

Textile Printers

wide-format 1.8m through to 3.2m, and fast

Reactive dye textile printers

Disperse and dye sublimation

Acid dye textile printers

Pigmented ink textile printers



at **ITMA 2011 Barcelona**
textile expo

Last edition of
the free version



Since this is a textile production printer expo, so more than a soft-signage expo, for the front cover we show the remarkable Colaris from Zimmer. For hospitality in the booth we thank Eloi Ferreira, POD Iberia (distributor for Portugal and Spain for Zimmer), Marco Sousa, POD Iberia, Technical Engineer Director and Diogo Liz, POD Iberia. We brought several clients to the booth and appreciate the chance to have discussions for them with Tony Naschberger, General Manager and Josef Osl, Sales Manager.

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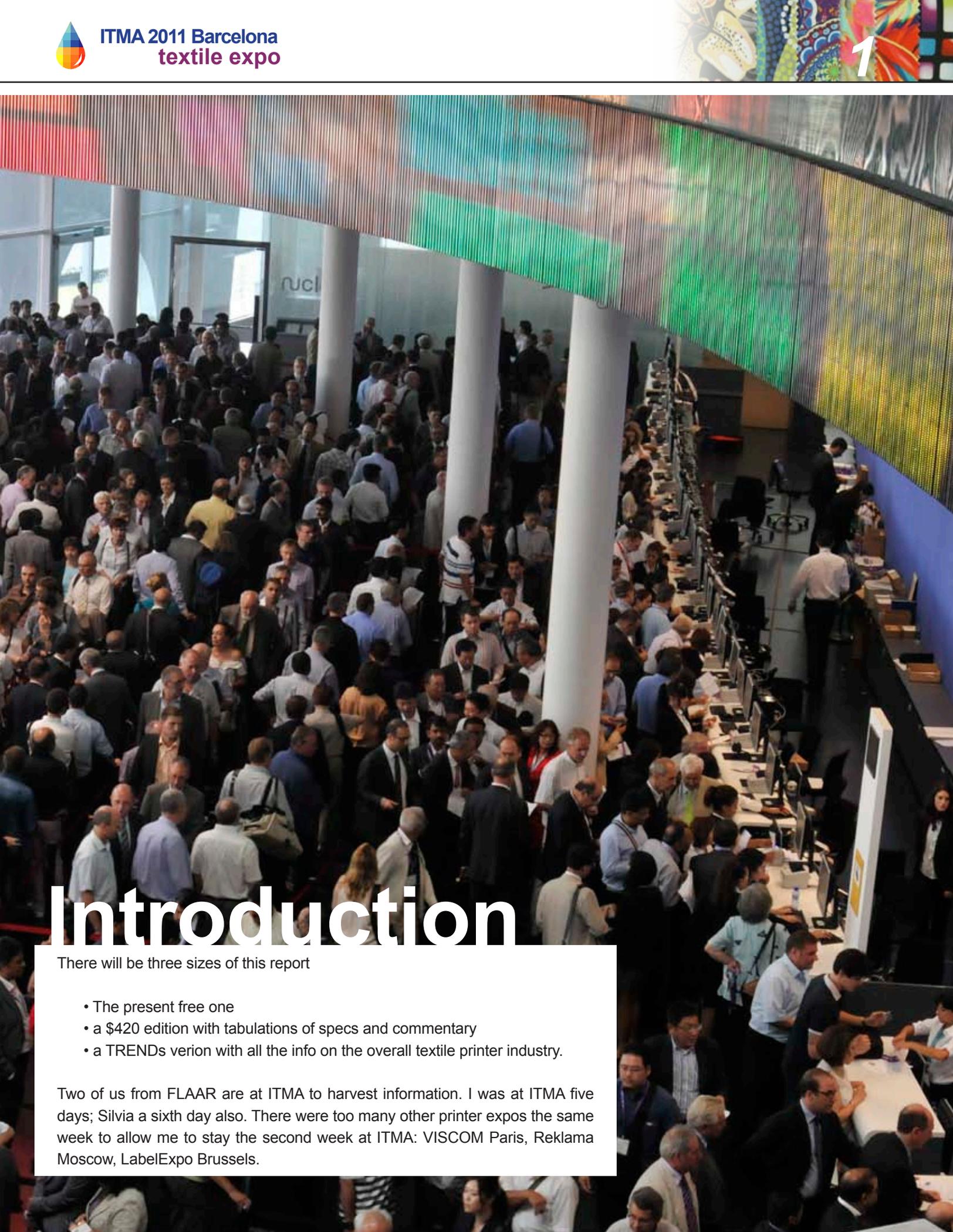
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A high-angle, wide shot of a large, crowded exhibition hall. The room is filled with people, many of whom are gathered around long computer workstations. The ceiling is a prominent feature, with a large, colorful, abstract pattern of vertical lines in shades of red, blue, green, and yellow. The floor is dark, and the overall atmosphere is busy and professional.

