

NEVER STOP

BELIEVING IN PRINT

“When it comes to pocket folder size, we can print on 24pt, 21pt, 18pt all day long. It just makes the investment that much more important.”

— RICKY DE LA VEGA,
FOUNDER/PRESIDENT, NUPRESS

“The quality of a J press is what stands out above everything else. There’s nobody, nowhere in their league.”

— VINCE NOCELLA, COO, CRW

“With the J Press 750, the set-up time was cut down to 45 minutes. We had customers who were dropping their run lengths and ordering more times per year.”

— JAMIE BRISENDINE,
DIRECTOR, ACME SAMPLE

“When we schedule something on the J Press, we know it is going to get done. The J Press is an ox—a solidly constructed machine.”

— KEITH MURPHY,
OWNER/PRESIDENT,
INTEGRATED GRAPHICS

“I’ve been blown away by what the J Press 750 has been able to do. We have the fastest job production time, which is 25% less expensive than offset, and an unbeatable 98% color match.”

— PAUL NICKOLOFF,
OWNER, FOTORECORD

“The ink and the improvements in the ink costs have been widely accepted, which has helped us win even more work. And the uptime at 95% has just been phenomenal. It allows us to move more and more work from existing devices.”

— RYAN CLARK,
CO-FOUNDER, DIRECT EDGE

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**YOU HAVE TO
SEE IT
TO
BELIEVE IT**

A view inside the Fujifilm J Press 750S showing the Fujifilm developed Samba inkjet printhead with 1200 dpi native resolution and a native ink drop size of 2.4 picoliters (pl) to deliver print quality that rivals traditional offset quality.

FUJIFILM
Value from Innovation

The Hero Shot

A LETTER FROM THE PUBLISHER

Welcome to the 2022 Inkjet Summit— a place where you are inundated with information regarding all the remarkable inkjet equipment available to you. The aim of an event like this is to share why our press should be the hero of the story. And while we provide you all the details, along with the coolest “hero shots” of our latest offerings, the real hero in our story is you.

Printing has a rich tradition that combines craftsmanship with cutting-edge technological innovation. The industry, however, is also a wonderfully intimate world because the customer is consistently put at the center of your efforts. We also embrace the concept that the customer, not ourselves, is what matters most to our brand’s story.

The natural inclination is to make our own brand the hero— especially at an event that is mostly focused on equipment. But, our presses won’t connect with you if they are not, first, built with you in mind. We believe that innovation begins and ends with a customer-centric culture. And while we are supremely confident in products like the **J Press 750**, with our clients positioned as the lead, we are able to become the supporting actor in helping you along your journey.

“We embrace the concept that the customer, not ourselves, is what matters most to our brand’s story.”

We couldn’t be more excited to have you join us at this event. We are thrilled to share the intricacies of why we think the **J Press 750** fuels the belief in print. In addition, we are eager to share stories from a few of our clients’ families and how they utilized the **J Press 750** to support their communities and customers. They are truly the heroes of our business.

Have a great event and we hope you will feel free to share a bit of your story with us.

Warmest wishes,

FUJIFILM
Value from Innovation

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Endless opportunities

HOW THE 750 IS REVOLUTIONIZING TODAY'S DIGITAL PRINT COMMUNITY

Speed. Quality. Flexibility. Efficiency.
When printers say why the J Press 750 has helped revolutionize the digital press marketplace, those are the qualities that jump to the forefront.

In today's ever-competitive, technology-defined landscape, there are only a handful of questions that matter when printers step up to invest in their equipment portfolios. Why do I need it? How is it different from what I am doing today? And how will it make me stand out over the competition?

The J Press 750 answers loud and clear.

The sheetfed digital inkjet press, available in 23 inch x 29.5 inch sheet size, enables six-up page layouts. The 4-color press also offers aqueous based inks that run at 3600 sheets per hour.





All of this translates into higher quality, shorter runs, and more cost-effective jobs than traditional offset platforms. Built on a traditional offset press frame, the J Press 750 handles sheets the same as an offset press, prints on standard offset stocks and finishes like an offset sheet.

