#### 2. Acrylic

Next on your list is the acrylic itself. Not all acrylic is alike. Specifically, there is a choice between cell cast acrylic and extruded acrylic. Cell cast acrylic is harder, has a more uniform thickness, is more scratch-resistant and is typically clearer than extruded acrylic. Most people in the industry only use cell cast acrylic for face-mounting, regardless of the thickness.

If you are shopping around for a face-mounted photograph, always ask the vendor what type of acrylic they are using. If they tell you that all acrylic is the same, chances are they are using sub-par material and you may well have issues in the future. There is also a vast range of prices, from cheap acrylic only good for running experiments, to museum-quality acrylic that sells for four-figure sums per sheet. A reliable business will talk you through the options.

#### 3. Facemount

The third essential aspect to face-mounts is an optically clear mounting adhesive — a two-sided adhesive that is used to adhere the photograph to the acrylic. It's imperative that this is of the highest quality to ensure a clear picture with no distortion. Drytac's product, specifically designed for this application, is called Facemount and is a pressure-sensitive permanent mounting adhesive protected on each side by a clear polyester release liner.

Facemount is engineered for the face-mounting of virtually any image to clear substrates like PetG, Plexiglas, acrylic and polycarbonate, which means that it is a fantastic option for high-quality photographic and inkjet printed images. It is particularly good for lenticular imaging applications, backlit display transparencies and touchscreen displays too.

#### 4. Backing

You should also consider the backing to be used with your photograph. Indeed, this could be the most important aspect if you are hanging your picture on a wall. The backing must support the weight of your acrylic without tearing away from the back of the photograph to which it is adhered, and also maintain its adhesion to the mounting hardware.

For wall-hung pictures, Dibond backing or coloured 1/8" cast acrylic sheet is typically used. Dibond is basically an aluminium sandwich: a composite that consists of a high-strength aluminium skin on both sides, sandwiching a superstrong polyethylene centre core. It provides the utmost protection to the back of your picture while providing an incredibly strong substrate from which your acrylic can safely hang. The same applies to cast acrylic backings. This step requires another double-sided adhesive, like Facemount, to bond the back side of the image to the backer.

#### 5. Hanging Systems

Which backing to use depends on the hanging system, and this is the final critical aspect when acrylic face-mounting a print. No matter how good your backing is, if your hanging system fails, then everything else ceases to matter. It should be large enough to support the weight of the material, because if the weight exceeds the dimension of the hanger it will pull away from the backer, causing a failure.

A cleat style hanging system requires Drytac Facemount to be used on the front and back of the photo, because Facemount has a very high shear strength and will hold, whereas other mounting adhesives have a lower shear strength and the acrylic and image will eventually release from the backer over time. This could cause the image to slide down the backer, or simply separate altogether.

Alternatively, standoff style hanging systems are essentially metal bolts that hold an image to the wall with anchors installed into the wall surface. This style of hanging system will provide enough weight distribution and support lower shear strength options as the adhesive for the backer. This is because the standoff goes completely through the sandwich of the Facemount, holding it together and supporting the entire weight of the piece on all four corners from front to back.

With this system, there is no way for the image to slide down the backer because they are supported equally. There are other hanging systems that are patented; research all the types to find the best system to meet your needs.

Acrylic face-mounted prints can look great. Make sure you choose the right photo paper or print media, acrylic, optically clear mounting adhesive, backing and hanging system to make them look incredible.  $\bigcirc$ 

SIGNAFRICA

## SUCCESS IS STARING YOU RIGHT IN THE FACE

BY JOHN TSCHOHL, SERVICE QUALITY INSTITUTE

Even the most successful companies are in constant competition for business. What sets them apart often boils down to one factor: outstanding customer service.

Most firms in the world believe they provide awesome service. They are addicted to advertising and marketing using expensive media. The biggest issue I see is they have no idea how inconsistent and weak their service really is. Most firms believe they don't need help, but employee turnover is high. The solution is staring them in the face: it's their reluctance to invest in their people to develop a customer driven workforce.

