

ACID[®]

MAGAZINE

YOUR VOICE AGAINST DESIGN THEFT



Classic Car Cool:

Meet ACID member
427 Hardtops
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Unity is Key: ACG Director General Phil Lewis on why we all need to collaborate to fight IP Crime
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Designing the Next Chapter: Multi award winning surface pattern designer Rachael Taylor on staying true to her visions through challenges and changes
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Hello ACID Community

When I wrote my usual welcome piece in the last issue, little did I know that President Trump must read the ACID Magazine! No sooner did the words *"Another year; another realm of opportunities but...of course...another catalogue of challenges"*, left my fingers, he obliged with adding to said challenges.

At times like these, it is entirely understandable to feel overwhelmed, unsure and alone. It is imperative to keep focus on the good in our world. Community is invaluable for pulling together, seeing the humanity around us and continuing to make our voices heard above the noise; both professionally and personally.

On March 1st, I ran the Newport Half Marathon for the 5th year. No matter how gloomy things may seem, it is heartening to see almost 3,000 people run defiantly through the Welsh drizzle, many turning pain into positives by raising

money for charities close to their hearts. Regardless of the challenges and adversity, ACID's campaigning for the good of designers and support for all creatives is unwavering. Though we are small in number, we are mighty in voice! Despite economic challenges, ACID's stance remains firm and Dids' relentless work amplifying the need for design law reform knows no bounds. In recognition, Dids was deservedly named in the 2026 Women in Trade Association Powerlist. This accolade and achievement reminds us of the power of resilience and proactivity as Dids continues to fight for the rights of designers everywhere. Read the latest on **p4**.

Somebody who has also been at the helm of IP advocacy is Anti Counterfeiting Group (ACG) Director General and long term ACID friend, Phil Lewis. After almost 8 years leading the ACG, Phil is stepping down;



however, not before he has shared his wisdom and expertise as this issue's Guest Editor (**p6**). Phil delivers a powerful message of the need for unity, collaboration and strategy to fight copying in order to protect our

"ACID's campaigning for the good of designers and support for all creatives is unwavering"



Phil Lewis, Director General, ACG
page 6

UK designers and economy. ACID are grateful to Phil's support over the years and wish him a very happy and prosperous future.

The importance of community and collective voices is one we share with the Creators' Rights Alliance (CRA), who campaign on behalf of a wide network of creators including authors, translators, journalists, artists, illustrators, performers and musicians. With GenAI ever impacting copyright creators, the CRA and ACID are united in the need for respect, compliance and ethics. Read more on **p8**.

To ensure we give the optimum support to designers everywhere, in all disciplines and stages of their careers, ACID is focussing on a different creative discipline each month emphasising the relevant IP and support available no matter how big or small your business. Follow us on social media to learn more and turn to **p20** to read up on our latest webinar programme to keep you up to date and IP prepared.

One long-standing ACID member who knows all too well the support ACID can bring in the face of overwhelming copying adversity is multiple award-winning surface pattern designer Rachael Taylor. Having fought and won IP infringements, and still facing these, Rachael's continued creativity and desire to share her skills and experience with those around her is testament to the power and community of designers. Read Rachael's experiences and latest ventures on **p12**.



Rachael Taylor
Print & Pattern Designer | Creative
Coach | Creative Director page 12

much of the work. DPPs will provide greater transparency and fewer areas for copycats to hide, and we're here to support you get on your way to DPP compliance on **p14**. Closer to IP home, ACID Legal Affiliate Gavin Llewellyn provides a thorough explanation of photography use on **p10** to make sure you remain IP aware and copyright conscious, employing safe usage tactics in the face of GenAI. And if you want support going global with IP, the IPO Attaché network is here to help every step of the way. Find out more on **p18** and look out for ACID's series of webinars with the attaché team soon.

Finally, we always love to see our amazing members doing what

"the need for unity, collaboration and strategy to fight copying in order to protect our UK designers and economy"



Simon Stokes, Toy Safety expert
at Bureau Veritas page 14

they do best; creating and pushing boundaries. One such member, Andy Hatton of 427 Hardtops, specialises in designing and manufacturing premium removable hardtop roofs for all leading brands of the 427 Cobra. Inspired by the iconic 1963 Le Mans FIA race cars, Andy's work honours the legacy of the Cobra while enhancing performance and style, combining classic Cobra aesthetics with innovative engineering (**p16**). What a super cool way to round up this issue of the ACID Magazine!

Keep the faith, keep creating and keep in touch; ACID are here with you every step in 2026 and beyond.



Laura Newbold Breen,
ACID CEO

From Principle to Design Protection; reform must deliver deterrence against copying

A remarkable piece of research was published last week, not because of the content, although there are some useful recommendations which reinforce our campaigning over the last decade, but this expensive body of research was published four months after the Design Consultation closed in November 2025.

This doesn't make sense. The research began in 2023 and was

Just published:
a Review of Design Protection in the UK with Policy Considerations – has the horse bolted?