The difference—and that which makes the 750 the digital press stand out—is that by using inkjet technology instead of offset technology, there are no plates. There is no make-ready time. And unlike offset presses, the first sheet off the J Press is a saleable sheet—period.

On the following pages are testimonies from members of the Fujifilm 750 family. In their words, you can see the circumstances where the 750 stepped in and the results of what it was able to do.

See how the 750 can revolutionize the workflow of your print shop today.



Fotorecord Print & Marketing Center



FORGING A NEW DIRECTION IN DIGITAL

Located in Greensburg, Pennsylvania, just outside of Pittsburgh, Fotorecord Print & Marketing Center is a privately-held commercial printing and direct mail company that for the past 28-plus years has built a strong customer base. But in the always competitive offset print market, owner Paul Nickoloff was looking for a way to stand out. The 20-person shop had turned its attention toward the industry's increasing shift toward digital printing, which Nickoloff believed might give Fotorecord the advantage it needed.

THE CHALLENGE

In a marketplace crowded with offset printing vendors, Nickoloff and his team knew that to stand out they would have to make the right investment in a digital inkjet solution. Making an investment on the digital side meant doing their homework and crunching all the numbers from each vendor regarding ROI and new applications, as well as poring through the substantive features and benefits of each digital press offering.

In addition, for Fotorecord to achieve their vision of going all digital, they would have to sell their offset press that printed a 14-inch x 20-inch sheet size. Replacing that capacity—and going all digital—increased the importance of making the right digital inkjet decision.

The Fotorecord team entered the research process by investigating offerings from Canon, HP, Konica Minolta and Ricoh, as well as doing its due diligence and checking in on an offset press from Heidelberg. The top items on their checklist were machines that offered larger sheet sizes, inkjet color consistency, the ability to use more substrates and handle heavier weight stocks, as well as the ability to confidently and efficiently print variable data pieces.

THE SOLUTION

After detailed cost analysis, a thoughtful review of ROI scenarios, and even outsourcing some work to other digital printing companies to gain market knowledge and examine the finished product, Fujifilm's J Press 750 had everything the Fotorecord team wanted.

The industry's fastest sheet-fed digital inkjet press, the J Press 750 offered Fotorecord the output speeds—3,600 B2 sheets per hour—it needed. The third generation press's larger sheet size of 23 inches x 29.5 inches gave Fotorecord new capabilities and opened up opportunities to pursue new markets.

In its initial research process while visiting Fujifilm in Chicago, Fotorecord handed the demo team the three hardest

jobs it printed. Taking the files, the demo team ran the files through the J Press. Getting out his phone to film the process, the jobs were run in 35 seconds. "I still cannot believe it," Nickoloff says. "They took 10 sheets of each right off in a row in seconds. This is job that used to take us an hour to set up on our offset press. And the color was perfect with every sheet. It was a revelation."

"The demo showed us everything we needed to know," Nickoloff says. "Our samples were better quality than our current production methods, and the sheet size would make us more productive while opening up new market opportunities. I was sold right there."

THE RESULTS

The elimination of the time and cost of make-ready time on their offset presses has been a real difference maker for Fotorecord. Previously, Fotorecord were budgeting on average \$70 per offset plate. They now are averaging closer to \$10 per job with the J Press.

As for toner production, the J Press has changed the equation, too. The press sheet quantity to move from toner to offset was around 500-750; now from toner to inkjet, it is around 100 press sheets.

And, in the still highly competitive offset landscape area, Fotorecord has been able to work with customers to print posters, pocket folders, 12-page signatures, collated book blocks, and jobs on 24-point C2S. And the J Press continues to open up opportunities to work with clients in direct mail.

Fotorecord is promoting its new J Press 750 capabilities by offering the "Take Our 1-Sheet Challenge" on its website. Fotorecord asks customers to send their most difficult print file or art file that does not print correctly, or a photo that needs a high level of detail. If they do, Fotorecord's promise is to deliver a live press sheet the very next day. Nickoloff believes this has demonstrated to existing and potential clients that Fotorecord can meet the tight turnaround times demanded by today's print buyers.