First, you've got to understand you're in the service business. Most companies think they are in manufacturing and retail; airlines don't know they are in the service business. Southwest Airlines are successful because they understand they're a customer service company — they just happen to be an airline. Customer service is a critical piece of your business, and you should fine-tune it as much as you can.

Second, you have to look at all the policies, procedures and systems you have in place that make life miserable for customers. You could have the nicest people in the world, but you could have stupid hours, stupid rules and stupid procedures, that just tick your customers off. When you make it that difficult for customers to do business with you, they find someone else who is more accommodating. Your customers can do quite a few things much better than you can, and if your business isn't embracing this fact by viewing customer service as a branch of your marketing department with tremendous ROI, you're doing yourself, as well as your customers, a disservice.

Third, you have to have empowerment and speed. Every single person has to be able to make fast powered decisions on the spot, and it better be in favour of the customers. Employee empowerment may be the most underutilised tool in all of customer service. Intellectually, employees know what to do but they need to be authorised and empowered by upper management to take action. No one should have to go 'higher up' to get permission to help a customer.

Fourth, you have to be more careful about whom you hire. Service leaders hire one person out of 50 interviewed, sometimes one out of 100, but they're very, very careful. Look for the cream, the A players, instead of bringing on B and C players. Identify several people in your organisation you wish you could clone.

Write down their characteristics and traits and create your own benchmark of the right person for each position.

Fifth, educate and train the entire staff on the art of customer service with something new and fresh every four to six months. Let's say you want to create the service culture. No matter if you have a hundred or a thousand employees, you better have something new and fresh, so it's constantly in front of them so when they wake up every day and they go to work, they say, 'Fantastic, I'm taking care of customers?' When management is committed to customer service by daily word and deed, the result is an infrastructure that facilitates free communication internally and that yields organisational culture.

Finally, measure the results financially so that you know the impact it's making on revenue, sales, profit and market share. Everything you do should be built around the concept of creating an incredible customer experience. Perhaps the simplest way of creating a service culture is a variation of the golden rule: treat your customers as you wish to be treated.

Make your customers excited that you're in business. Make them grateful that they have the opportunity to buy your services or products. Make them feel like they are your most important customer. Make your service so outstanding that they wouldn't think of doing business with anyone else. And then... find a way to make your service even better!

John Tschohl is a professional speaker, trainer, and consultant. He is the President and founder of Service Quality Institute with operations in over 40 countries. He is considered to be one of the foremost authorities on service strategy, success, empowerment and customer service.

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PRINTING SA MEMBERS FORUM 2019

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PORT ELIZABETH 27 Mar 2019

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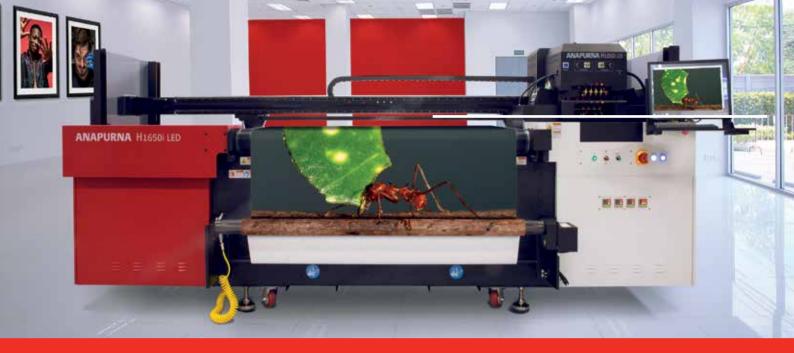
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# printing sa

## **Open Letter To The President From SATU And Printing SA**

As stakeholders in the typographical sector, comprising of the printing, packaging and allied industries, we commend you on the State Of The Nation Address (SONA) delivered by yourself on the 7th of February 2019. We also laud the work your administration has done since your inauguration in February 2018.

However, as stakeholders within the sector, we seek clarity on government's position on the future sustainability of the printing sector in South Africa, with this being in light of your comments pertaining to the digitisation of learning in schools around the country.