Introduction

There will be three sizes of this report

- The present free one
- a \$420 edition with tabulations of specs and commentary
- a TRENDS version with all the info on the overall textile printer industry.

Two of us from FLAAR are at ITMA to harvest information. I was at ITMA five days; Silvia a sixth day also. There were too many other printer expos the same week to allow me to stay the second week at ITMA: VISCOM Paris, Reklama Moscow, LabelExpo Brussels.



What is good about ITMA?

I was told that the last ITMA had only a few wide-format printers. So I skipped ITMA last time.

This year all the significant brands of “half-million-dollar” printers exhibited. Only one brand was conspicuously absent, but they were also a total no-show at FESPA last year also (suggesting they did not sell enough at the previous FESPA to make going to any more trade shows worth while). That in turn suggests that what they offered was not really what printshops were looking for. We wish them luck, but if you are not at an expo there are too many competitors who are.

So what was good about ITMA was the presence of the serious printer manufacturers, such as Reggiani, Zimmer, Konica Minolta, MS, efi VUTEk, etc. You do not see their large textile machines at many wide-format printer expos. Even VISCOM Italia has fewer textile printer exhibit booths in the last two years; four years ago VISCOM Milano was a great place to see textile printers, but really shrank in 2010.



Zimmer Austria booth.



Konica Minolta booth.



MS booth.



efi VUTEk booth.



But what is totally missing at ITMA are booths of printable fabrics for UV-cured printers, for solvent printers, for latex ink, etc. This is not really (yet) a printer expo: this is an expo for

- Industrial equipment for weaving and knitting at factory-size
- Industrial equipment for processing and dyeing of fabrics
- Industrial equipment for everything having to do with textile production

So there is more equipment for production than there is equipment for digital printing.





Pano view of one of seven halls at ITMA 2012.

Most people around the world continued to skip ITMA because they can see more entry level printers and definitely more dye sublimation printers at FESPA and DRUPA.

For signage you can see what you need at ISA and SGIA, plus your regional expos in your own country: SGI in Dubai, Sign Africa in that part of the world, etc.

But since FLAAR has a long-range interest in anything and everything related to architecture, such as interior decoration, we continue to expand our coverage of textile printing events world wide.

And since part of my background is the study of the iconography of the clothing of Classic Maya royalty, priests, and deities of pre-Columbian Mesoamerica, I am interested in clothing and decoration thereof. The Maya made clothing from native cotton (not from Egypt); from agave fiber (sisal); from bark

cloth of a fig tree (amate) and from many other plant fibers. The Maya had dozens of colorants from other plants and minerals as well. Many Maya colorants lasted millennium-long (so longer than even the unrealistic ratings for inkjet media!)

ITMA was worth attending, but not yet for merely soft signage. The next textile expo, in Milano Italy, will have an exhibitor list for ITMA Milan 2015 that will be even better.

