

Wide-format Inkjet Printers at **FESPA** **2012**



Latex Ink Printers (other than HP)
UV-Cured Printers
Textile Printers
Inks, Substrates & Laminators
Flatbed Cutters

It is a busy season in the wide-format printer industry

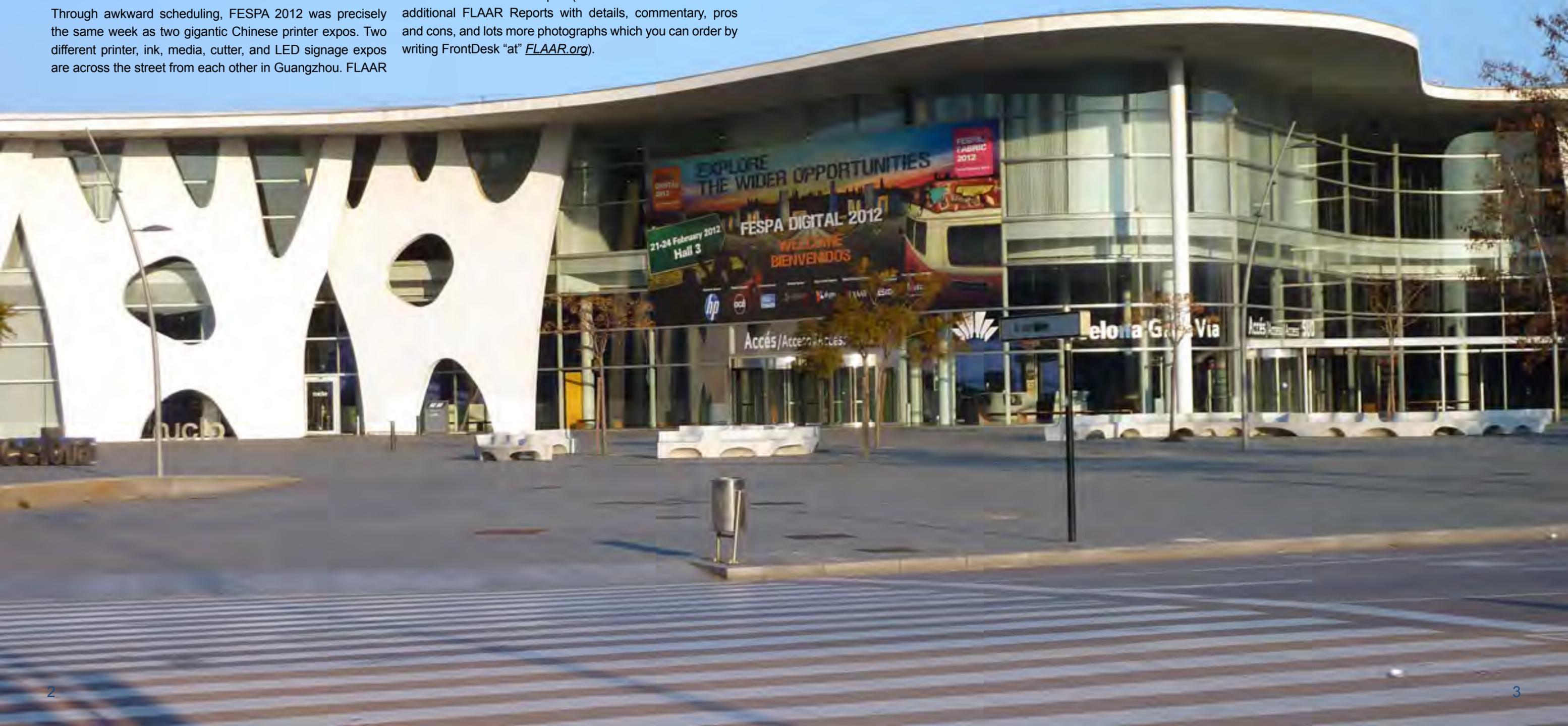
FESPA Digital 2012 opened its doors in late February 2012 in Barcelona. What I really liked about FESPA is the presence of plenty of options for every part of the wide-format digital inkjet workflow:

- not only the printers,
- but also the RIP software,
- the color management,
- the lamination and coating,
- and the all-important flat-bed cutters.

Through awkward scheduling, FESPA 2012 was precisely the same week as two gigantic Chinese printer expos. Two different printer, ink, media, cutter, and LED signage expos are across the street from each other in Guangzhou. FLAAR

is there in China with a team of four (since we are consultants for the D-PES show which is growing the fastest in the world. YES, a trade show which is over 50% larger every year, three years in a row!).

But since we wish to provide an independent assessment of FESPA Digital, I flew several of the FLAAR Reports team to Barcelona. The following is the second edition of the free-download edition of our report (there are another six or more additional FLAAR Reports with details, commentary, pros and cons, and lots more photographs which you can order by writing FrontDesk "at" FLAAR.org).





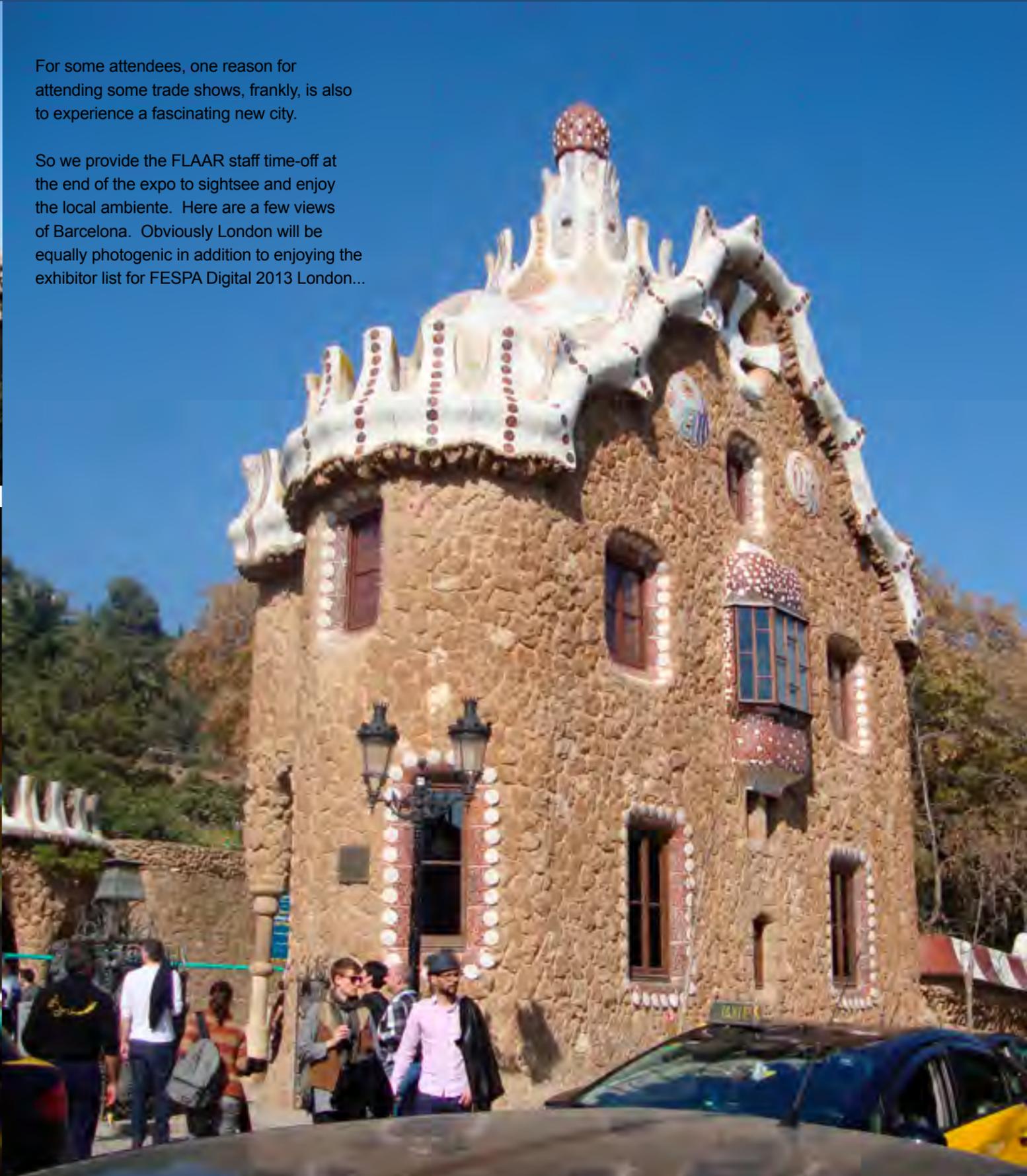
Parque Güell, Barcelona.