To read the review
click here



Dids Macdonald OBE
Chair and Co-Founder
of ACID
Director of
Public Affairs/IP Policy
& Campaigning

completed in May 2025. Had it been published then it would have been available to coincide with the first major Design Consultation in over a decade, in September 2025. Surely, common sense?

It was also remarkable in that the researchers' criteria for their data was to target companies that had "design" in their name. According to Design Week, between 66% and 75% of 100 top design agencies do NOT have design in their name. None of our highly successful ACID Council, all notable design and manufacturing businesses, have "design" in their name.

Did this research miss out an entire swathe of British designers?

The review encourages greater use of registered designs, arguing that registration provides clearer and longer protection (up to 25 years). Whilst this is true, we question some of the advantages when the cost, time and access to take legal action against copying is the luxury of the few. It proposes lower fees for single design registrations and better guidance to make the system more accessible, especially for independent designers, which we welcome.

The report also suggests greater awareness tools, such as a "Designed in Britain" logo or a symbol for registered designs to signal ownership

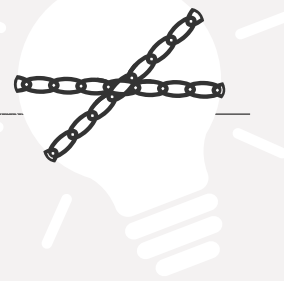
and deter copying, with which we agree (the EU adopted a "d" in a circle some time ago). It recommends clearer legal definitions and alignment with EU design rules and possibly broader protection for highly novel designs, which could strengthen designers' rights.

The review highlights structural problems: the system is complex with overlapping rights (registered, unregistered, copyright), creating confusion. It may still favour large firms filing many designs, while smaller designers lack awareness or resources. The report also notes that many designers see registration as not worthwhile, as stronger registration emphasis could shift costs and administrative burdens onto individual creators.

Does this 120-page report help the designer in the street? The jury is out until the Government publishes its design law recommendations. The paid luxury of those who spend decades pondering the future of British design policy leaves successful British designers out on a limb. For product designers, they are only paid when their product sells and if they are lucky enough to escape relentless copying.

Innovation via design moves at a remarkable pace but the policy supporting, and those who make it, still moves like snails in molasses.

Did this research miss out an entire swathe of British designers?



The Definition of Dishonesty

It seems to have gone unnoticed by all those engaged in the debates on design law reform that the definition of "dishonesty" in criminal law in England and Wales has been revised in light of the 2017 Supreme Court decision in the case of Ivey v Genting Casinos [2017] UKSC 67. Dishonesty is now assessed by what "ordinary decent people" would consider to be dishonest not whether the

And I think that most people would recognise when someone is lying, cheating or stealing.

Fortunately, it would seem because of this change in the law that it has now become easier to convict those who deliberately set out to steal (because it is an example of dishonesty) IP rights, even in those areas where there is

prosecutions in other sectors, for example within the design sectors, where major retailers seem to consider stealing from small and micro design led businesses. After all, as ACID has said many times, "imitation is not flattery when it costs you your business".

Theft is theft. Perhaps the decision makers in Government should take the hints from the Supreme Court as to what constitutes stealing and how to best handle it.

"imitation is not flattery when it costs you your business."

Defendant realised or thought that they were being dishonest.

Dishonesty is a key ingredient in proving offences relating to fraud and conspiracy to defraud. I think most people would recognise dishonesty when they encounter it. The first dictionary definition that I came across when checked was as follows:

"a disposition to lie, cheat or steal".

currently no specific offence, such as the deliberate copying of an unregistered design.

Prosecutions for conspiracy to defraud have been common in the past in the music and film industries but the key issue was always the need to show that there was a conspiracy and that the underlying motive was to commit fraud; an offence involving dishonesty.

So we wonder whether the Genting case will now enable successful



Nick Kounoupas,
ACID Chief Counsel
and IP Director

Building Alliances to fight Counterfeiting and Design Copying



For the past eight years I have had the great honour of serving as Director General of the Anti-Counterfeiting Group (ACG). It was not something I ever expected, but it has proved to be a rewarding high point in a journey that began with more than four decades in the civil service and has since evolved into representing many of the world's leading companies in the fight against IP crime.

Throughout my career my focus has been on building collaboration and frameworks that can shape how governments and enforcement bodies respond to counterfeiting and illicit trade. This has involved working across the worlds of public policy, enforcement structures and institutional change, always with the aim of strengthening cooperation between those responsible for protecting intellectual property.

My work in IP enforcement began at the UK Intellectual Property Office where, in 2001, I became the UK's senior policy adviser on IP crime. At that time the UK's approach to counterfeiting was fragmented. Brand protection teams, trading standards officers, police and customs authorities often operated independently, developing their own responses with little coordination between them. It was clear that a unified, government-led strategy was needed.

Developing that first national IP crime strategy was not easy. One of the biggest challenges was persuading government that IP crime warranted its own strategic approach. At the time, many still saw counterfeiting primarily as a commercial issue affecting large companies rather than a matter of public safety or organised crime. Support from the then Minister for Intellectual Property, Lord Sainsbury, proved critical in gaining the political backing required to move forward.