One person said that ITMA organizers are waking up to the potential of wide-format printing as a focus. Someone suggested they offer an ITMA-wide-format more often than every four years. That would be counter-productive. FESPA is already strong in wide-format digital inkjet printing. FESPA has more potential to add more textile printers than to have ITMA attempt to reinvent themselves. If they co-located, then okay. But as a separate event, an ITMA-wide-format would be of unclear focus.



List of textile printers which were exhibited

90% of the textile printers were in Hall 7. Two brands were in Hall 6. So all our research was logically in these two halls.

Later by accident I found another wide-format printer in Hall 3, Shima Seiki.

But you know the idiom, location...location...location. If you are not in Hall7, or at least Hall 6, you are not visible to most clients. There is no way a sane person would walk through each hall just trying to find the one printer that might be there.

DRUPA has the worst hall focus concept of any expo in the world. DRUPA splatters wide-format printers in too many halls (probably hoping that way to get traffic into halls that otherwise would be empty). FESPA, in comparison, has a good focus, other than that their textile hall did not have most of the serious textile printers. But FESPA in general is more focused than DRUPA by far.

Considering this is an international exhibition, I was really surprised at the lack of multi-lingual language capability in one booth. I experienced the same is-

ues at JapanShop expo two years ago. I have lived in Japan and found plenty of people who speak English or Spanish there, thus I continue to be surprised at how many in the world of printing do not speak an international language in their trade show booth at a degree that allows a realistic conversation to take place. This is one reason China is so successful at international business: young Chinese students learn English at an early age and are very helpful in their company's trade show booths.



d-gen

d-gen Teleios GT
d-gen Teleios ST 4100
d-gen Teleios Grande



d-gen Teleios GT.





d-gen Teleios ST-400



d-gen Teleios Grande

Teleios Grande

- Grande as Size (320cm)
- Grande as Ink (Pigment)
- Grande as Cost-effective





D.G.I.
D.G.I. FABRIJET FD PRO I
D.G.I. FABRIJET FT-1806

D.G.I. FABRIJET FD PRO I





D.G.I. FABRIJET FT-1806



DURST
DURST KAPPA 180





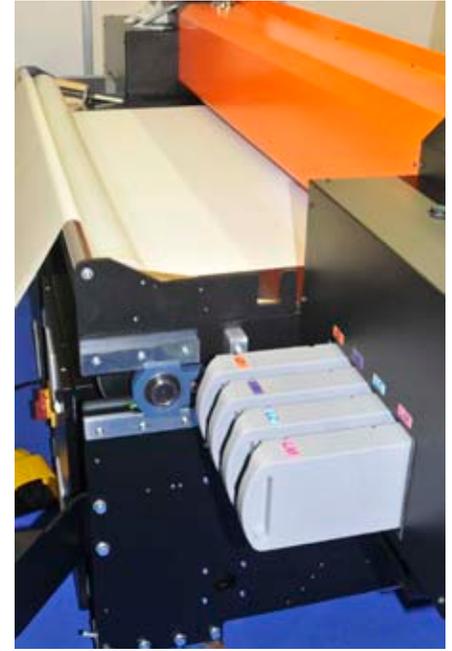
efi
VUTEK TX3250r





FTEX, JS BT-180

It was a challenge to tell whether this was a locally made feeding system, or a Chinese made printer atop a local feeding system, or a printer entirely made in Asia (or made by an unknown company in Italy, which is theoretically possible, albeit unlikely).



Ichinose Toshin Kogyo Co., Ltd.