For some attendees, one reason for attending some trade shows, frankly, is also to experience a fascinating new city.

So we provide the FLAAR staff time-off at the end of the expo to sightsee and enjoy the local ambiente. Here are a few views of Barcelona. Obviously London will be equally photogenic in addition to enjoying the exhibitor list for FESPA Digital 2013 London...



Passeig de Gracia, Barcelona.



Parque Güell, Barcelona.



Mimaki JV400 LX and
Mimaki JV400-130/160SUV

Most Innovative Printer at FESPA 2012

All the PR, all the Press coverage, and all the hoopla at FESPA was about the "latex ink" printer from Mimaki. But frankly what most impressed me was the solvent-UV printer of Mimaki. The question people most often ask me, is "Nicholas,

what printer do you and your FLAAR team think is the most innovative?" My answer is, without hesitation, the Mimaki solvent-UV cured (Mimaki JV400-160 SUV). However, since no sample was allowed to be given out, I have nothing to show.

But the lack of a sample does not diminish the fact that the solvent UV ink chemistry was definitely the most WOW product at FESPA 2012. If you hold the product in your hand, and look at it, the ink looks unprecidently bright and looks as if inherently laminated.

The folks in the booth are hospitable and clearly Mimaki is riding a crest of popularity for its innovations. No other Japanese printer manufacturer has (yet) produced anything innovative yet in 2012. Hopefully we will all be surprised by new products from Seiko and others at DRUPA this summer.



Media that I like the most

The media that is the most innovative of all the booths at FESPA 2012 is from YUPO:

- YUPOTako
- YUKOJelly

You have to hold this media in your hand to appreciate it. No photograph can explain the remarkable properties of this printable material. We have two video teams at FLAAR, and if in the future the opportunity is offered, we would enjoy doing an evaluation project of these two materials, using HD SLR video.

Bamboo media via Drytac is the kind of eco-friendly material that I like. Bamboo grows like a weed so you can cut it down day and night and it still continues to grow.

The other media that was remarkable was that in the booth of Innova. They had 12x12" panels and 16x20" panels of a signage-level cardboard-like material. You print on it with any printer which can take flat material. Then you just fold the pre-cut portions and create a complete chic art gallery style photograph (or painting). It can also be used for basic signage.

I can see lots of potential for this product, for many applications. Since I am a photographer, I would enjoy considering doing an entire exhibit of my photos with this unique style. I especially liked the large images which are composed of a dozen or so of the smaller panels.





Really innovative booth decoration

Falconboard had a great display inside their booth.

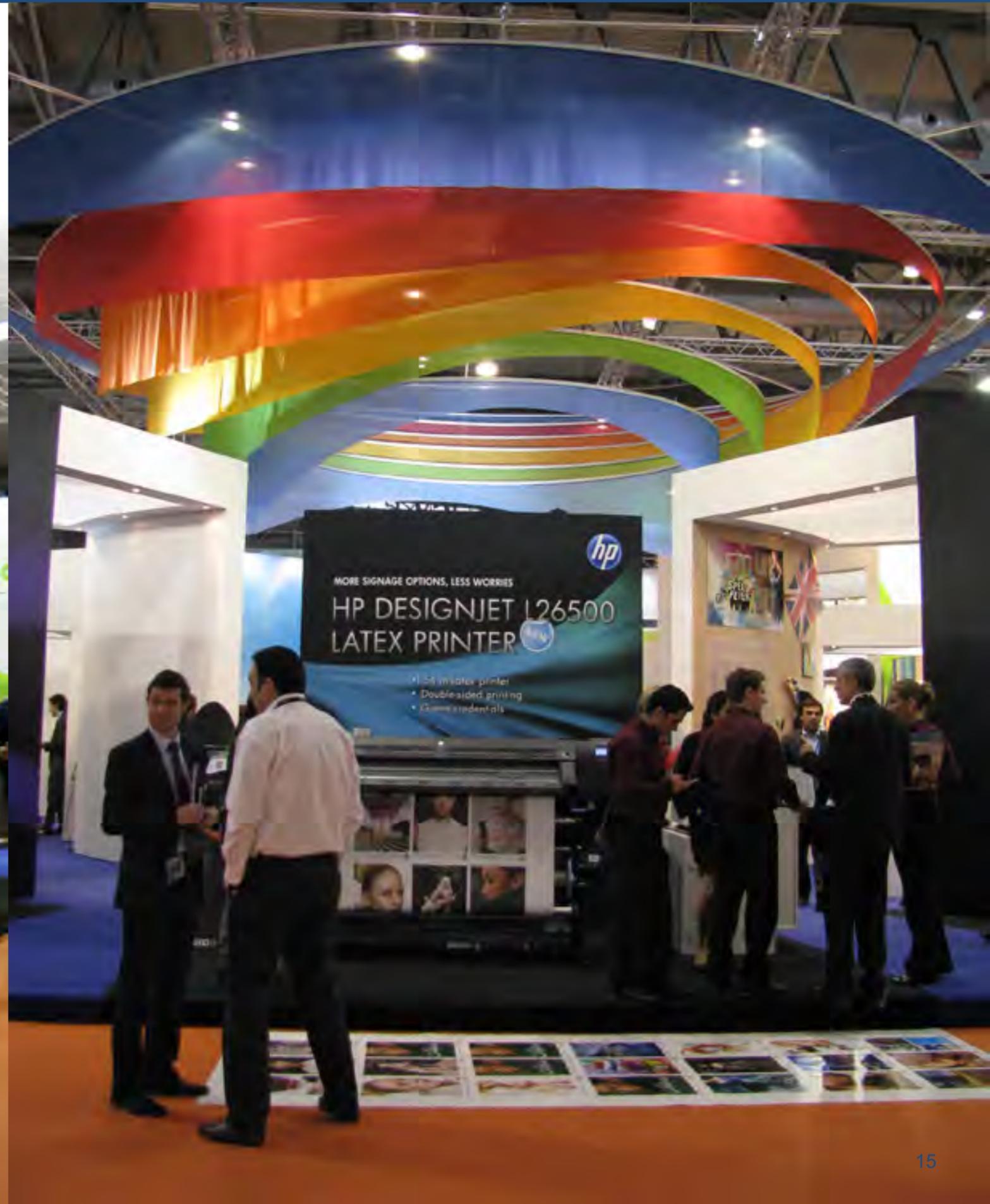
Reboard seems to also have had a graphic designer of talent.