"I've been blown away by what the J Press 750 has been able to do," Nickoloff says. "We actively are able to market that we have the best quality in the market—guaranteed. We have the fastest job production time, which is 25% less expensive than offset, and an unbeatable 98% color match. Right now, we have competitors sending us stuff to help them print."



NuPress

EXPANDING ITS CAPABILITIES AND RECHARGING ITS EQUIPMENT PORTFOLIO WITH THE J PRESS 750

Operating since 1995, NuPress was the brainchild of founder and president Enrique (Ricky) de La Vega. The Miami-based company services a wide range of clients, working on everything from 24pt phone cards to general commercial work such as brochures, magazines, catalogs and newsletters. With more than 60 employees, NuPress continues to stake its reputation on providing its customers with the kind of quality that comes from superior customer service and rapid turnaround times, including a team that works three, eight-hour shifts, seven days a week. Its state of the art, 50,000-square-foot facility houses some of the industry’s most innovative commercial equipment portfolios.

THE CHALLENGE

Following a steady influx of short runs, NuPress suddenly found itself investing more than it bargained for in keeping their toner production presses continually running. In addition, after finding out that the color quality of the runs was not holding up to the quality of its offset work, de La Vega knew he needed to make a change.

Also factoring into his decision for a change was that NuPress was looking to replace its Heidelberg GTO 4 color press. The format size and color capabilities were a limiting factor on what jobs NuPress could run on this press—especially folding carton/packaging jobs. The cost of make-ready was high, and NuPress was struggling to cost effectively produce short-run work.

THE SOLUTION

As a Fujifilm customer for the past 27 years, de La Vega had been following the developments of the J Press. So, when the decision to bolster its digital press capacity came back into play, he focused his sights back on the J Press 750.

After conducting an internal review on potential ROI, the purchase happened rather quickly. Despite being in the midst of a pandemic, where other printers were either

running ghost teams or not at all, NuPress started their investigation in March 2020 and purchased the J Press in June—the first installed in the state of Florida.

“The numbers just worked,” says de La Vega. “And the quality was something else. I remember being in Chicago looking at the press, and they pulled a sheet off of the press. I couldn’t believe the quality compared to how a conventional press printed. And then every sheet after that matched. The quality with the J Press is another place when it comes to color matching.”

THE RESULTS

In analyzing the success that the J Press 750 has brought to NuPress, de La Vega says it has completely changed the way it prints. For example, one of the biggest assets of the J Press for the NuPress team was the size. The larger sheet size (23x29.5) fits perfectly into its folding carton/packaging work. De La Vega says, “The size made all the difference for us. Of all the factors we looked into—and they were all equally as important—the size was one of the most important.”

In addition, the increased speed of 3,600 sheets per hour that the J Press 750 offered compared to the previous generation 720S, has helped take their capabilities to another level. Being able to go from 24pt stock to 80 lb. text in “literally seconds” is one of the factors that turns heads. “When it comes to pocket folder size, we can print on 24pt, 21pt, 18pt all day long. It just makes the investment that much more important,” says de La Vega.

Today, NuPress is not just a customer, but also part of the Fujifilm family. NuPress serves as a host for prospective clients that Fujifilm sends to view the press at work. “When we pull that second sheet off the press, no matter what the coverage is, and it matches the first, and every one after, these printers don’t believe it,” de La Vega says.





CRW Graphics

BOLSTERING ITS EFFICIENCY AND SHORT-RUN SOLUTIONS WITH THE J PRESS 750

Specializing in custom print solutions, CRW Graphics is a marketing communications service provider that has been servicing a diverse customer base nationally for the past 50-plus years. Headquartered in Pennsauken, New Jersey, CRW offers customized web-to-print solutions, commercial printing, sheetfed and digital printing, variable data printing, cross-media marketing solutions, personalized URLs, direct mail and fulfillment services, bindery and finishing services, as well as digital asset and database management. Purchased in 2018 by Dave Carpenter and George Slater, the partners have assembled a team of 100-plus employees, who along with its commercial print team, includes an expert staff of IT professionals, and in-house software engineers and web developers.