After SONA, the Minister of Basic Education Angie Motshekga said in an interview that books and the chalkboard will remain integral to the education process. We applaud this as there is no better way to develop cognitive verbal critical reasoning skills so fundamental and sadly so lacking in later schooling levels as evidenced by poor results in our system. There is, of course, a place for digital learning in conjunction with print and we must hope that the Minister understands this.

Two Sides International research reveals that book based reading and writing skills developed at an early stage of education are fundamental to the development of any child. We see this recognition by the President in the implementation of early childhood learning development for all children two years before Grade R. Again, this gives credence to the argument that print just cannot be replaced by electronics as our learning processes would be compromised.

Whilst we all agree that the fourth industrial revolution is upon us, and that innovative solutions must be found and implemented in order to ensure the country's readiness for these changes in the medium to long term, we must also take into account the social-economic realities our country is faced with.

The issue of crime in our country and especially the crime that takes place at schools which house technology such as computers is a problem that has already reared its ugly head in Gauteng, where MEC of Education Panyaza Lesufi and his department have launched digital classroom schools. This then poses a risk where there may be wastage of already constrained public funds should there be a total migration to digital learning in the next six years due to the scourge. Of course, the practical use of



#### FEDERATION OF PRINTING & PACKAGING

electronic devices in schools has been a challenge.

We tend to forget choice. When a young person is asked whether they would prefer a tablet or a book, they would, in most cases choose the tablet, often for the wrong reasons however. But, when a group of post graduate students are asked, they prefer books for a deeper understanding of the material they are studying. Tablets are of course used for research but not for learning. There is a big difference.

Depending on the applications loaded on to electronic devices, these can be a further distraction to the learning process. Research reveals that digital overload is becoming a reality, with young people already having access to so many and sometimes harmful applications on mobile telephones. There is a concern as to the environmental effect of replacing paper with digital devices, which is another subject for discussion altogether.

The issue of the procurement practices that the State will engage in when procuring the tablets and related materials for the implementation of this goal raises questions. Will the procurement process be free of conflict of interest from government officials and politicians, as has unfortunately become the norm when such ambitious undertakings are to be implemented by the State?

The print and publishing sectors in our country rely heavily on educational publishing as a source of revenue. This essentially means that the industry depends largely on the publishing and printing of educational material which mainly services schools and tertiary institutions. One of the structural issues faced by the industry is the cost of printing.

Printers themselves face problems stemming from the structure of the paper industry in our country that currently exports pulp and imports the paper as a finished product. However, workbooks and especially textbooks have a long lifespan. There is a cost to print but printed material can be re-used.

The knock-on effect is then passed to consumers in the form of the pricing of books, which then in turn becomes a stumbling block for students and institutions alike as the cost of these materials has long been unsustainable and the upward trend of prices continues unabated.

During your State of the Nation address in 2018 you had a message for South Africans: 'Thuma Mina', and as stakeholders in the sector we have heeded your call to action. The South African Typographical Union (SATU) and the Printing Industries Federation

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of South Africa (PIFSA), now known as Printing SA, have commissioned research on the future sustainability of the printing industry and will be presenting the findings of the research during the Africa Print and Sign Africa expo, taking place from 11-13 September at Gallagher Convention Centre.

As sector role players, we welcome open debates with all the relevant role players in all forms of media. We therefore invite yourself and members of your cabinet as well any other role players to join us in debating these issues as we feel the sector still has a major role to play in the developmental goals of our country as a primary medium of education in classrooms and the general public.

Yours Sincerely,

Edward de Klerk General Secretary SATU

Steve Thobela Outgoing Chief Executive Officer PIFSA/Printing SA



Abisha Katerere from Printing SA hosted the members forum at the Sign Africa Nelspruit Expo on 20 February.

### **Printing SA Announces Resignation Of CEO**

Printing SA has announced the resignation of CEO Steve Thobela. He has served the organisation for the past five years and has been a great stalwart of change.

His vision and mentorship within and outside of the organisation has been one of the greatest achievements in his stellar career and the organisation commends him for having made significant changes in not only Printing SA, but to its custodians, the members. Printing SA thanked Thobela for being a true ambassador for our industry, further stating: 'It is a comfort to know that whilst he leaves Printing SA, he will not be lost to our industry.'