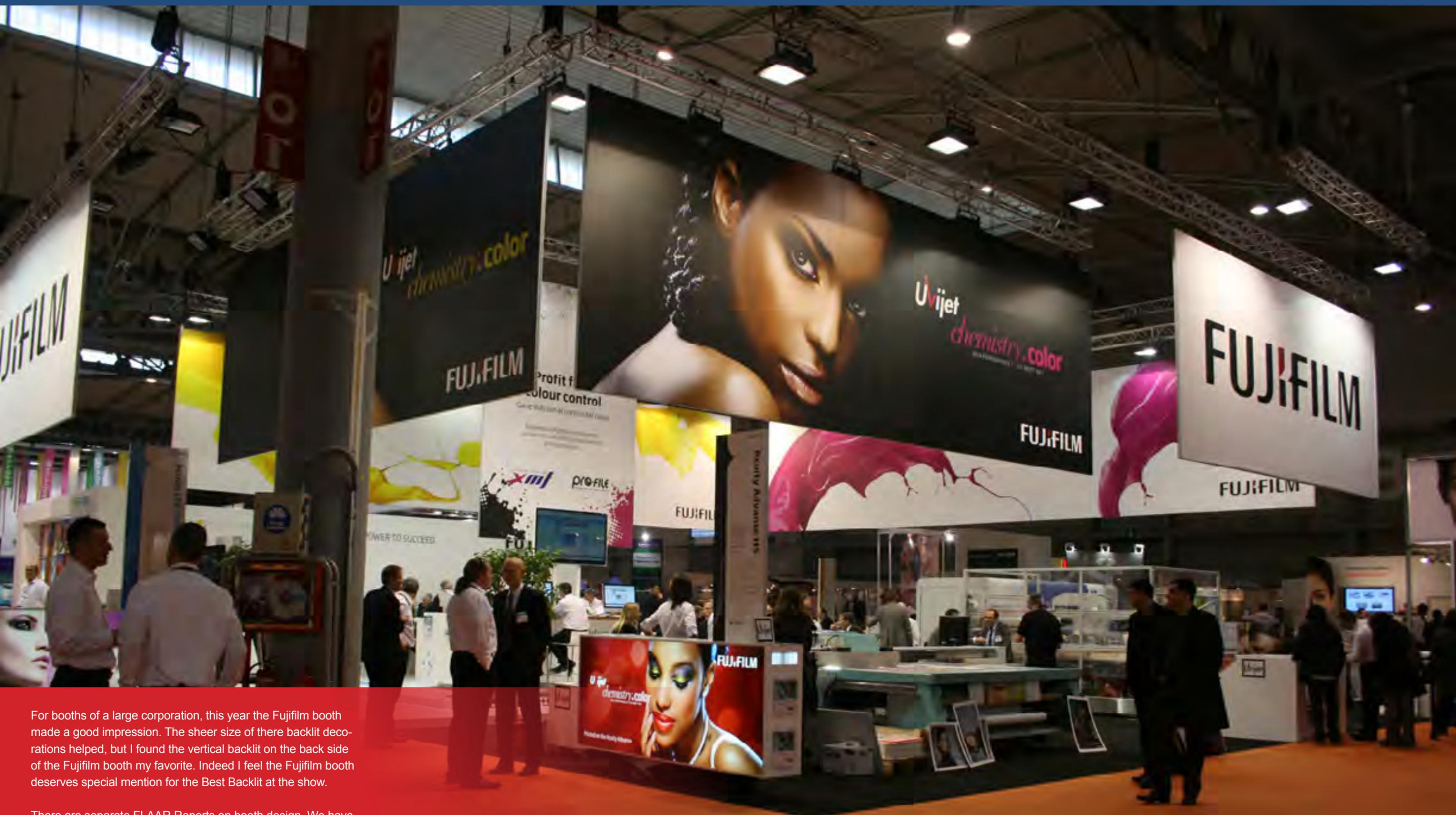
Mutoh had the best booth graphic design and best fabric color for a booth decoration.



Additional observations on good Booth Design

This year the HP booth had more style. This is a polite way of saying that in past years their booth was so “corporate looking” that it would never win a design award. I don’t know whether it’s a new designer, or a new concept, but the result is handsome.





For booths of a large corporation, this year the Fujifilm booth made a good impression. The sheer size of their backlit decorations helped, but I found the vertical backlit on the back side of the Fujifilm booth my favorite. Indeed I feel the Fujifilm booth deserves special mention for the Best Backlit at the show.

There are separate FLAAR Reports on booth design. We have a "worst booth at the expo" report (at FESPA this year it was one of the larger booths of a major international printer brand). But for now we comment on the attractive booths.

Booth Personnel: Courtesy, Hospitality, Interest in speaking with attendees

Since we are not going to buy a printer or a container of media, we can understand that a sales rep in a booth would prefer to speak with a printshop owner or purchasing manager! But the students who work with FLAAR Reports really appreciate it when booth personnel take the time to help learn about the technology. The result is that for these products we can discuss them for our one million readers (in the six separate FLAAR Reports, one per major product category such as textile printers or flatbed cutters).