This first strategy sought to formalise cooperation between enforcement bodies and encourage greater information sharing, common priorities and coordinated responses. Importantly, it also aimed to convince policymakers and enforcement leaders of the serious criminality associated with counterfeiting and piracy. By doing so it helped drive a more harmonised government approach to tackling IP crime in the UK.

The strategy soon attracted international attention. Other countries began seeking advice on how they could develop similar national responses suited to their own institutional structures. As a result, I was invited to the European Commission on what was initially intended to be a six-month secondment. In practice, that six months became a six-year journey as a senior national expert working to help develop a coordinated European approach to IP enforcement.

The challenge at the European level was far greater. Instead of building a strategy for one country, the aim was to harmonise approaches across the EU's member states, each with its own legal system, enforcement culture and policy priorities.

One outcome of this work was the development of the EU Observatory on Infringements of Intellectual Property Rights. The Observatory was designed to transform how policy on IP crime was developed by moving away from fragmented data and anecdotal narratives towards the creation of reliable, comparable metrics. These data frameworks helped authorities better understand the scale of the problem and strengthened cooperation across borders.

By creating a shared evidence base and encouraging the exchange of intelligence and best practices, the Observatory became an important information engine for improving enforcement cooperation throughout Europe.

My later move to the Anti-Counterfeiting Group (ACG) required a shift from government policymaking to industry advocacy. At ACG, the focus has been on strengthening alliances between industry, government and enforcement agencies while responding to rapidly evolving threats.

One area that has long concerned me is the widespread copying of product designs. Counterfeiters frequently replicate the appearance, packaging and design features of genuine goods in order to deceive consumers and exploit the reputation built by legitimate designers and businesses. These designers are central to the UK's innovation and creativity landscape, many of them operating within small and medium-sized enterprises that form the backbone of our economy.

For that reason I have consistently argued that dishonest design copying should be treated seriously and addressed through stronger enforcement and more effective legal frameworks. Design copying is not merely a commercial dispute; it is often part of a wider illicit trade linked to organised crime networks.

Whilst at ACG, we have worked to encourage greater cooperation between trading standards, police, customs authorities and industry to tackle counterfeiting and illegal copying. We have taken every opportunity to improve understanding, share information and intelligence, and coordinate IP enforcement strategies across the board. In this way we believe that we can improve the effectiveness of action against counterfeiters and illicit design copiers operating both in physical markets and online.

Another key priority has been highlighting the growing connection between counterfeiting and organised crime where product fraudsters and design freeloaders exist and thrive. Too often, IP crime is treated as a secondary issue whilst law enforcement focuses on drugs, trafficking and other serious offences. Yet the illicit profits generated by fakers and parasites fuel the very same criminal networks.

Addressing this requires another shift in mindset. Enforcement cannot stop at seizing fake goods; we have to aim higher, targeting the criminal networks behind them and the financial flows that sustain them.

Ultimately, my belief remains that the fight against counterfeiting and illegal copying cannot be won simply by intercepting goods at borders and markets or removing fake listings online. Success depends on smarter policy, stronger data and – above all – the kind of sustained alliance between industry, governments, platforms and enforcement that we have spent years building. Only by working together can we ensure that IP crime is treated with the seriousness it deserves. That work continues. And it needs your voice in it.



Phil Lewis, Director General

ABOUT ACG

Established in 1980, The Anti-Counterfeiting Group represents over 3,000 of the most well-known brands, from high-end designer, to high street names, including sports, fashions, cosmetics, pharmaceuticals, automotive, toys, food, drink and more.



ACG Mission - to be the collective voice of industry leading the fight against counterfeiting. We protect businesses, safeguard consumers and preserve authenticity. Together, we champion strong legal frameworks, robust enforcement and multi-agency collaboration. Because every fake has a real cost.

Voluntary Board of Directors – the ACG Board are drawn from senior brand protection and legal leaders at major global companies such as Liverpool Football Club, P&G, Epson, adidas, Reckitt, Diageo, Dyson, Richemont, JLR and Moonbug Entertainment bringing frontline expertise to guide ACG's strategy and governance.

ACG values:

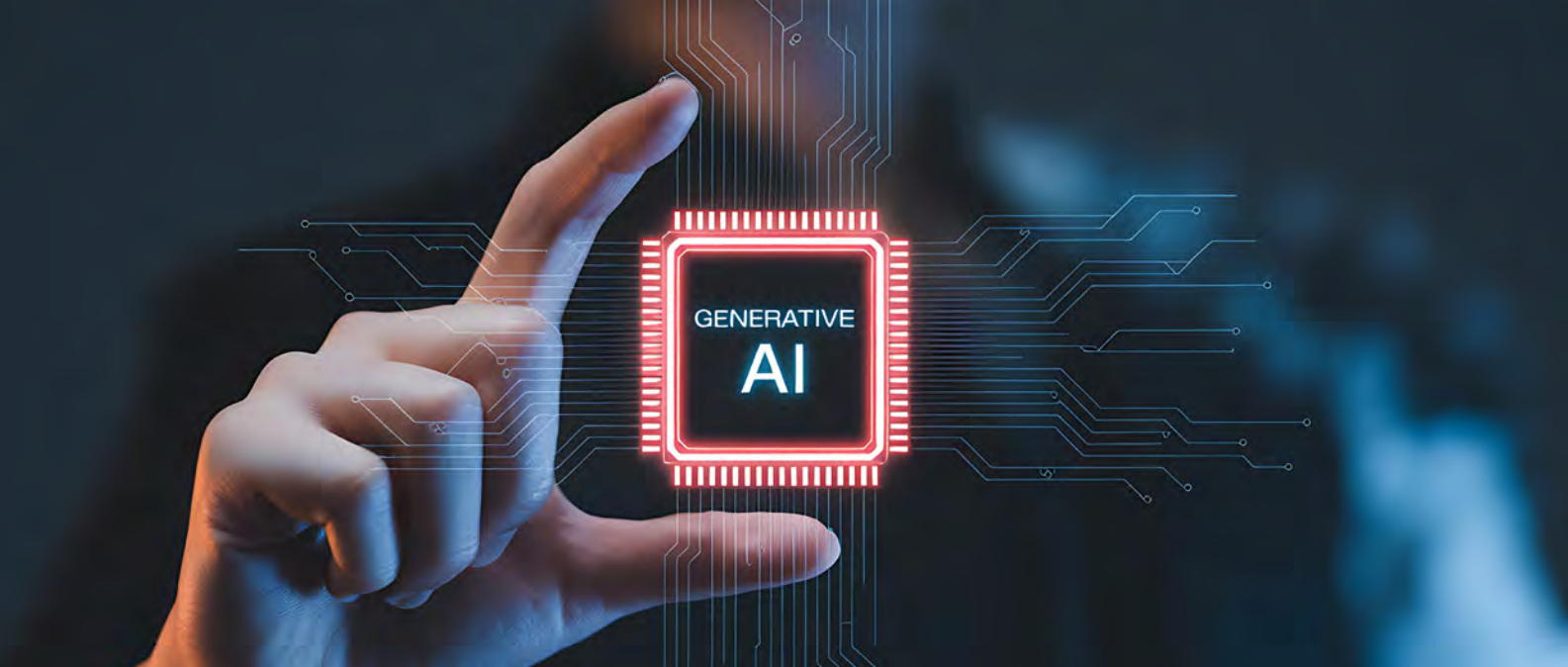
Collaboration | Innovation | Integrity



Get in touch with ACG on admin@acg.com.
Join the conversation on LinkedIn below

Join the conversation

or visit our website: <https://www.a-cg.org/>



Protecting Creators in the Age of GenAI

It's never been a more vital time for the creative industries to band together. Generative AI is presenting boundless opportunities for creators, but at what cost?

Like ACID, we at the Creators' Rights Alliance (CRA) are fighting a tough battle against the theft of creative works and for creators' rights to be protected, now and in the future.

As tech companies scrape the internet to train generative AI models and Large Language Models (LLMs), they are skirting the law and using copyright-protected works

scraped to train AI.

Moreover, AI models are now generating content that directly competes with them. The same report tells us that more than half of authors, 1 in 3 illustrators, and nearly 6 in 10 photographers, have lost work opportunities as a result of generative AI. They are losing commissions worth thousands of

“ 99% of the 10,000 creators surveyed have had their work scraped to train AI. ”

without creator permission, pay or recognition. In a report from five creator-led organisations, Brave New World: Justice for Creators in the Age of AI, 99% of the 10,000 creators surveyed have had their work

pounds. Among musicians, 3 in 4 say unregulated generative AI threatens their ability to earn a living.

Our members have told us that creators like journalists,

photographers and TV/film directors, with careers and businesses spanning decades, are now taking up low-skilled, low-paid work to make ends meet.

Despite having gold standard copyright law, the government's lack of support for creators and deregulatory approach to AI has created a sense of uncertainty about our law, and this has allowed tech companies to keep exploiting creators' work. Yet copyright is how

the challenges facing freelance workers means we've also been able to help shape the role and remit of the government's upcoming Freelance Champion.

Together, we are calling for stronger enforcement of copyright law for human creators. Any new legislation around AI and copyright must include fair remuneration, creator consent - the ability to 'opt-in' to AI training, transparency from AI developers

take action to protect creators' rights before irreparable damage is done - not only to individual creators, but to the immensely valuable industries they've built.

During this period of uncertainty for the UK's 2.4 million creators, what is clear is that it has never been more important for the creative industries to band together. The more organisations and creators who stand behind our message, the harder it will be for the government to ignore it.

“ Together, we are calling for stronger enforcement of copyright law for human creators ”

creators earn a living. This is why we have been campaigning tirelessly to make sure human creativity, creators' rights and fairness are at the heart of the government's approach to AI policy.

Our strength is in our collaboration and joined up voice. We are a coalition of 21 creator-led groups, trade associations, unions and collecting societies. Together our members represent over 500,000 creators - from writers, photographers and illustrators to performers, musicians and artists.

We have taken the concerns of individual creators and hard evidence of impact straight to decision makers. Our clear understanding of

and AI labelling, because the public should know what is human-made and what is not.