Thobela started his career as a typographer. He worked in the print production departments of the Pretoria News, Perskor, The Sowetan and The Newspaper Printing Company before becoming Operations Manager of the Independent Newspapers in the Cape.

He served for four and a half years as the Founding General Manager of the Mandela Rhodes Foundation based in Cape Town, at which time he was also appointed to the board of Oxford University Press. Prior to joining Printing SA on a full-time basis, he served as the Director of Print Production at the University of South Africa (Unisa). He then joined Printing SA in January 2014.

Thobela also serves as a trustee of the South African Typographical Union (SATU) Pension Fund and serves on committees of the FP&M SETA. He was recently appointed as the Chairman of Health Squared. He is also one of the directors of an international charity organisation, Breakthrough Partners, while also serving as the national President of the Association of Berean Grace Ministries in South Africa.



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## **BRAND** Evolution

Practical Sign & Display (PSD) Journal was started in 2002 by Dyelan Copeland. He had come from a publishing background and saw an opportunity to publish a journal that would provide good, practical industry content that readers wanted to read. By focusing on the content, he believed advertisers would reap the rewards.

'In 2002, the era of wide format digital printers was in dramatic revolution with many brands introducing their latest technologies. Encad were up until the early nineties the early pioneers of this technology. They ignited the technology race with other brands, which are well-known today, entering the industry,' said Copeland. 'Since the magazine's inception in 2002, we witnessed the revolution of the first roll-to-roll UV printers, with manufacturers racing to improve on speed and change print widths. We have been documenting this dramatic era over the last 17 years, and now we are seeing the technology evolving into specialist applications such as 3D printing, with a host of applications beyond the graphics industries.'

Charnia Yapp was the Editor from 2002-2018. Her mission was to work on collecting relevant industry news with hands-on, practical features. This editorial policy has continued through the years with a strong focus on our readers and practical content. 'We pride ourselves on accuracy and covering the news first,' said Yapp.

In 2005, Sign Africa Expo was launched in Durban, Cape Town and Sandton. We also started publishing the weekly Sign Africa online newsletter. This was the year the business partnership between Copeland and Yapp was formalised, and they went from working on PSD while they held down other jobs, to focusing on Practical Publishing full time.

The sales and editorial team has grown too over the years, and Meggan McCarthy took over the reins as editor in 2018 after joining the company in 2011.

The very first issue seen to the right is signed by the attendees at the launch function of PSD. We are especially grateful to still be doing business all these years later with most of our advertisers who were in our very first issue.

In the first issue, Yapp interviewed John Maizey, quite fitting as we share the cover of our 100th issue with Maizey Plastics. His family, friends and the industry mourned his passing in 2011. He was larger than life, friendly and sociable. His involvement and invaluable contribution to the industry lasted for

For the July/August 2009 issue, PSD was updated to embrace Digital Graphics and all that was included under this term. Practical Sign & Digital Graphics (PSDG) got a new look that was refreshed with brighter colours and a cleaner layout that complemented the new name and style.

The magazine layout was updated and given a new look for the January/February 2013 issue, keeping the same name.

In September 2016, it was decided to simplify the publication's name to Sign Africa Journal.

A front cover featuring a dedicated supplier advertorial was introduced, which included

#### more than 42 years.

The design was very simple and practical for the first issue. The use of single and double lines helped differentiate between stories and advertisements but also created a minimalistic visual that speaks to the signage and display industry.

The journal was stitched specifically so that you could file away copies for safe keeping and reference. This changed when the journal got thicker.

extra information blocks that inform the reader in a more impactful way.

The larger imagery capitalised on displaying the featured brand in a bolder and clearer manner, with fonts also being updated to suit the generation and for their legibility.

Our focus is always on sharing the news first. We are always investigating new platforms to do this and have a gained a strong following on our social media platforms too.

'We thank all our readers and advertisers for their loyal support over the years, and aim to continue being an informative and engaging resource to the industry,' said Yapp. There's bound to be major design changes when you've produced 100 issues over 17 years.