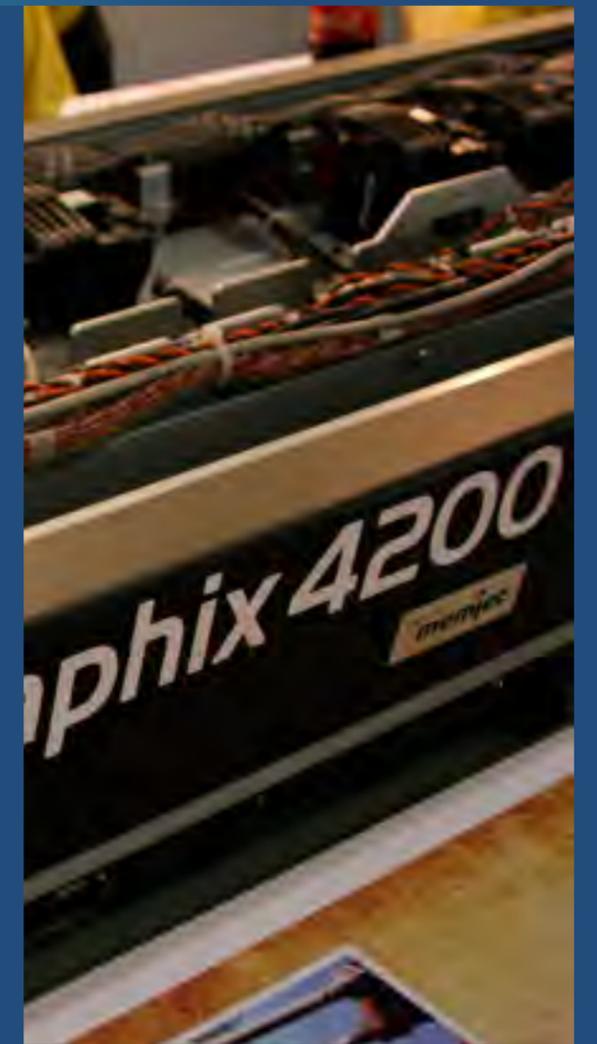
The other thing we notice is how many booth attendants were intensely focused on their cell phones or gossiping with other people in their sales team. A manufacturer or distributor spends a ton of money renting a booth and paying expensive hotels and meals for a staff: and then they don't bother to attend to in-

terested attendees. This is common at every expo in the world: a few booths simply don't have spontaneous energy.

The booths where the occupants were glued to their iPads or cell phones provided zero information so it's kind of hard to feature them in our reports.

In most booths there was hospitality and helpful information. Indeed in every single aisle that we walked down, people would see the FLAAR logo on our shirt and come out of their booth and ask us to come learn about their products. As a result we have photographs of these booths in the upcoming separate reports, each focused on a specific product class (to keep file size of the PDF within reason, the present report has 4% of the photos we took; the other reports have more than 50%).





Will MEMS printhead printers appear at FESPA?

Before I landed in Barcelona, I was curious to see whether any MEMS printheads will be at FESPA. Or will the new MEMS printers wait for DRUPA (since we are not under NDA, we know about the new MEMS printheaded machines; this info is in the TRENDS series of FLAAR; we knew about the Mimaki latex printer already nine months ago). See www.FLAAR-Reports.org if you wish to learn about new technologies and wide-format trends report series which you can subscribe to.

I was nice to see Xante with their 42" MemJet technology but there were a few yellow warning blinkers that people on the floor mentioned (we discuss this unique MemJet MEMS printhead technology in our TRENDS).

Excelagraphix 4200 at Xanté booth.



Here is the list of FLAAR Reports which we work on producing for each major expo



To cover everything at a major expo would require flying at least six staff to FESPA. We had four, so did the best we could (yes, the economic crunch does affect even a non-profit research institute; but otherwise, our services and readership have nonetheless continued to grow every year). Below we show the front covers of all the reports that we will issue during the coming month on the notes, research, and tons of photographs that we worked hard for four days to gather.

The Major Components of Wide Format Inkjet Digital Imaging at FESPA 2012

RIP and related software is the brains of the printing workflow

A printer by itself is only some metal, plastic, and ink tubing. It takes firmware and RIP software and color management software to provide the brains. Plus it helps to have workflow software as well. FESPA had booths of all three of these kinds of software. Here we show the booth of barbieri, color management hardware (logically also with software)..



Printers with DX5, DX6 or DX7 printheads

At Chinese expos you a dozen booths filled with scores of printers using Epson DX5 printheads. A few printers use DX6, and a growing number use DX7 printheads. FLAAR is the first institute who has recognized this phenomenon at Chinese expos. We are now gradually studying comparable printers outside China.

Solvent printers

In spite of REACH, in spite of the yearn for eco-friendly products, solvent printers are still alive and well even in Western Europe. Yes, most are now eco-solvent, or mild-solvent, or latex solvent and now even solvent UV-cured! So even if the heavy solvent printers are rarely exhibited, the rest of the solvent chemistry is still a significant market share. So we will dedicate an entire FLAAR Report to showing all the solvent printers that were visible at FESPA 2012.



Solvent printers from China

If your printer is made-in-China, but rebranded with a non-Chinese name, there are benefits and downsides to finding out who is the original manufacturer. A Chinese printer sold by Epson has (in theory), an Epson warranty, spare parts availability, and brand recognition. But the same factory that makes a brand-name printer (Epson SC-S30600 as an example) sells a comparable printer for 50% to 75% less if you visit any Chinese expo.

The full FLAAR Report on solvent printers will document the original factory that produces the Chinese printers which are available in Europe. You can find out yourself just by visiting any major Chinese printer expo, so there is no secret about who makes what for whom.

The photograph shows a printer brand other than Epson. We discuss the new Made-in-China Epson printer elsewhere.

Textile printers? Textile printing materials?

We have a focus on textile printers and are intensely interested in printing on fabrics. But there was the giant ITMA last year in Barcelona. Plus two more ITMAs will be held this year; one in China, and one (or similar) in Turkey (called ITM not ITMA). Plus this is a DRUPA Year. So it is still nice to see a healthy range of textile printers at FESPA.

FESPA has labored to create a textile component, but in the Hamburg expo (2011) there was not much to see, in the supposed textile hall and all the key textile printer brands were not in that special hall: they were mixed in with solvent printers in the main floor halls.

For 2012 I saw lots of advertising for a textile aspect, but in the rosy PR release on the first day of the expo I did not see one single solitary mention of the word textile (much less any mention of the textile area). But later there was a second PR release that did mention the textile aspect. Somewhere in a review on FESPA there was a negative comment on the textile focus, but frankly I was content with the textile printers that were at FESPA. For example, there are more textile printers at FESPA than at most printer or signage expos anywhere in the USA.