Toshin 2030Pro



Konica Minolta

Konica Minolta Nassenger PRO 60
Konica Minolta Nassenger PRO 1000



Konica Minolta Nassenger PRO 60



Konica Minolta Nassenger PRO 1000



la meccanica

la meccanica QualiJet S8



la meccanica QualiJet k16



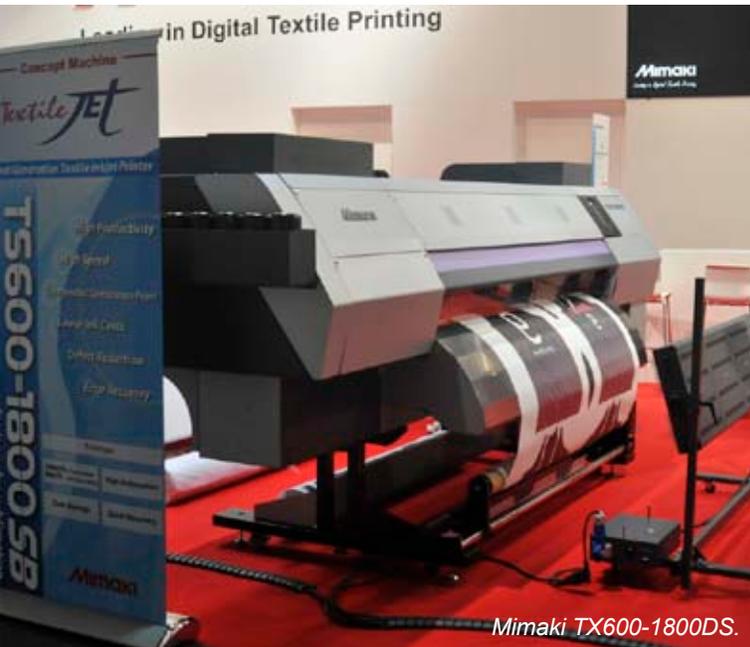


Mimaki

Mimaki TX600-1800DS, disperse dye sublimation
Mimaki TX600-1800SB, dye sublimation via transfer paper
Mimaki TextileJet Tx 400-1800B, sticky belt, reactive dye
Mimaki TextileJet Tx 400-1800D



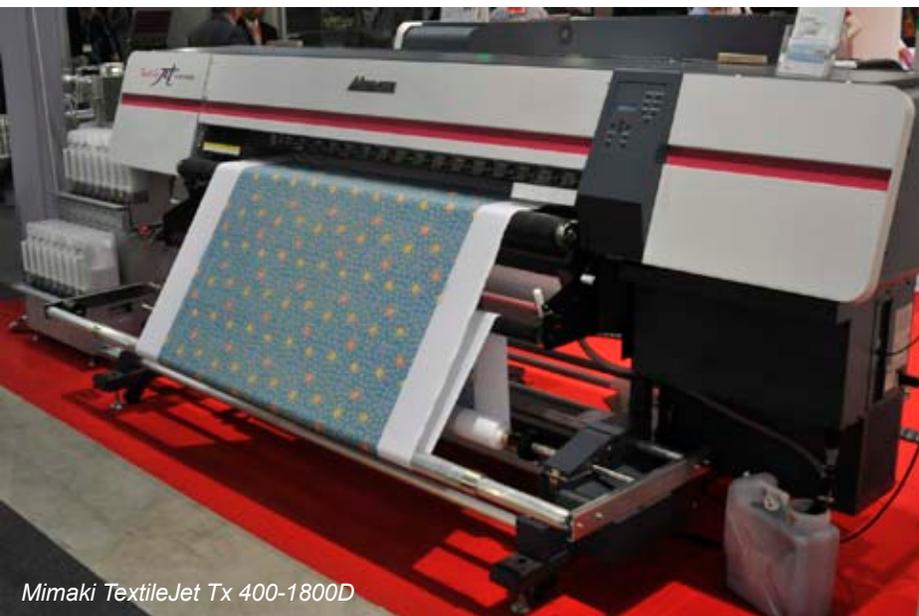
Mimaki!



Mimaki TX600-1800DS.



Mimaki TX600-1800SB



Mimaki TextileJet Tx 400-1800D



Mimaki TextileJet Tx 400-1800B



MS
MS JP6



Mutoh

Mutoh ViperTXsoft sign

Mutoh ValueJet VJ-2628TD

Mutoh ValueJet 1628, 64" dual head

Mutoh ValueJet. Small version (reminds me of wide DrafStation) on transfer paper





REGGIANI MACCHINE ReNOIR





Roland

Roland FS-740, two concept machines. Direct, and dye-sub.