THE CHALLENGE

After Carpenter and Slater purchased CRW Graphics in 2018, they did a deep dive into its equipment portfolio. At the time, CRW was operating a Heidelberg 105 40-inch offset press and multiple Xerox devices, including a seven-year-old iGEN, which CRW COO Vince Nocella says was in its "end of life" phase. The age and condition of the iGEN led to more and more service calls. That's when Carpenter and Slater realized they had to make a change.

On the offset side, they added a six-color Heidelberg press, before turning their attention to the digital side. Running three shifts at the plant, they were looking to increase their efficiency and tighten the grip on their short-run process. "It's challenging when you're running three shifts and you keep having toner issues," Nocella says. "If you are only running one shift, it's no big deal. But three, a change was needed."

Pre-acquisition, after surveying the market, the CRW team was close to purchasing another iGEN. But after a handshake deal of the previous owners fell through, the CRW team decided to take a fresh look and research their options. CRW's research took them around the digital press space, looking hard at models from HP (Indigo) Xerox (iGEN) and Fujifilm (750). "I had some colleagues who run both Indigos and iGENs, but the biggest factor on each was the downtime. That didn't help much with efficiency," Nocella says.

THE SOLUTION

Already running a J Press in their previous print shop, Carpenter and Slater were familiar with what the printer could do. And with their team expressing the need to increase efficiency, landing the right digital press was imperative.

"The quality and efficiency were nice on the others we looked at, but the quality wasn't as good as the J press," Nocella says. "The quality of a J press is what stands out above everything else. There's nobody, nowhere in their league."

Having a strong vendor relationship—one that CRW leaned on a lot—was another strong condition in choosing Fujifilm. "The partnership really matters," Nocella says. "Their service team is great; the response time is great, and there is very little downtime. Being familiar with Fujifilm and knowing what the J Press is capable of was a no brainer."

THE RESULTS

One of the biggest testaments to CRW's decision to purchase a J Press comes from a local company that purchases bridal books from CRW. Having run the jobs on a conventional press, representatives from the company would have had to spend days in the shop waiting to make approvals. The J Press changed all that.

Conducting a demo with the Fujifilm sales rep and members of the bridal books' team, they were blown away by the quality of the print runs, as well as the approval time process. They ended up going from days at the plant to make approvals, to doing all approvals virtually. "You really can't compare the quality of the J Press with an older iGen 150," Nocella says. "The difference was night and day. We are producing quality comparable to a new Heidelberg press, if not better."

Nocella says the numbers the J Press produces more than justify their decision. For example, average make-ready time on the offset press is typically 30-45 minutes, with costs running between \$250-\$300. These make-ready costs are eliminated with the J Press and the time savings enables CRW to produce more jobs per shift and meet tight turnaround times for short run jobs.

In addition, the cost per sheet by going from a 13x26 sheet size to a 23x29.5 sheet size is under half, while the speed is more than twice as fast.

Installed in October 2019, as of today, CRW has printed more than 4.2 million impressions on the J Press running one shift. Nocella says the work has created more opportunities, as CRW currently is looking to add an additional shift to accommodate the increased production demand.

Direct Edge

DIRECT EDGE

GROWING ITS COMPANY VIA MORE SPACE, EXPANDING PRODUCTION CAPABILITIES, AND PURSUING NEW OPPORTUNITIES

When Ryan Brueckner and Ryan Clark founded their company in 2001, the goal was to print large format photo enlargements at affordable prices. In the 20-plus years since, Direct Edge has grown into a full-service print communications company, bolstered by three acquisitions and a recently acquired second facility in Anaheim, California. Today, the 150-plus team services more than 500 clients across the country, including national brands like Vans, Quiksilver, Billabong, Fox, Volcom, and others. All of its services—from developers and structural designers to production and account management—are done in-house.