We look at how Sign Africa Journal — formerly Practical Sign & Digital Graphics (PSDG) — has evolved as a publication.

#### FIRST EDITION - 2002





## CONTRIBUTE TO OUR HISTORY OF SIGNAGE BOOK

We're celebrating our industry's rich history, and we'd love for you to be part of it!



Send us good quality images of old signs from your company archives and anecdotes about your company's history and its well-known sign-writers and pioneers.

This will be included in our History of Signage Southern Africa coffee table book.



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#### MIMAKI POWER SUPPLY 28 FEB

R1200 Lelani Rossouw +27 (0) 82 544 6122 Klerksdorp

#### **ROLAND SP300**

R40.000, neg. Printer newly refurbished. Needs two sensors to be fully functional. Wiper sensor broken and sheet load sensor missing. Printer boots up and gives error 104. SSR Digital +27 (0) 81 274 0432 Vereeniging

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**18 FFB** 

**14 FEB** 

8 FFB

22 FFB

R390,000. Fully equipped going concern (10 years) with large format Roland digital print and cut, computers, office furniture, power tools, generator, scaffolding etc. Selling for asset value Well positioned. No parking problems. No VAT.

Manager +27 (0) 79 492 5354 Boksburg

#### LUS MIMAKI UV INK (ORIGINAL)

Cyan, Magenta, Yellow, LT Cyan LT Magenta and White. Expiry dates vary from end of March to end of June. Make me an offer. You can gladly arrange a courier to collect. Spoton Printers johnd5752@gmail.com Eastern Cape

#### MATRIX MD 650 LAMINATOR

R55,000. Matrix MD 650, in immaculate condition. Deidre deidre.miller@blake.co.za Mount Edgecombe

#### **THUNDERJET 1800,** LAMINATOR AND MIMAKI **CUTTER PLOTTER 11 FEB**

R100.000. Thunderiet 1800 printer. double head. May need a head replaced and service. Mimaki CG-1300 cutter and BU-1600RF laminator. Jacques +27 (0) 72 044 5960 KwaZulu-Natal

#### **MIMAKI IV33-160**

R85,000. Machine is in good condition. New dampers, cap top and bulk system. Head has been replaced a year ago. New order will also receive all ink that we have in stock for the machine. Includes **RIP** computer and Rasterlink. Will deliver and setup anywhere in Johannesburg at no additional cost Manny Pillay +27 (0) 61 581 5174 Edenvale

#### MIMAKI CG-130FX 7 FFR **CUTTING PLOTTER**

An optical sensor enables automatic

consecutive detection of crop marks throughout the nested image which the Inkjet printer prints, in combination with the automatic adjustment function to obtain precise contour cutting. FineCut software: plug-in for print and cut solutions, R25,000. Reds Lemmer +27 (0) 73 918 2505 Gauteng

#### HP26500 LATEX WITH **SUMMA CUTTER D140** 7 FFR

R110.000. Both machines are in excellent condition. Used in home-based one man operation business, with low usage. Includes Onyx 10 software plus all media in stock and a head cleaning kit. Tony Fernandes +27 (0) 82 449 2402 Pretoria

#### **SIGN COMPANY** 6 FFB

R3.500.000. In operation since 1990. All equipment, customer base, telephone and cellphone numbers, vehicles, trailers, vinyl printers and cutters, neon plant, Chromadek benders and cutters, tools and more included. Training will be given. Dirk Pretorius (+27 12) 565 6873 Pretoria North

#### SECOND HAND U PRINT SYSTEM

R12,000. Two roll presses; A4 printer (all new toners might need a service); two air brush guns: spray booth and accessories. To brand mugs, water bottles, pens, key rings etc. Maryke Davel +27 (0) 83 564 5569 Pretoria

4 FFR

4 FEB

**8 MAR** 

**BROTHER GT3 PRINTERS** 

#### R50,000. Two well used Brother GT3 printers.

Katy Meyer (+27 21) 946 4455 Cape Town

#### FOISON VINYL PLOTTER 4 FFB

R6,500. Plotter has only been used twice. Still in amazing condition. Includes: stand with wheels, extra blades, cables and Artcut software with free templates. Marc +27 (0) 71 325 8153 Randburg

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#### **JOBS OFFERED**

#### MATERIAL BUYER AND JOB TRACKER

We are looking for an individual to track our day-to-day job cards and log progress and handle the ordering and tracking of materials.