SHIMA SEIKI

SHIMA SEIKI Sip-160F2, a flatbed textile printer, but for cut-pieces, not for roll-fed. No one could understand enough English to even provide a brochure until fortunately a helpful manager from Germany came over and I could learn about the printer auf Deutsch.





Zimmer Austria

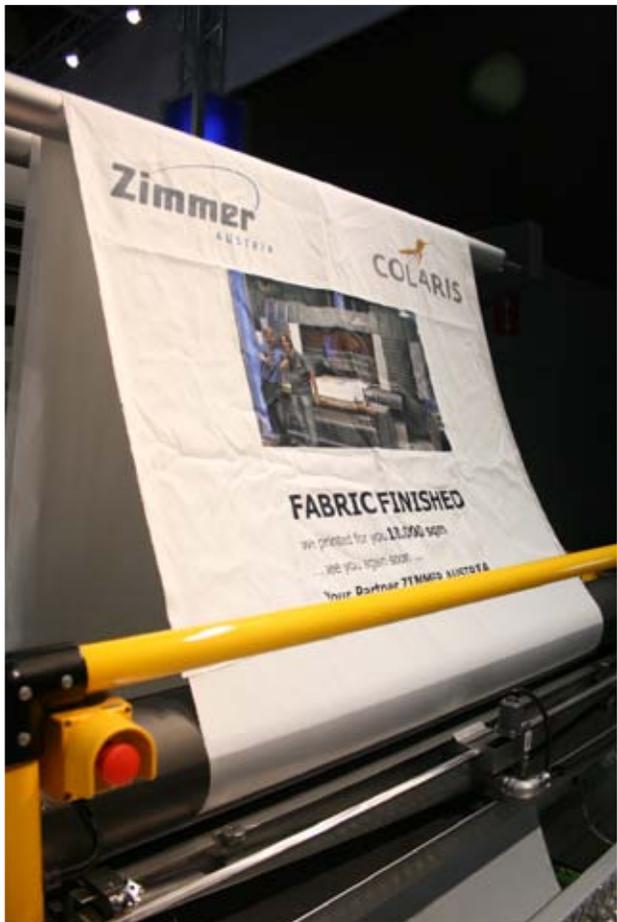
Zimmer had one impressive textile printer and their well known rug printer.