THE CHALLENGE

Originally a wide format print shop, Direct Edge was not only looking to expand its facility space to accommodate inventory and supply chain management solutions, it wanted to bolster its equipment portfolio to lower its production cost and add capabilities to expand into other markets. “We needed the speed and production capacity of offset to strengthen our ability to compete for high volume jobs, while also strengthening our ability to bid on low-volume projects that needed to be produced fast—all without compromising quality or increasing cost,” Brueckner says.

To do this, Direct Edge needed faster production speeds that would not compromise print quality. And the capital cost and operating cost had to be lower than its current production systems, which included a White Star, Xerox iGen, KM Toner press, Versafire and Fujifilm J Press 720S.

THE SOLUTION

With the new facility, Direct Edge ended up adding a Koenig and Bauer Rapida 105 six-color UV press, along with replacing the J Press 720S with the higher speed and larger sheet size Fujifilm J Press 750S. After the press was up and running, Brueckner and Clark decided to upgrade to the 750S High Speed to further increase press speed and add capacity.

Over a two- to three-month span, they met with every manufacturer in the digital space. “If you were to take the quality aspect out of the decision-making process, the machines all have their own strengths and weaknesses,” Clark says. “But it was the quality of the J Press that put everything into a whole new realm for us. Again, take quality out and the speed of the 750S High Speed really sold us. It is the perfect solution for multi-unit businesses or workforces in need of flyers, brochures, business cards, and more.”

Another factor that impressed the Direct Edge team has been the J Press printheads. Calling the Samba® the best in the industry, Clark says that working with a press where the manufacturer makes its own heads is a plus for maintenance and cost efficiency, especially the self-cleaning process. “If you look at a J Press, the quality, consistency and reliability of the Samba printheads sets it apart. It’s one of the main reasons we partner with Fujifilm. I believe they have the best printheads in the market.”

Clark says Direct Edge’s relationship, and tenure of customer service and quality with Fujifilm helped in the decision. “We were familiar with the platform, so we were comfortable with our decision. It wasn’t worth the risk to reinvest in a new partnership when the partners I spoke with were on the fence related to uptime and cost of ownership. It was probably the easiest decision we had made related to a new piece of equipment in our expansion. What better way to show off our new facility and commitment to the latest technology than with the sleek looking, black and silver high speed J Press?”

THE RESULTS

With the 750S High Speed installed, Direct Edge now can run jobs at high speed, reducing overtime costs and click charges it was incurring with previous equipment. Because it was able to BETA test the machine and see the speed and quality output up close (up to 5,400 sheets an hour in HS), Brueckner and Clark were sold. “The ink and the improvements in the ink costs have been widely accepted, which has helped us win even more work on this press,” Clark says. “And the uptime at 95% has just been phenomenal. It allows us to move more and more work from existing devices.”

In the perfect storm of what the J Press can do, Clark cites its work with one of its biggest clients—a series of 10 perfect-bound catalogs that traditionally were printed mostly on an offset press and the J Press 720. The job calls for the 10,000-plus books to be printed in a two- to three-week time period. “Historically, we could not turn them in time. We would have to divide and conquer between the 720, the iGEN 5 and the Litho. On the 720S, we were averaging 2200 impressions per hour. Now, with the 750S High Speed, we’re averaging around 5100.”

Clark says the J Press is twice as fast and the paper feeding is far superior. “We don’t have to take the book block and trim it down. We stamp the leading edge, slip-cut the sheet and walk it right to the bindery. All the efficiencies have been improved on the new platform.”

Integrated Graphics Inc.



UPGRADING ITS PORTFOLIO TO BOLSTER ITS TURNOUT

In 1994, Keith Murphy decided to make the move from pressman to owner when he purchased two of the first generation HP Indigos. Murphy, now owner and president of Integrated Graphics Inc., deployed the Indigos along with offset presses and several digital toner platforms to produce a wide range of commercial print. The Batavia, Illinois, printer is best known as a direct mail house with a reputation for high-quality and fast turnaround times.