Spotsigns shannon@spotsigns.co.za Gauteng

#### **DTP OPERATOR WITH** DESIGN EXPERIENCE

7 MAR We are a small private company in need of a DTP operator with design skills or experience. Carbon Digital eddie@carbondigital.co.za

#### **ROLAND MACHINE OPERATOR**

Boksburg

Full machine operator, Signage experience required. Fast Printing & Signs info@fastprinting.co.za Gauteng

#### VINYL APPLICATOR

We are looking for an experienced and energetic applicator to urgently join our team. This is a long-term career opportunity. Signarama Edenvale liam@sign-a-rama.co.za Gauteng

#### **IT TECHNICIANS**

Jetline Head Office based in Wynberg, Sandton requires the services of two IT Technicians with the following qualifications: Matric Certificate. A+; Network+: Microsoft Office 365 and Linux. Skills and responsibilities include but not limited to: professional attitude and appearance and problem solving and nlanning skills hr@jetline.co.za Gauteng

#### **GRAPHIC DESIGNER** 4 MAR

Jetline is seeking a graphic designer for their Hillcrest branch. Requirements: self motivated: attention to detail: team player; deadline-driven and at least two years' corporate environment experience. hr@ietline.co.za Gauteng

#### JUNIOR APPLICATOR AND **FACTORY ASSISTANT** 3 MAR

Seeking a junior applicator that will also assist in our factory. The applicant must be willing to learn and have the right attitude. Applicant must reside in the Germiston/Malvern/Kensington areas or surrounds. BrandUP hr@brandup.co.za

Gauteng

#### **EXTERNAL SALES REPS 28 FEB**

We have openings for external sales persons and dynamic self-starters to initiate new business. Sales experience essential, preferably in the signage industry. Own reliable transport is essential. The correct candidate needs to have a passion for sales and want to grow within the company. Signarama Fourways franchisehelp@signarama.co.za

Gauteng

5 MAR

4 MAR

4 M A R

#### LARGE FORMAT PRINT OPERATOR

**25 FEB** Looking for someone to join our team who will run our vinyl cutters and assist with printing on our JV-33 machines. Previous experience is essential. Ornate Signs dean@ornate.co.za Western Cape

#### DTP/GRAPHIC DESIGNER 20 FEB

We need a DTP/graphic designer that can get jobs print ready. Must have attention to detail, magazine experience and be a dedicated hard worker hr@jetline.co.za Gauteng

#### MAINTENANCE **TECHNICIAN**

20 FFB

**19 FFB** 

You will be responsible for the installation, maintenance and repairs of six different printer types (mechanical, electrical and control fault finding) at various customer sites throughout Gauteng, Minimum of two years' experience with either operating or maintaining large format digital inkjet printers. Computer literate: Windows (must), Mac (pref). Square 1 Recruitment apply@sq1recruitment.co.za Gauteng

#### **PRINT OPERATOR**

Looking to employ an experienced print operator. Machines required to operate include a Roland, a Mimaki SWJ, a Twinjet Phoenix and an HP Designjet. This position has a lot of potential for growth and development. References required Red Letter shane@redlettermedia.co.za Gauteng

#### PERSPEX FABRICATOR **16 FEB**

Perspex fabricator with electrical experience wanted. CD Signs Gasman98@gmail.com Gauteng

#### **EXTERNAL SALES 15 FEB**

Sales Representative Basic plus commission. Own vehicle essential and required. Need signage knowledge with a proven track record. Must be a good communicator with cold calling abilities and be energetic. Ability to work independently and in a team. Signarama Centurion centurion@signarama.co.za Gauteng

#### EXTERNAL SALES REP AND GRAPHIC DESIGNER 14 FEB

Signage company has a position available in the Vanderbijlpark area for a sales person and graphic designer, preferably with signage experience. Own transport is essential.