Finally, we want the livelihoods and skills of creators to be given special protections. Translators, musicians, journalists, illustrators, photographers, and other artists, performers and creators provide unmeasurably important work that both the public and businesses enjoy and use. These skills and roles cannot simply be left to cease to be, or for only those who can afford to do them.

The government has the evidence and the solutions. The question is whether they will

To find out more about what we're campaigning for, visit

www.creatorsrightsalliance.org



Jenny Lincoln
Membership & Advocacy
Manager, CRA

www.creatorsrightsalliance.org
LinkedIn | Bluesky



CRA CREATORS' RIGHTS ALLIANCE

A picture is worth a thousand words... or a Letter Before Action

We use photographs and other images in all sorts of contexts and for all kinds of purposes. Whether to illustrate a catalogue or to create a promotional social media post, photos can add immense value to a marketing campaign. Smart phones and the Internet make it all the more easy to access and circulate photos, but what are the risks involved and what steps can you take to protect yourself?

Who owns the copyright in a photograph?

Wherever they are published, in books, journals, newspapers and on-line, photographs and other images are subject to copyright protection if they are original works, irrespective of artistic merit.

Copyright is owned by the person who took the photograph unless they entered into an agreement to assign the copyright or they were an employed photographer acting in the course of their employment. It is therefore an infringement of copyright to copy a photograph without permission from the copyright owner.

Many people believe that the copyright in a photograph is owned by the person who commissioned it, but unless there is an agreement with the photographer to assign their copyright, this is not the case. Even in the case of wedding photographs, the copyright is usually retained by the photographer.



So, if you commission a photographer to take photos of a new product range, what rights do you have to use them? The photographer's terms of business will usually explain what your rights are. Even if they don't and it's a paid commission, you would usually have an implied licence to use the photographs for the purpose for which they were taken, but it's always advisable to have clear terms stating what you and what the photographer may do with the photographs they took for you.

Are there any exceptions?

There are some statutory exceptions to copyright infringement, such as research, study, teaching and reporting current events, but they do not cover publishing images on publicly available websites for illustrative purposes, even where the purpose is non-commercial. Even in the case of reporting current events, the exception does not apply to photographs.

Photo libraries – a trap for the unwary?

Many photographers use stock photographic libraries to sell licences to use their photographs. Some make their photographs available for free (often under a "Creative Commons" licence), but there may be strings attached. Even free-to-use photographs often require the photographer to be attributed when used and failure to do so is a breach of the licence. Licence terms for the use of images should therefore always be checked carefully.

Enforcement agents – is it a scam?

There has been a rise in recent years of copyright infringement claims being made by copyright enforcement agencies for use of images on websites without a licence or in breach of licence terms (such as failure to attribute the photographer). Many make demands for payment of unpaid licence fees. The licence fee will vary from case to case and will be what the copyright owner would have charged for authorised use of their image.

Some of these claims might look like a scam, asking you to click on a link to view the "case file", but advice should be sought before choosing to ignore them because there are many reputable enforcement agencies which send out letters in a very similar format and which use on-line case files to store relevant documents. Ignoring a claim might lead to escalation of an infringement claim.

Having said that, many enforcement agents do not provide any proof of creation and ownership of the relevant image or of their rights to license and distribute it, often presenting only evidence of their authorisation to represent the photographer and of a webpage featuring the infringing image – which is not sufficient for making a copyright infringement claim before a Court. If in doubt, seek advice.

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STONE KING



Gavin Llewellyn,

Partner
Stone King LLP

Designing the Next Chapter

There comes a point in many creative careers when you realise the next step isn't clearly mapped out.

The path ahead feels uncertain, perhaps a little daunting and yet also full of possibility. For me, this Spring marks one of those moments; a quiet turning point and the beginning of a new chapter.

After more than two decades working as a designer, seeing my prints and patterns appear on products across global markets, from fashion and interiors to television backdrops, I've learned that creative careers rarely follow a straight line.

After closing one of my companies in recent years and stepping away from partnerships and representation, I've arrived at a place of calm clarity. The future of my work now sits entirely on my own terms, and that feels both grounding and empowering.

Reflecting on the journey so far, I feel incredibly grateful. As a multiple award-winning surface pattern designer with over 20 years in the creative industry, I've had the privilege of working on inspiring projects and seeing my work travel further than I ever imagined.

Authenticity and passion have always been at the heart of what I do. With AI already reshaping many elements of the creative industry, I believe authenticity and genuine human connection will

become the true luxury going forward.

That's a path I'm committed to staying on. In many ways, I'm now embracing a slower, more intentional pace and one that allows creativity to grow with purpose rather than pressure. More than ever, designers need to understand not only how to create beautiful work but how to protect it, value it and build sustainable careers around it.

This May, the doors to my design studio reopen for all things print, pattern and art direction. I continue

to work across commissions, licensing, freelance projects and creative collaborations, and I'm excited to welcome new opportunities as this next chapter unfolds.