THE CHALLENGE

With 90% of Integrated Graphics' work being two-sided variable, high-quality, fast turnarounds were critical to not only getting the jobs out the door, but pleasing the customer, too. Faster turnaround time topped the list of what Murphy and his team wanted and needed. Along with efficiency and quality, Integrated wanted to expand its capabilities and pursue new business opportunities.

Being an early adopter of digital printing (Murphy purchased his first digital press between 1996-1997) and being well-versed in what the digital process was capable of producing, Murphy took a deep dive into the inkjet market, examining the pros and cons of each player. Working mainly in the highly competitive, quick-turn world of direct mail, the leading factors on Murphy's checklist were quality and uptime. "Direct mail is better, faster, cheaper, so we needed to find a piece of equipment for that task," he says.

THE SOLUTION

Looking to increase the efficiency and quality of its production process, Integrated Graphics set out to replace one of its Xerox iGen printers and its Komori 29-inch offset press. Ultimately they decided to add a J Press 720S along with two 40-inch, four-color Mitsubishi presses, a Xerox Iridesse, and two Oce Varioprint (monochrome toner) presses.

Murphy's investigative run-through of the market's list of digital printers eventually stopped at Fujifilm's 720S. In a direct mail landscape where getting products "in and out the door" and hitting the mark in quality is imperative, the J Press more than sold itself. "One of our largest clients said the quality was unlike anything he had ever seen," says Murphy. "He said it was better than anything a conventional press could do."

With quality stopping customers in their tracks, along with the J Press' ability to shave time off the production process, Murphy was sold. But the real test is what his clients, many of whom were used to running on conventional presses, thought. Murphy says, "I'm someone who prides himself on doing his homework, so we checked every vendor out carefully. Each one of them ran a test file, and when the result came back, the J Press won every time."

THE RESULTS

Quality. Reliability. Consistency. Stability. Ask Murphy to list the top factors the J Press offers his Integrated Graphics' team and those jump out. He says, "When we schedule something on the J Press, we know it is going to get done. With some of our previous platforms, we had to wait for hours for a tech to get here, and then hours for it to be serviced. The J Press is an ox—a solidly constructed machine."

In what Murphy calls the "holy grail" of printing compliments, he retells the story about a client whose job involved a trademarked corporate color that had to be spot on. After showing the client a sample run from the J Press, he could not believe the work came from a digital press. In the client's previous work with other printers, the inconsistencies of the toner varied from week to week, month to month. The stability of the inkjet versus toner was a big win.

"The client said, 'Yes, you can print this.' We ended up saving them a considerable amount of money on the make-ready and plates. We did three, short-runs at 5,000 apiece and still achieved the level of quality they needed with the corporate color. He later said he could lay out every piece that it printed over the past six months and the quality did not miss a beat," Murphy says.

Since purchasing the J Press 720S in August 2017, Murphy has kept a close eye on what his vendor partner has been doing. Now, with a number of new opportunities in tow thanks to the J Press 720S, he is looking at upgrading to a J Press 750S HS later this year.



BUILDING NEW BUSINESS THROUGH CONSISTENCY AND EFFICIENCY

An in-plant printer, Acme is the sister company of ASB Graphics, which was established in 1984. An invaluable resource handling the printing of swatch cards, painting sets, memos and stack books, the High Point, North Carolina, printer has become a player in the area's textile and wall covering industries. It also has carved a niche as one of the country's foremost suppliers of custom scorecards, servicing more than 700 golf courses across the country. In addition, Acme operates as a traditional commercial printer, working closely with many of High Point's furniture manufacturers and photography studios. By offering a full service range of printing and sampling, Acme Sample provides a turn-key solution for its customers.

THE CHALLENGE

Long before the pandemic, many companies were looking to move to shorter print runs. As Acme's director Jamie Brisendine says, nobody wants to print 5,000 catalogs anymore; they want 500. "When they run out, they will order 100 more. We could never compete in that market by printing on our conventional offset presses because of the number of plates and everything else involved."