The biggest component of FLAAR Research is on UV-cured printers

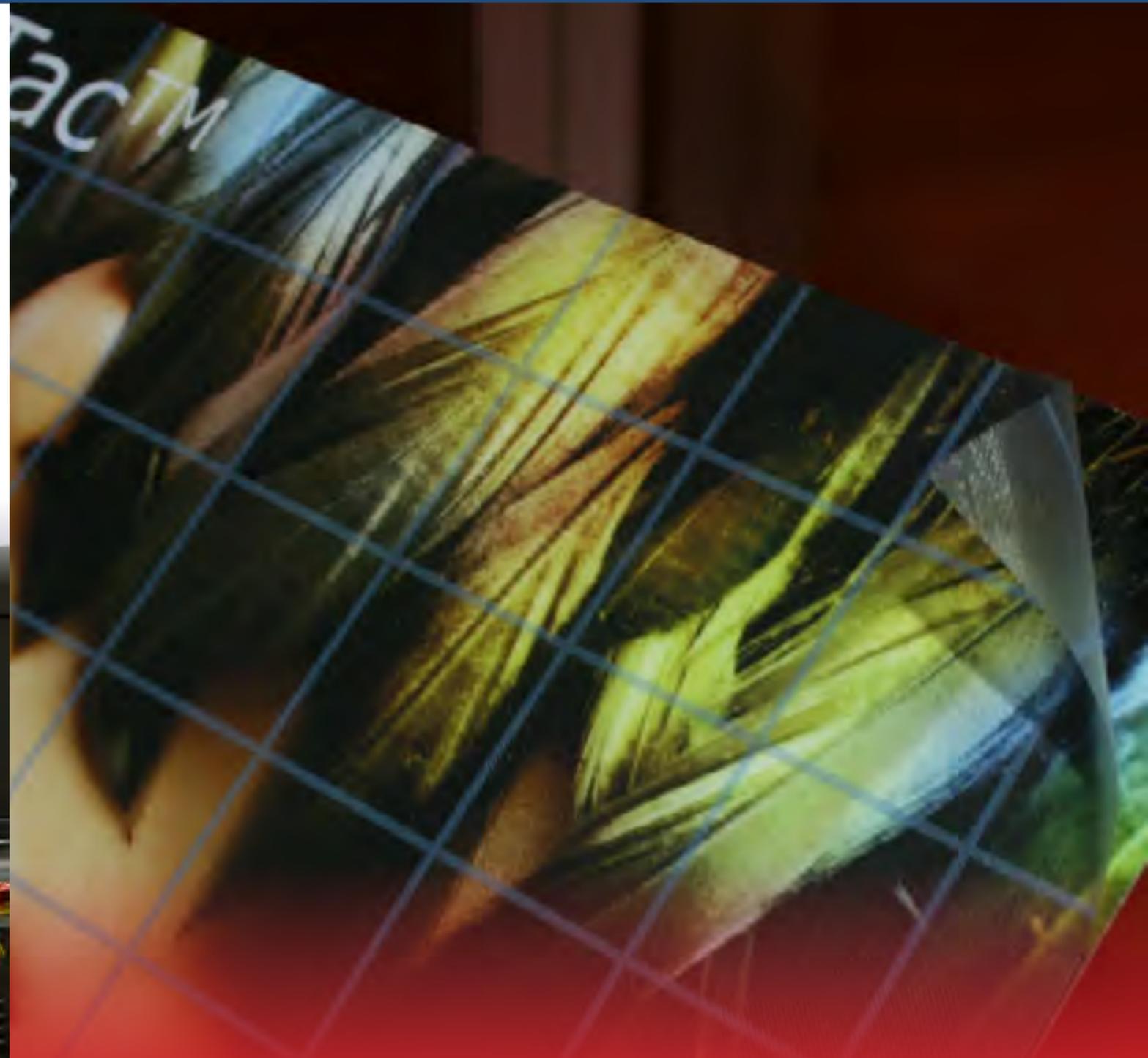
There were more UV-cured printers at FESPA than almost any other ink type. The new Mimaki latex printer demonstrates that a continued evolution is still possible, but for the moment solvent is still viable and UV is still king.

Because UV-cured printers are the main fuel for growth in the wide-format printer industry, most FLAAR Reports are dedicated to every aspect of UV-cured printer technology. So we issue four levels of reports on UV-cured.

1. First is the present free report (a general overview of everything at the expo).
2. Next level is a list of every single UV-cured printer at the expo; name, model, and photographs.
3. Next level is more photographs and a comparative tabulation of basic specs (printhead, etc).
4. Top level is TRENDS, which is the highest level of awareness of what is going on in the overall industry: news and views and pertinent insights.



VUTEk GS 3250r.



Once you have your new printer, it sure helps to know about innovative media

The number of media exhibitors was healthy, and what impressed me the most was the wide variety of media and substrates. There were more companies showing printable polyester than I have seen anywhere outside China.

Whereas some expos present only billboard material (meaning PVC vinyl), here at FESPA you could even see fine art media. The exhibits of Innova were particularly interesting. In the AWARDS section I have spoken about their remarkable product and also about the great products from YUPO. Drytac also exhibited innovative media.

Once you have had your printer a year, you will start to be tempted to jump to an after-market ink

The three ink companies at FESPA that we know the best are Hongsam, InkTec and SAM Ink. I have been to the SAM Ink R&D labs and ink factory in Singapore twice. We have been able to write about their ink because we have visited printshops who use this ink. So from the printshop owners, managers or printer operators we can learn how they feel about SAM Ink.

It is comparable with InkTec. I have been to their substantial factory in Korea. And I have spoken with companies using their ink.



Nicholas with SAM and Jeron from at SAM*Ink booth.



Jetbest is a highly regarded ink manufacturer in Taiwan. We have visited their factory and thereby understand their ability to manufacture a quality ink. Plus we noticed all the contacts they had around the world.

Our initial interest was in their ink which prints on many materials (in addition to normal signage substrates). Now Jetbest has a new ink for UV flatbed printers but specifically for UV-curing.

The many other inks which they make (eco-solvent, solvent, textile, water-based) can be seen on the backdrop to their booth in the photograph here.



I have spent several days in the new Hongsam ink factory, and have noticed how much better this was than their previous factory. Equally important I have met the CEO of Hongsam and know his business ethnics and enthusiam. We evaluate more than just the ink chemistry and factory: what also really counts is the attitude, personality, and ethnics of the owner(s) and top managers.

In the separate FLAAR Report on inks at FESPA we list all the other ink companies and in the larger edition with comparative tabulations we discuss the owners and top managers when we know them.

After printing there is still more Workflow: Laminators, Coaters, Cutters

We divide "finishing" into two phases: laminating/coating, or cutting. We are especially interested in flatbed digital cutters. So there will be two separate FLAAR Reports on the final stage of the wide-format workflow: one on laminators and coaters; the second on flatbed cutters. Since most cutters are still CO2 laser engravers or CNC routers, we also mention them in this special (separate) report.





Finishing: After printing, you may need to cut

Two years ago we began to receive training in cutting hardware and software from Kongsberg (EskoArtwork). It was possible to visit printshops that have these cutters, so we could see them in action.

Although we have still not had time to reach the factory, we have lots of notes from the past two years. Here we show some of the front covers of what we have been able to document so far.

Since flatbed cutters are important for a printshop to learn about, we are continuing our studies of flatbed cutters in 2012, both at entry-level, mid-range, and high-end (where of course Kongsberg and Zund are both situated).