## **19 FFB**



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Mohammed Jogie has studied fine art and graphic design. He has worked on numerous international brands. He is head creative juicer at MSD and is also principal of Mzansi Creative Foundation. A design activist, he is an admin on AIGAfrica – a collaboration with AIGA New York and South African graphic designers. He has served as Vice President of Icograda and served on the boards Think, DSA and Cafe.

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Signarama Vaal suzanne@signarama.co.za Gauteng

#### PRODUCTION MANAGER 13 FEB

The position would require the efficient management of 100+ staff with the help of line and department managers. Ideal candidate would be: familiar with print and fabrication; able to work under pressure; able to prioritise workflow and schedule to ensure deadlines are achieved and technically minded. BBS andrewm@bbs.co.za KwaZulu-Natal

#### VINYL APPLICATOR 12 FEB

Sign Company in Jet Park is looking for a vinyl applicator. Experience in vehicle wrapping is essential. Sunway Signs sunwaysigns@mweb.co.za Gauteng

#### CUSTOMER SALES EXPERIENCE

Looking to employ an experienced wide format printer operator with some customer sales experience. This is a varied job within a small, tight-knit team and duties would include operating an Epson wide format printer, cutter, laminator and guillotine. It will also include prepping artwork and liaising with our design team. WebsiteToads toad@yebo.co.za Gauteng

**12 FFB** 

**12 FEB** 

#### VINYL APPLICATOR FOR WRAPPING

Looking for a vinyl applicator who is a specialist in wrapping vehicles. D-C SIGNS rickydc@dcsigns.co.za Gauteng

#### SALES REPRESENTATIVE 10 FEB

Basic plus commission. Own vehicle essential. A very good communicator with good cold calling abilities. Must be young and energetic. You will also be required to work weekend at shows. Therefore work week will include weekends with day off in the week.

dario@medalistsport.co.za

#### **JOBS WANTED**

#### GRAPHIC DESIGNER/DTP 11 MAR I am a 26-year-old female with 5-6 years' experience in the printing industry. Experienced in dealing with artwork requests, printing of products, production, accounting, ordering or just general information. Have designed brochures, vehicle branding, business cards, product labels, flyers, sublimation products, signage and more. Tanita tanitadelange@gmail.com Gauteng

#### DTP OPERATOR/ APPLICATOR

Looking for a job as a print operator full or part time. Have six years' experience in the printing industry. I started as a rigger and applicator and now know about maintenance and print. I have basic knowledge in CoreIDRAW software. Currently using Caldera for HP 365 and Versaworks on Roland. I used to work on Mimaki flatbed JFX 2513 using Rasterlink. Sfiso +27 (0) 76 183 2471 hlalithwasfiso@outlook.com Gauteng

#### GRAPHIC DESIGNER/DTP OPERATOR 4 MAR

Searching for employment, preferably in the Boksburg/Benoni or Germiston area. I have a diploma in Multi Media design and three years' experience as a graphic designer and operating digital printers. I am experienced in Rasterlink software, Fine Cut and CorelDRAW as well as Microsoft Office. Currently operating two Mimaki printers and a plotter. Marcio marciokwest@gmail.com Gauteng

#### GRAPHIC DESIGNER 27 FEB

I am a Graphic Designer with 20+ years experience – from applicator to management and in all industries eg, vehicle wrap, DTP, design, branding, advertising, packaging, advertising, signage and more. Proficient in CorelDRAW, Photoshop, Excel, Word, Adobe Acrobat etc. Excellent work ethic, methodical and accurate. Tammy +27 (0) 72 192 1856 tamlindecke@mweb.co.za Gauteng

#### CORELDRAW/PHOTOSHOP GRAPHIC DESIGNER 25 FEB

I specialise in CoreIDRAW and Photoshop. I've been designing for the print and promo industry for the past 14 years. My design skills cater to a wide variety of printing applications, which include: screen, pad, laser, digital (signage). I'm also willing to learn whatever you can teach me. Farren leversfarren2018@gmail.com