Needing to get faster and more efficient, Brisendine knew ASB had to have an equipment upgrade. Working within an increasingly competitive print landscape—driven by an even more demanding consumer—Brisendine made a checklist of everything he wanted in ASB's next print platform. He researched nearly every digital inkjet press option on the market, with the Konica Minolta KM1 and Fujifilm's 750 ending up as the finalists. One of the more critical aspects the ASB team was looking for was a press that could print on a 23 inch x 29 inch sheet. "Those extra few inches were critical," he says.

THE SOLUTION

In the end, Brisendine says the Fujifilm J Press 750 was the only digital press that checked every box on ASB's list. With a maximum sheet size of 23 inches x 29.5 inches (585mm x 750mm), and running both coated and uncoated standard offset stock from 60 pounds text up to 24-point board stock, the J Press printed 3,600 sheets per hour, for both static and variable jobs.

Further cementing ASB's decision was that the J Press 750 achieved ISO/PAS 15339 Master Elite System Certification, plus Digital Press Certification from Idealliance. "We do a significant amount of binder work, a lot of dye cutting," Brisendine says. "We have cut programs set, so registration was a very important part of the puzzle to us."

Working with extremely perfectionist-centric customers like photography studios, which place a high premium on quality, the J Press was able to hit the mark in color matching. "The phrase that the Fujifilm sales team uses is spot on:

'Let me print you one sheet, and I will print 999 just like it.' Our highest quality customers just want the color consistency from run to run. When we were able to show them the color consistency from that first sheet, all the way through the entire run, they were sold."

Pulling the trigger on the investment in 2019, ASB had the press installed on March 30, 2020, on what would become the eve of the country-wide pandemic lockdowns.

THE RESULTS

The dividends for purchasing the J Press 750 can be seen through the eyes of ASB's second largest customer—a New Jersey-based wallpaper manufacturer. With the client's model constantly changing, it would request runs of 6,000 sample cards, and then return three months later to rerun 2,000-3,000, depending on the sales of that product's card. Each launch could have up to 20 cards. "On our conventional press we had waves of inconsistency with color. Sometimes the color runs were consistent, and sometimes they were off throughout the run," Brisendine says. "And the set-up and make-ready on our offset press to do a run of 2000-3000 was costly. Now with the J Press we can more easily and cost effectively run shorter run length jobs and our color is consistently spot on."

In addition, instead of printing 9,000 cards and housing the inventory, ASB now has the ability to produce cards on demand, which not only helped level out production, but reduces the risk of overproduction.

The client has been so impressed with the results of the J Press that ASB now is pricing jobs for its marketing department for catalog work—an opportunity that was non-existent before it installed the J Press 750. The J Press has opened up opportunities to print catalogs for Fortune 500 companies (which hold the color matching of trademarked logos, etc., as their highest priority), photography studios and ad agencies. "It has given us substantial new business opportunities, which is something anyone wants these days," Brisendine says.

Another area where the J Press helped increase the efficiencies was in make-ready and set-up times. When ASB started analyzing the impact a digital press could make, Brisendine identified 260-280 offset jobs that he could switch to digital. "We're a one-shift shop, so we need to run at full capacity," he says. "With the J Press 750, the set-up time was cut down to 45 minutes. We had customers who were dropping their run lengths and ordering more times per year (rather than just doing full runs). Before the J Press, we were pricing ourselves out of the jobs and losing some of them. We are now effectively competing and winning these jobs by running them on the J Press."

FUJIFILM

COMMIT THIS TO MEMORY

The J Press 750S prepares you for the
future like no other press can.



Get to know the **J Press 750S**, especially
now with the new high speed model.

The wise commercial printer always prepares for the future,
and no piece of equipment gets that job done like the J Press
750S. The fact is, the J Press 750S brings the most flexibility
allowing commercial printers to win more work from more
segments.

- Improve the bottom line
- Simplify hiring and training
- Gain market advantage
- See the return on investment
- Rely on the reliability
- Win more work

J Press 750S

Learn more about the only inkjet press to
receive dual Idealliance Certifications at

fujifilmgraphics.com