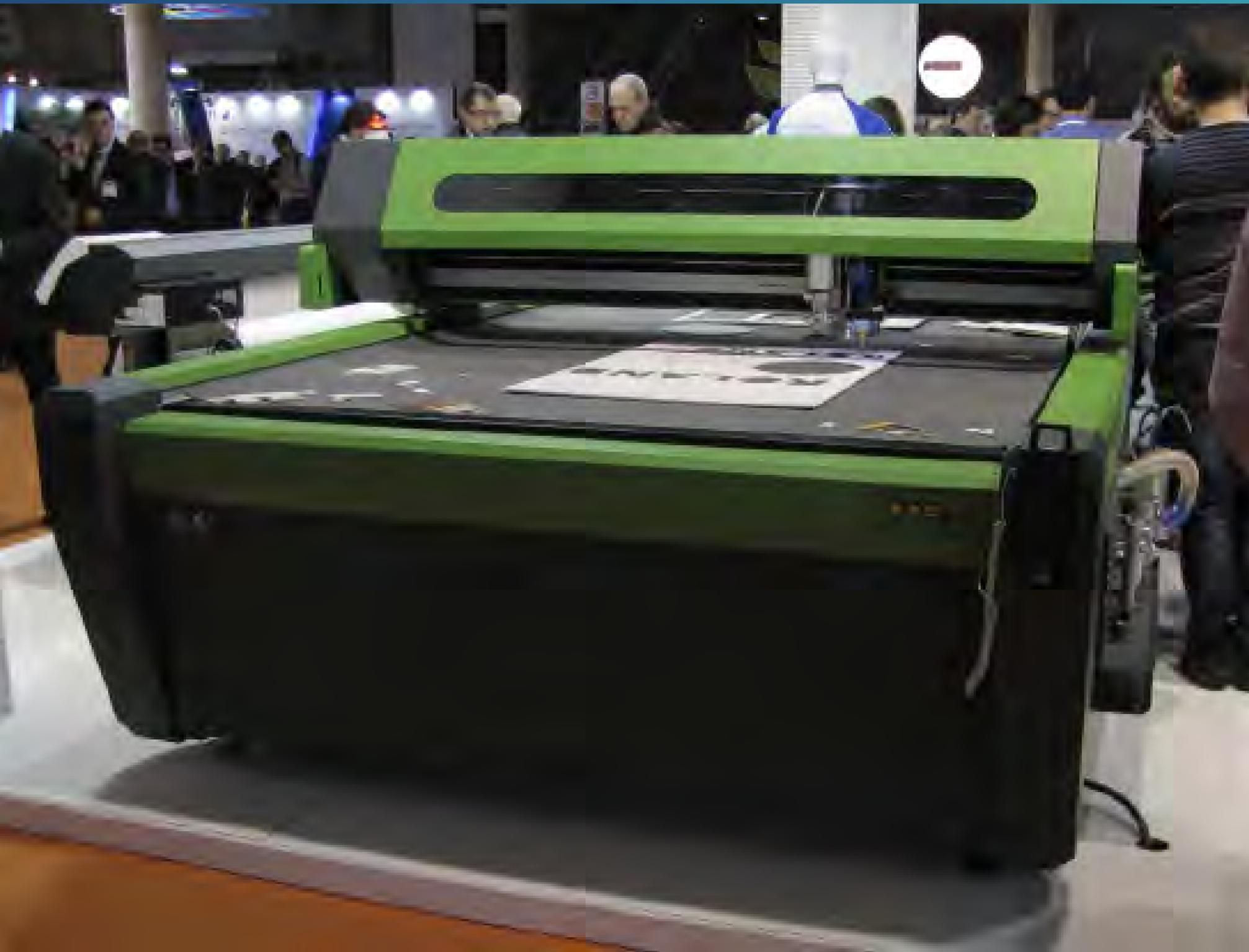
Since most of us at FLAAR are interested in graphic design, we found the row of elephants were really cute.

Our long range goal with cutters is to prepare an exhibit of our photographs of tropical flowers, trees and animals of Guatemala, as well as scenes from 8th century Classic Maya vases. This will allow us to evaluate the hardware and software of the cutter brand(s) that help us increase our knowledge of the entire cutter workflow.

I saw something new every day

One day I noticed the flatbed cutter in the Roland booth. It was unexpected to see a cutter in their booth. But this is what I enjoyed about FESPA, there was so much to see.

Almost everyone who spoke about the show commented about all the companies who had cancelled their booth (or never booked one to begin with). But I found there was so much to see at FESPA I was totally content.



Bait and switch pricing

About six years ago an upstart UV-cured printer offered his UV-cured printer at a very low price. But once you had taken the bait, you began to realize you were “hooked.”

You had to pay for a guarantee (warranty) after 90 days! You had to pay for the ink that came with the printer (almost a thousand dollars). You had to pay for every single aspect of what you needed to make the printer function.

No trade magazine criticized this. No PR agency warned people about this. Hmmm, no surprise.

So we wrote a FLAAR Report pointing out the unfairness of that kind of misleading advertising. Within a year the manufacturer changed the wording on their pricing and make it more clear what the printshop really had to pay.

At FESPA 2012 several people pointed out a new case of what could be considered misleading pricing. Bait-and-switch is a different trick, but here at this expo you were baited with a low price (let's say 14,000 Euros). You were promised a speed of printing (actually rather wimpy speed).

But we were told that you had to pay TWO THOUSAND EUROS extra for the front heater. And another TWO THOUSAND Euros additional for the rear heater.

Hmm, it would seem these heaters would be needed to allow the printer to function

at the promised speed (which was actually rather slow!).

I do not have personal first-hand documentation of the add-on features, nor on their extra cost. I will double check. But to offer a 13,999 Euro printer and then sticking guillable clients with an additional FOUR THOUSAND Euros might be considered as a bit misleading.

Even if what I was told was wrong (if you only had to buy one heating unit, and it cost only TWO THOUSAND Euros), that is still a shock that you get stuck buying as an extra what is obviously needed to make the printer function. It would be like selling a car without a carburetor in the engine compartment, and then saying that you have to pay another two thousand Euros to have what it takes to make the engine function efficiently.

If this bait-and-switch pricing was true, it sets a new standard for shameless pricing. Hopefully printshop owners will be clever enough to recognize the pricing tricks. Hopefully the pricing was not as someone said it was. I prefer to be naïve and believe that no major international company would try to pull a trick so obvious as to make you pay for the heater that a solvent printer so obviously needs. So let's hope that the 13,999 Euro pricing did include everything that was exhibited on the printer.

In other words, I hope I am wrong in thinking the two heaters are extra price.

Greenwashing

One booth had an award-winning Greenwashing display. In other words, the excessive use of green grass while advertising products that were completely chemical defines a classical case of green washing.

As a courtesy to the manufacturer I do not picture their booth.

Another product brochure was even worse case of Greenwashing. It's pretty sad that the EU, with its comprehensive REACH legislation, still allows blatant Greenwashing in advertising.

Trade magazines

We at FLAAR Reports support trade magazines. Since they do PR listings of new products well, we do not utilize or publish PR releases (you can already receive these nicely from trade magazines).

I saw several booths of trade magazines and other staff found the Media Distribution Center (which I will admit I never found).

Below are the trade magazines that we noticed. I would estimate that we missed several; the aisles often stopped when a large booth cut across several perpendicular aisles. So there was no easy way to walk every aisle.

Global Signs Magazine (Korea)

Dijital Teknik

La Prensa

VisComUp

X-media



In case you are wondering how we captured the sun fully illuminating the FESPA banner under the overhang of the roof on page 44? FLAAR has a decades-long background as a digital photography evaluation institute, and also we come from a background of (photographing) architecture and architectural history. Notice that the other photos (front cover and back cover) have too much shadow!