Zimmer chromojet





Zimmer Colaris



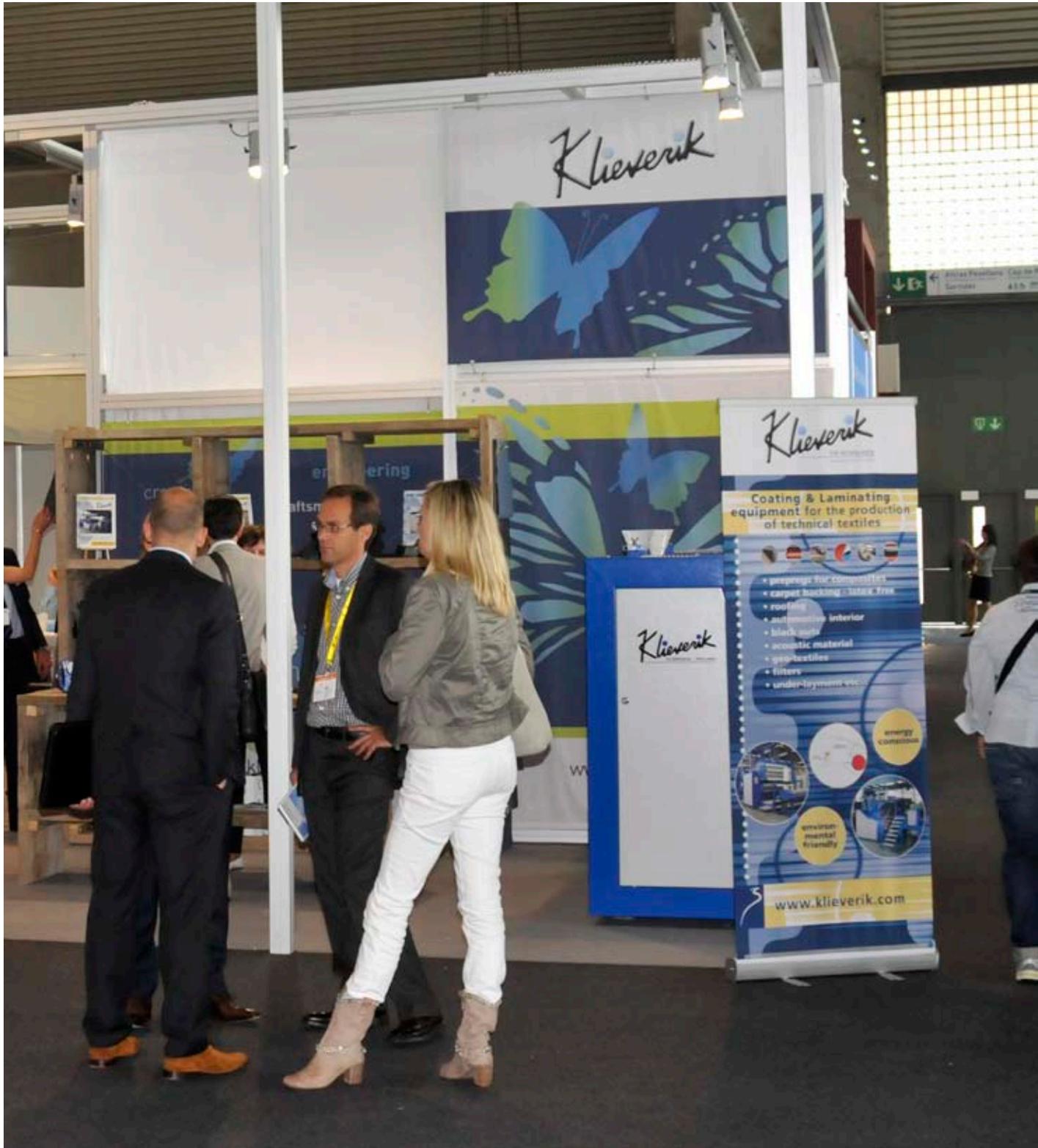


Heat press transfer machines

Klieverik, in the booth of efi VUTEK

Monti Antonio

Transmatic





Textile inks: Introduction



Reactive dye ink	Cellulose, viscose rayon, linen, wool, silk when treated for reactive	This is the most common ink used for apparel.
Acid dye	Silk, wool, polyamide, nylon	This is the ink used the least frequently because silk can be treated for reactive dye inks.
Pigmented	Cotton	Has reputation for color not being as much pop as with reactive dye (which requires more pre- and post-treatment).
Disperse dye	Direct to fabric (meaning polyester)	
Dye sublimation	On transfer paper	

Textile Ink companies which had information available at ITMA

We went to one ink company. There was no brochure anywhere. The individual we spoke with was pleasant and helpful.... but had zero brochures. She said that another person had the brochures and only that one person could provide them.

So, very simple. Kind of difficult to write about an ink if there are no hard-copy brochures (with hundreds of companies to write about, it is not practical to use CDs and this ink company had no CD either). If this company exhibits in four years, and has brochures in four years, we will gladly list them and show a photograph of their booth. With over one million readers of our FLAAR Reports, we wish to introduce the readers to a company that at least offers a brochure to visitors to their booth.

Another ink company had not much interest in spending time to find a brochure. But I finally searched the entire booth until I found one. This was a billion dollar ink company. So we will list them, because at least they had a brochure (even if they showed no interest to interact with the world of wide-format inkjet).