Alongside my design work, my *Power Up Your Creativity* venture has grown into something deeply rewarding. Through it, I offer one-to-one online creative coaching, portfolio reviews and practical resources for creatives navigating their careers. With @powerupcreate, my aim is to offer soulful strategy and meaningful career support, helping creatives build paths that feel aligned, sustainable, and true to who they are.

My new eBooks have also been warmly received, which has encouraged me to continue developing more resources designed to support creatives at different stages of their careers.

One of the greatest privileges of my career has been helping others follow their creative dreams. Through honest guidance, encouragement and practical resources, I love seeing artists reach the point where their work begins to decorate the world around them.

Of course, the creative journey isn't without its challenges. I've previously fought and won a major copyright case and am currently navigating an ongoing dispute involving 74 companies copying a single design. Experiences like these are a stark reminder of the importance of protecting original work.

during the more challenging moments of defending my work. As AI and digital technologies evolve, conversations around ownership, authenticity, and respect for original design are becoming more important than ever. Through my own experiences and my work within the creative community, I remain a strong advocate for protecting designers and celebrating the value of genuine creativity.

The creative industry continues to evolve and so do I. But one thing will always remain constant; staying true to my own vision.

Many people within my creative community often ask whether I will relaunch online design courses.

While I'm grateful for the enthusiasm, it's not currently in my plans. After the success of my *Power Up Your Creativity* book, it sparked ideas for several more eBooks now in development. Importantly, I keep these resources as affordable as possible and they're exactly the kind of support I wish had been available earlier in my own career.

Over the years there are a few pieces of advice I always return to:

Create the work you want to attract. You make your own luck. And rejection is often redirection.

Rejection will happen, believe me, and often you'll realise it guided you toward something better.

As the daffodils bloom and the evenings grow lighter, I feel that familiar spring in my step. I'm enjoying watching my @powerupcreate Instagram account

Throughout my career I've maintained a long-standing relationship with ACID, an organisation that champions designers' rights and raises awareness of IP protection. Their support has been invaluable



grow organically, like flowers slowly coming into bloom, while preparations for reopening my design studio quietly nurture what comes next.

Looking ahead, I feel grounded in everything I've built and energised by what's still to come. Creativity has always been a journey of reinvention, resilience, and belief. And if the past two decades have taught me anything, it's this: sometimes the most meaningful creative chapters begin when the path ahead isn't fully visible and we choose to step forward anyway.



@rachaeltstudio
@powerupcreate
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The New EU Passport Rules That Won't Affect Your Holidays



European Regulations are more and more frequently requiring that manufacturers draw up a Digital Product Passport (DPP) for their products, before they place them onto the EU market.



Simon Stokes,
Technical Solutions Manager –
Toys and Children's Products
Specialist
[www.bureauveritas.co.uk/
our-markets/consumer-
products](http://www.bureauveritas.co.uk/our-markets/consumer-products)

These Regulations include the Ecodesign for Sustainable Products Regulation (ESPR) (EU) 2024/1781, the Battery Regulation (EU) 2023/1542 and most recently the Toy Safety Regulation (EU) 2025/2509.

The idea of a DPP might seem scary and look like an administrative burden but, in reality, you will already be using much of the required DPP information in your Declaration of Conformity (DoC). Yes, there will be some extra work for you to do and associated costs but DPPs will help to keep "unsafe" products out of the marketplace making more room for your "safe" products, so your effort should reap its own reward.

Also, it's worth a mention that you will not be expected to divulge any privileged information, so you don't need to be concerned about your competitors finding out all your trade secrets.

So, focusing on the newest of the bunch, the Toy Safety Regulation, let's start at the beginning with what a DPP is.

In a nutshell, a DPP is a detailed set of data in digital form, specific to a particular product, that can be accessed in a directly accessible manner through a data carrier affixed to a product or its packaging. They are intended to be accessed by consumers, customs authorities and enforcement authorities (subject to access rights) and are designed to enhance product safety, traceability, and sustainability.

With a DPP in place it will be easy for customs and enforcement authorities to quickly check the safety of a particular product and thus prevent unsafe products from being placed onto the market. Consumers will also benefit from access to a product's DPP as they will be able to quickly and easily see safety related information and, at the discretion of the manufacturer view product warnings and instructions for use.

So that's what a DPP is and why it is required, what information needs to go into it? Whilst different pieces of legislation may contain different requirements, for toys a DPP shall:

(a) correspond to a specific toy model;

(b) state that compliance of the toy with the requirements set out in the Toy Safety Regulation and, in particular, the essential safety requirements, has been demonstrated;

(c) contain at least the data set out below:

- unique product identifier of the toy;
- name and address of the manufacturer and, when applicable, of the manufacturer's authorised representative, as well as the unique operator identifier;
- name and address of the responsible economic operator based in the EU, as well as the unique operator identifier;
- note that the passport is issued under the sole responsibility of the manufacturer;

DIGITAL PRODUCT PASSPORT (DPP)



TRACEABILITY



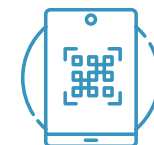
DIGITAL STORAGE



PRODUCT LIFECYCLE



AUTHENTICITY VERIFICATION



EASY ACCESS

- object of the passport (identification of toy allowing traceability, including a colour image of sufficient clarity to enable the identification of the toy);
- the commodity code under which the toy is classified at the moment the passport is created;
- references to all Union law that the toy complies with;
- note (where applicable) that the passport replaces the Declaration of Conformity required by other legislation;
- references to the relevant harmonised standards used, or references to common specifications in relation to which conformity is declared;
- where applicable: the notified body name and number which has intervened in the conformity assessment procedure and issued a certificate, as well as the reference to the certificate;
- the CE marking;
- a list of allergenic fragrances that are present in the toy and that are subject to specific labelling requirements;
- the communication channel to the manufacturer;
- the reference of the digital product passport service provider hosting the back-up copy of the digital product passport.