So this image is a result of estimating at what hour the sun might be optimal. The photo was taken with either a 14mm super-wide angle Canon lens or a 17mm super-wide angle tilt-shift architectural lens, on a 21 megapixel Canon EOS-1Ds Mark III, provided for evaluation by Parrot Digigraphic. To be sure the photo was crisp, we used a Gitzo tripod provided for evaluation by Manfrotto Distribution. The images were captured on a 16GB memory card provided by Hoodman.



FESPA 2012 DRUPA Year compared with FESPA 2008 DRUPA Year

Four years ago most other industry people thought FESPA would downsize significantly because it was a DRUPA Year. Plus Geneva is not viewed as a fun place. But FLAAR felt FESPA 2008 was successful considering all factors. FESPA deserved a good review that year.

Since then, FESPA (in Europe at least) has continued to grow, surpassing most VISCOM sign expos consistently (in diversity of technology if not always in attendance; we compare attendance records in the TRENDS report series). So I was

really hoping that FESPA 2012 would survive both the looming shadow of DRUPA and also the world economic crisis.

Durst pulled out and did a separate event privately nearby. Actually the same happened at COMDEX, once the largest technology expo in USA. Manufacturers started to do their meetings and demos in hotel suites adjacent to the expo halls, and skipped the expo itself. Then CES started to rise, and COMDEX went bankrupt. Yet COMDEX once was so large that you had to stay over 100 miles away since all hotels closer were booked solid (worse than DRUPA hotel situation).

At FESPA in Amsterdam one UV-cured printer manufacturer skipped having a booth; they simply had a one day Open House (at a printshop which had their printer at work) and sent a bus near the exhibition center to pick everyone up. I myself declined to go because I find that trade show venues should be respected. We are all together in this industry and if each company fragments off, that is not productive for the overall industry.

As a side note, the company in The Netherlands (I think their headquarters was in Belgium or Italy), never appeared

at any subsequent expo anywhere in the world. If they do not appear at DRUPA it would be tough to know if they are functional any more.

We at FLAAR support trade shows around the world; we are consultants to expos in Dubai, Sign Africa, two expos in USA, and FLAAR is VIP Guest to cut the ribbon at the giant and growing D-PES in Guangzhou. Plus two other Chinese expos have asked FLAAR to provide cooperation, consulting, and to organize lecture programs too. We have no affiliation with FESPA but nonetheless wish

them success. They have worked hard; it's tough in a "DRUPA Year."

Obviously on the first days we could issue only a photo essay. But then each day the free report has been updated. What you have received now is the final updated version of our general introduction and overview. And now, after the expo, we will then issue a series of additional reports with many more photographs. These can be ordered by credit card, PayPal or bank wire transfer.

FESPA 2013 exhibitor list should hopefully be healthy in London 2013

We really look forward to seeing the exhibitor list for FESPA Digital 2013 in London. With over a million readers around the world, we provide tips on which trade shows to visit. In past years FESPA (in Europe) has been a favorite.

During 2013 there is no DRUPA! So hopefully things will return to normal in the world of wide-format at FESPA Digital 2013 London.

Hardly any students at this venue

I did not notice many students, actually hardly any. Surely some were present, but this was nothing like VISCOM or Photokina where thousands of students attend. Yes, I understand students can stress the booth attendants and are constantly begging for print samples to take home. But students are the future generation of printing. It would be nice to have more students, and more faculty, encouraged to attend trade shows.

Graphics of the Americas had hardly any students either. Yet Florida in general and Miami in particular is filled with students. So clearly some trade shows are not connected with the local or regional universities. It is mainly in Reklama Moscow, VISCOM Milano, and Photokina where the aisles are packed with students.

What does FLAAR do at a trade show?

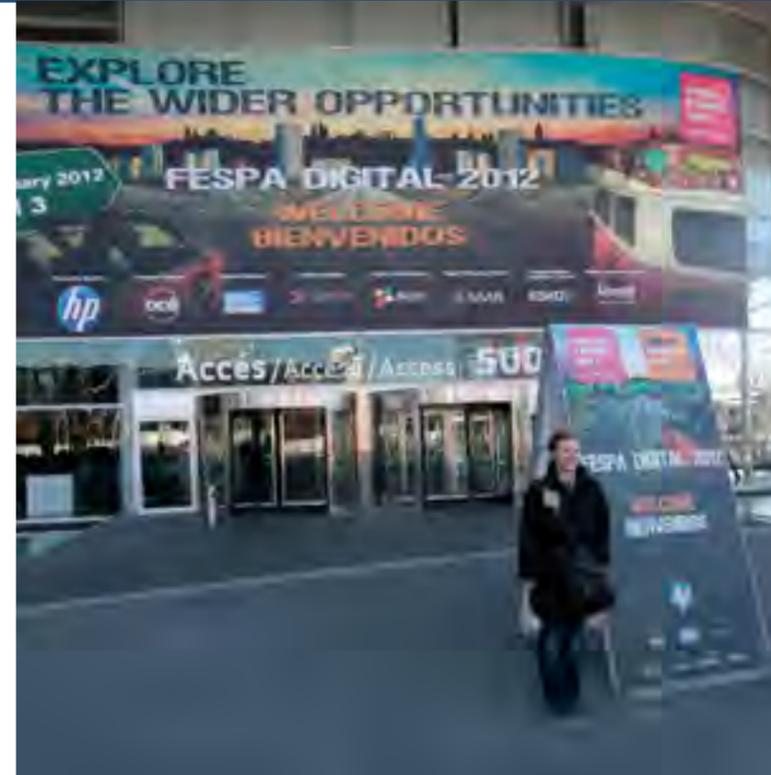
Four of us have cameras. Our trade show reports over the last ten+ years form the largest reservoir of visual history of our industry that exists in a single place. Since Dr Hellmuth has been a university research professor in previous years, he has two interests: learning about what's new, and then publishing reports which bring knowledge to the world (printshop owners, manager; distributors; manufacturers, and hopefully also to students).

Hour after hour I walked the aisles to take notes, mostly mental notes. But in every aisle I would be stopped by a total stranger who would identify himself and thank us for how our discussions of the actual functional features and the actual occasional glitches of a printer, ink, cutter or laminator had helped him make a buying decision.

Increasingly most of the day is spent inside the booths in meetings because when we are walking down the aisle an exhibitor or booth manager or an executive from the company whose booth I was in front of wants to learn how their products can be mentioned in future FLAAR Reports.

Clients book time with FLAAR at a trade show, to have us suggest which booths to focus on, and which products to really look at. Clients appreciate that we introduce them to the pertinent people within a booth, so the client can get straight to the point of what he is looking for. FLAAR serves as consultant to distributors, manufacturers, end-users (printshops) and increasingly to corporations who need to find a printer technology to handle the decoration of their products. You can become a client by requesting a Subscription (from www.FLAAR-Reports.org).

If you have a Subscription at Level 5E, or above (Level 6E for example) we provide guidance, assistance, information, and networking into the inks, media, printers, cutters, and laminators on the floor of any and every trade show expo around the world.



It takes a team of four to even begin to cover an expo this large

Four of us from FLAAR attended FESPA Barcelona 2012. Our goal was to document whether expos in a down economy and also a "DRUPA Year" were able to survive. Our feeling is that FESPA was alive and doing well.