In distinction all the team in the Hongsam booth were hospitable. Jaysynth booth was hospitable and their staff happened to find me in another hall and invited me back to their booth. J-Teck at least handed out brochures each time I went there (if you asked for one).

I also interacted with a major multi-national ink company who sent a team of three people to check out whether to consider a booth next time. And I met key people of Triangle in the aisle. But overall there are more ink companies at SGIA, ISA, FESPA, or the pertinent Chinese expos. The only expo with comparable poor representation of wide-format ink companies is Graph Expo (which is primarily offset, reprographic, office copiers, mailing pieces, and the wide-format of the companies that make non-inkjet digital equipment (such as HP, Canon-Oce, Agfa (in offset printing plates long before it was in wide-format).

Everlight, Everjet RT-E5, reactive ink



Hongsam had brochures readily available and lots of attractive samples on display.

Huntsman

Jaysynth had brochures right on the welcome desk and more in the shelves to the left. We show these in the special edition version of our reports on ITMA (see list of the two other editions at the end of this report).

J-Teck provided a brochure if you asked.

KITL, CHARU inks, Kothari Info-Tech, Ltd.

Xennia

Textile RIP software

Inedit, with HP L25500; the only RIP company with a booth

A RIP that works only on a single printer, an in-house RIP, is not what most end-users look for. We list primarily the RIPs whose companies we know in person or RIP companies that had a booth.



I saw key people of three other major RIP companies (but whose products did not have booth); we discuss them in the TRENDS edition. We had a meeting with ErgoSoft since a major client was seeking a RIP software for textile printers and we ran into the energetic ErgoSoft person in the aisle. The client sells scores of printers a month, and thus needs plenty of RIP software. The RIP company we introduced him too has a background in textile printing, and is well informed about the country of the visitor. We discussed TexPrint14.

The Caldera owner and experienced Caldera staff were readily visible. The owner of Wasatch was at the expo. Other RIP companies were effectively invisible.



What does FLAAR do at ITMA?



FLAAR tends to send more than one person to a major exhibition. Since ITMA is a really long expo, it was easier for two people to handle it. Silvia took most of the photographs, took notes every day, and did the graphic design of the actual report.

Nicholas was out on the floor and in the booths taking notes about four hours every day and the remaining four hours was having meetings with distributors and manufacturers: inks and printers. FLAAR is offering an expanded consulting service now for distributors, to assist them with additional information on what-is-what at an expo. Lots of printers look good on a spec sheet, look impressive in the booth, but backfire and

don't do well out in the real world. Or are simply prototypes that are nowhere near ready for actual use in a real printshop.

Plus distributors prefer to know who are the key people of the manufacturer, and to get access directly and quickly.

But as you can see with this ITMA report, we bring to the entire world of wide-format inkjet printers, the key products of the textile world. For those of you who prefer basic dye sublimation printers, we cover these in our reports on FESPA, ISA, SGIA, and the three major Chinese trade shows (plus Sign Africa, the main Middle East expo in Dubai, VISCOM in various cities, etc).



ITMA

★ Edition with tabulations

The purpose of this special edition with tabulations of specifications is to assist end-users in understanding the pros and cons of a printer by seeing, clearly and precisely, what the machine can, and can't do.

The real asset of this report is the comparative chart, which assists you to see which machines are lacking features that are in other machines.

The tabulated and comparative edition also contains comments by Nicholas Hellmuth.

This \$420 edition also offers tips on what features to look for (and thereby learn which printers lack these features, which you will see visually in the comparative tabulations).



★★ TRENDS edition

There will be a complete **TRENDS edition on textile printers and the overall wide-format industry**, which can be ordered by PayPal or credit card. Write FrontDESK@FLAAR.org

The TRENDS edition is **priced at \$1200 for the PDF; and \$1500 for the full-color report**, plus, if you wish to telephone, Skype, or e-mail Dr Hellmuth for a private discussion of what he saw at ITMA, and much more important, what he heard behind the scenes at ITMA.