(d) be accurate, complete and up to date;

(e) be available in the language or languages required by the Member State where the toy is made available on the market;

(f) be accessible to consumers or other end-users, market surveillance authorities, customs authorities, notified bodies, the Commission and other economic operators;

(g) be available for a period of 10 years after the last toy is placed on the market, even in cases of insolvency, a liquidation or a cessation of activity in the EU;

(h) be connected through a data carrier (QR code) to a persistent unique product identifier; and

(i) fulfil the specific and technical requirements of any delegated acts adopted relating to the format, content and access rights of the DPP.

Admittedly it does look like a lot of information but a lot of it you will already be using meaning it shouldn't be too much of a burden to collect the rest.

So, by now you should have a good idea of what a DPP is and what it should contain. What else should you be aware of?

- By creating the DPP, the manufacturer shall assume responsibility for the compliance of the product, so it isn't something that should be undertaken without due care and consideration.
- A back-up copy of the DPP must be made available through an independent third-party DPP service provider to ensure it is always available to those with the rights to view it.

Some good news is that if you have a product that is covered by more than one piece of legislation requiring a DPP, you will only need to create one DPP to cover all of the requirements and a single data carrier can be used to provide access to all of the information required. Don't forget that the data carrier must be clearly visible to the consumer or other end users before any purchase is made, including in cases where the product is made available on the market through distance and online sales.

If you do need assistance, Bureau Veritas offer solutions for your DPP needs, as well as a global network of laboratories who conduct testing against the requirements for most major markets and a dedicated UK based team to guide you through the process and manage the testing for you.

We are also happy to provide you with advice on applicable requirements, your product technical file, upcoming changes to standards and legislation, and much more.

If you would like to understand more about our services, you can view our website: <https://www.bureauveritas.co.uk/our-markets/consumer-products>

If you would like to contact the UK team you can email: simon.stokes@bureauveritas.com

ACID Member Spotlight

This issue, meet 427 Hardtops, founded by Andy Hatton, who brings over 45 years of industry experience in design and manufacturing.

Andy took time out of his extremely busy day to answer some questions about his business and give the ACID community an insight into the wonderful world of these legendary cars.

1 Tell us a little about how your Cobra hardtop business started, what inspires you?

The first hardtop was launched in 2013, driven by a genuine interest in product design and a clear opportunity to improve what was available on the market.

From the outset, the goal was to develop a product that offered both excellent fit and practical usability, while still respecting the aesthetics of these iconic cars. That balance between function and form continues to be a key source of inspiration.

2 Are there any special IP considerations to make with the original manufacturer, Cobra? Such as use of paint colours or logos?

We are always mindful to respect the heritage and identity of the original vehicles. Our focus is on designing compatible products that enhance the car, rather than replicating or misrepresenting any original manufacturer branding.

3 Do you use any novel techniques or materials in the manufacture of your products? If so how do you protect these?

Over the years, we have developed our own methods through extensive design, testing, and refinement. Our hardtops are complex products that require a careful balance of functionality, fit, and aesthetics — something that takes years to achieve. In many ways, this



Andy pictured with US distributors Revival Motor Icons at Las Vegas 'Sema 2025' and Fastback hardtop

level of refinement acts as a natural barrier to replication. The products are inherently difficult to manufacture well, and achieving the same standard is not a straightforward process. Alongside this, we focus on maintaining quality, reputation, and continuous improvement as our primary form of protection.



“ Being part of ACID provides valuable awareness and support around design rights and protection ”



“ It's important that design and innovation are recognised and supported, with clear protections in place to help businesses continue to grow ”

4 Do you share your design with any 3rd party suppliers? If so, how do you protect your IP?

Where we work with external partners, we do so selectively and maintain close control over key aspects of design and production. Much of our knowledge and process remains in-house, and we prioritise working with trusted suppliers who understand our standards.

5 Many ACID members experience copying and lookalike products. Have you ever faced situations where your designs were infringed upon, and if so, how did you respond to protect your IP?

As with many niche manufacturing businesses, similar products do appear in the market. Our approach is to focus on what we do best — delivering consistently high-quality products, backed by experience and attention to detail. Ultimately, our reputation and customer trust are what set us apart.

6 As ACID members, what benefits or resources have you found most valuable in supporting your creative journey, particularly in defending your rights and safeguarding innovation?