Even if the exhibitor count was modest this is to be expected in the shadow of DRUPA. What counts is that plenty of exhibitors were present, enough in fact that I did not lose sleep over exhibitors who decided to skip it; they also lost the

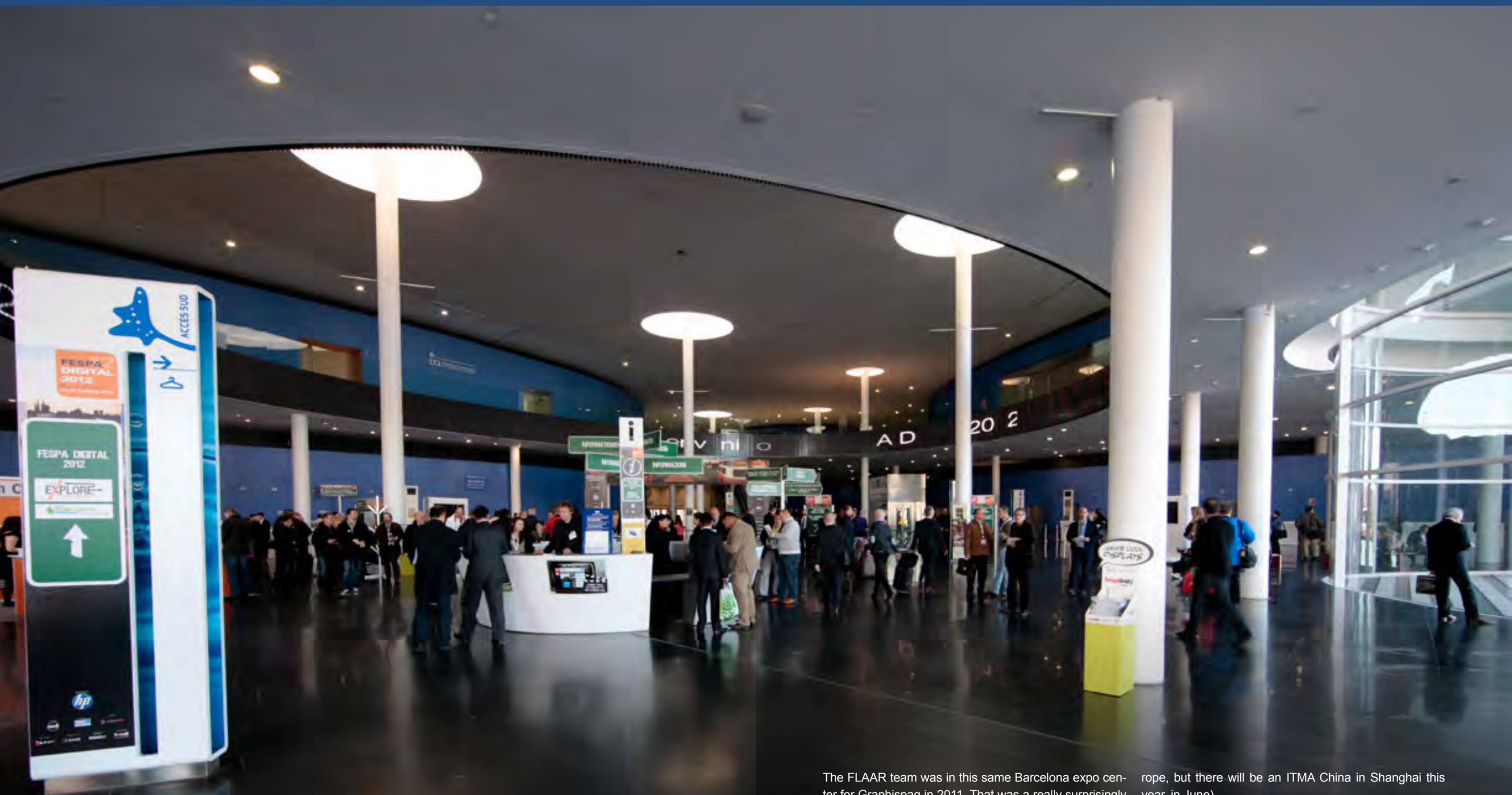
opportunity to have the world of wide-format inkjet printing learn about their products. FLAAR is read by over one million people, and in our reports we can show only the printers, inks, media, cutters, and laminators who were physically present at FESPA 2012.

I am glad that I went to the expense of bringing in four staff, even though I also had four FLAAR staff in China the same week (two gigantic printer expos were in Guangzhou earlier the same week: ex-

pos the size of ISA + SGIA + Graphics of the Americas put together).

We look forward to issuing the final reports on the remarkable products at FESPA. What you have in your hands now is the introduction, a free report to highlight this great exhibition. All the lists, tabulations, commentary, and identification of the TRENDS are in the subsequent reports, available by Subscription from www.FLAAR-Reports.org.





The FLAAR team was in this same Barcelona expo center for Graphispag in 2011. That was a really surprisingly popular event: lots of booths and thousands attending.

Then there was the enormous international textile expo, ITMA. This filled so many halls I can't remember how many. A gigantic expo (but only every four years in Eu-

rope, but there will be an ITMA China in Shanghai this year, in June).

If you wish to attend any Chinese expo, you can request that FLAAR assist you (especially if you need to learn which of the many Chinese expos is best). We provide consulting services at the major Chinese expos.



Cavas Freixenet, Sant Sadurn d'Anoia Barcelona



Plaza Catalunya.



Casa Batlló Barcelona.



Barcelona seaport.



For further information, we show here how you can obtain any and all of the other FLAAR Reports, send to you automatically, as each report appears, all year long.

Subscription Levels

(may include Consulting if desired; the decision is yours)

Level 1: Keeping track of which brands and models of printers and which kinds of inks, are exhibited and launched when and where...

List Price = If bought individually, Subscription = If all bought at once

Benefits, Coverage, Contents	List Price	Subscription
Level 1A: (USA: Graphics of the Americas, ISA, GraphExpo, SGIA) Includes lists and documentation not in any other source on these printer expos	\$140	\$62
Level 1B: (All USA + Brazil + FESPA Mexico)	\$262	\$120
Level 1C: (China: D-Pes + Guangzhou + Shanghai APPPEXPO)	\$340	\$210
Level 1D: (DRUPA) 4 days of printers of every size and shape; inks and media; we don't use lullaby illusions if that is the style of the PR releases; instead we provide a reality check	\$570	\$420
Level 1E: (All mayor printer trade shows: North & South America, Europe [FESPA + Viscom + Reklama Moscow], Middle East, Africa)	\$566	\$420
Level 1C+E: (North & South America + Europe [FESPA, Viscom, DRUPA, Reklama Moscow] + Middle East + Africa + China [D-PES, Guangzhou, Shanghai APPPEXPO])	\$1476	\$1000

If you prefer to skip this Subscription, it is easy for you simply to attend all these printer expos yourself, or send your staff: Total travel distance: only about 200,000 miles, which is about XYZ, 000 kilometers. Your wife and family will never forget you being gone this often.

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