Gauteng

#### GRAPHIC DESIGNER/DTP PUBLISHER/LARGE FORMAT OPERATOR 25 FEB

I am a creative graphic designer with 10 years' experience. I use CorelDRAW and Photoshop. I also work professionally on all large format machines. Machine maintenance is my additional skill. Ashoo +27 (0) 81 720 5538 ashoo2019@gmail.com Gauteng

#### GRAPHIC DESIGNER

I have nine years' experience in the signage industry ranging from design (logos, flyers and adverts) to large format printing (Mimaki printers, silkscreening), vinyl application, CNC routing, development of pylons and cladding. hassen.adam@gmail.com Gauteng

7 FEB

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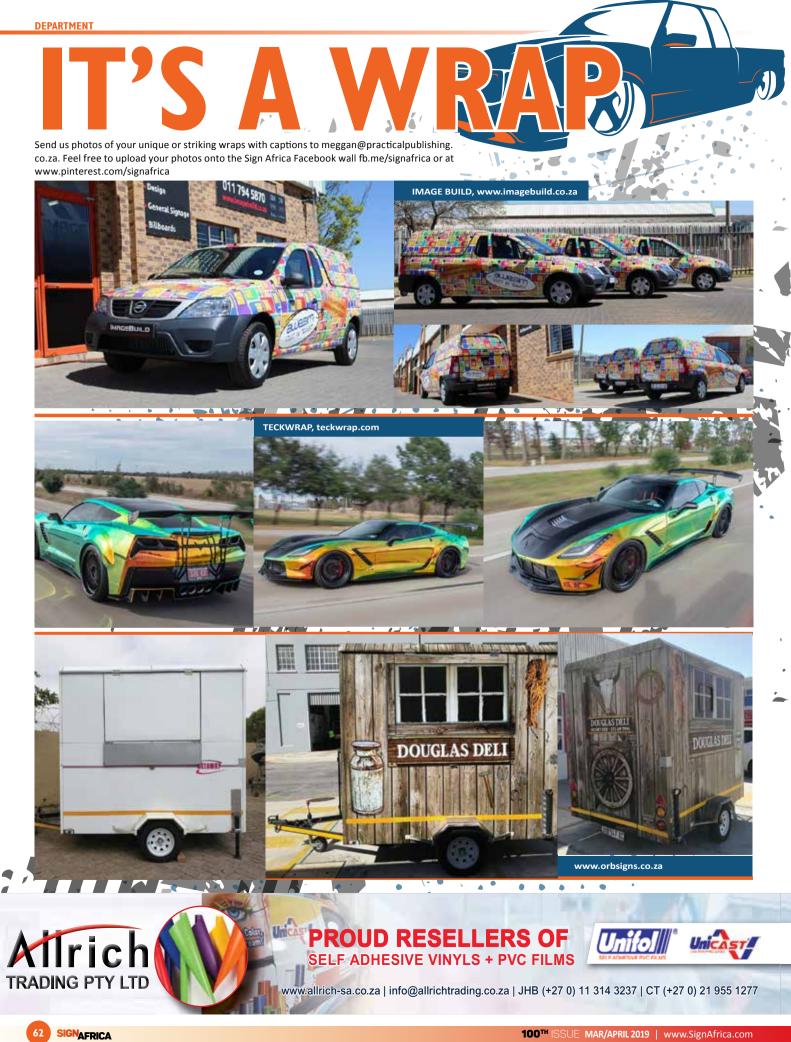
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#### SIGNAFRICA 65

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Applicators and riggers in Pretoria. Louret

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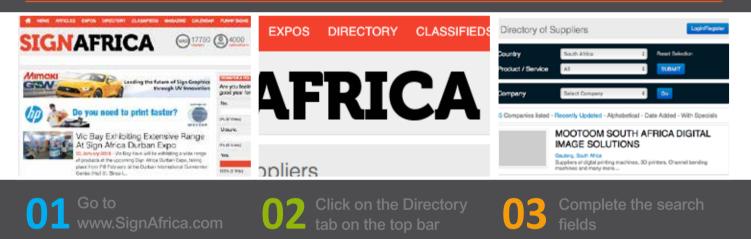
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