Being part of ACID provides valuable awareness and support around design rights and protection. It's reassuring to be part of a wider community that recognises the importance of protecting creative work and supporting independent manufacturers.

7 Do you have any plans to create hardtops for any other brands, such as Morgans?

We are always exploring opportunities to expand where there is clear demand for high-quality, well-designed products. Any future development will be guided by customer demand and our ability to meet our own standards.

8 Can you give us a glimpse of what's next? Do you have any exciting new designs, innovations, or collaborations coming to market that you can share with us?

We are continuously refining our existing range, but we are also working on an exciting new design to complement our Fastback and Le Mans hardtops, which we hope to share soon.

Our development is very much driven by customer demand, ensuring that

anything we bring to market serves a real purpose while maintaining the quality and design standards we're known for.

9 ACID values the support of its members to enable it to campaign for design law reform. Do you have any messages for Government/Policy Makers on IP issues?

Small manufacturing businesses invest significant time and expertise into developing their products. It's important that design and innovation are recognised and supported, with clear protections in place to help businesses continue to grow and invest in new ideas.

Andy Hatton
Founder of 427 Hardtops
www.427hardtops.com

Making the Most of the UK IPO's Intellectual Property Attaché Network: A Practical Guide for ACID Members

For any business built on creative work – whether that's product design, branding or innovation – intellectual property (IP) is much more than an abstract legal issue.

It's at the heart of your commercial value. And when you trade overseas, knowing how to protect it in different markets where IP systems can vary significantly can be the difference between growth and costly exposure. For ACID members operating internationally, this is where the UK's IP Attaché network stands ready to help.

The UK Intellectual Property Office's IP Attaché network is a global resource, with attachés based in key markets including the United States, China, India, Southeast Asia, Latin America, the Middle East and North Africa, as well as Brussels and Geneva. Collectively, they support UK businesses, creators and rights holders as they enter, expand or operate in international markets, acting as a bridge between the UK IP system and local realities on the ground.

What does the Attaché network offer ACID members?

At its core, the attaché service is about practical, early-stage support. Attachés provide free and confidential guidance on how IP frameworks work in their regions, including registration systems, enforcement routes and common pitfalls. While they are not intended to replace professional legal advice, they help businesses understand what questions to ask, identify where risks may lie, and how to plan effectively before problems arise.

For ACID members, this can be particularly valuable in three ways.

→ First, helping you 'know before you go.' One of the most common challenges faced by UK businesses overseas is assuming that UK IP rights automatically apply elsewhere. They do not. IP rights are territorial, and protection in one country does not guarantee protection in another. Attachés help members understand these differences early, enabling better decision-making around market entry, manufacturing, licensing, collaborations or digital distribution.



→ Second, translating complexity into commercial insight. IP issues overseas are rarely just legal. They often involve cultural, procedural and commercial considerations — from how enforcement works in practice to how long processes may take and which authorities are involved. Attachés work closely with local governments, IP offices, courts, universities and industry bodies, giving them insight into how systems operate day to day. This kind of on-the-ground knowledge has also informed practical guidance tailored to creative businesses – including work produced with ACID on protecting 3D product designs in China. For ACID members, this means clearer expectations and more informed strategies.

→ Third, connecting you to the right support. A key part of our attachés' work is signposting. This includes directing businesses to reliable country guides, international registration systems (such as trade mark or design filing routes) and trusted local expertise when specialist advice is needed. Attachés also work with trade bodies and networks to deliver briefings, workshops and roundtables that share real-world insights and emerging trends.

How can ACID members make the most of the network?

The greatest value comes from engaging early. If IP is central to your business – whether through design, branding, technology or creative content – involving the Attaché network at the planning stage can help avoid costly mistakes later. Be clear about where you are trading or planning to trade, how IP underpins your business model, and what concerns or uncertainties you have. Even a short conversation with one of our Attachés can highlight issues you may not yet have considered.

Ultimately, the IP Attaché network exists to help UK businesses trade with confidence internationally. For ACID members navigating global markets, it is a strategic resource worth using – not just when problems arise, but as part of a proactive approach to protecting and commercialising creativity worldwide.

A good starting point is the GOV.UK IP Attaché pages, where you can read about individual attachés, the regions they cover and the kinds of issues they deal with. It's worth familiarising yourself with what's available before making contact. When you're ready to speak to someone, email askinternational@ipo.gov.uk and the team will connect you to the right person.

Further resources:

UK overseas intellectual property attaché network - GOV.UK

ACID member resources:

IP in Export Markets – Anti Copying In Design Ltd (ACID)

ACID on Demand! IP for Everyone

For anyone who hasn't yet attended an ACID webinar this year, you're missing out!

This year has already covered a variety of topics relevant to both different design disciplines and all designers, from Toy Safety regulations to AI.

If you have any questions, or if you're not an ACID member and would like to know more, or be signposted to resources and support, contact info@acid.uk.com

As ever, ACID is grateful to our Legal Affiliates, Partners and wider network for their support and advice to us and our members.



Off to a safe start

We kicked off this year's ACID Lunchtime Learning programme on 15th January with **EU Toy Safety Regulation: Updates, Changes and Everything You Need To Know**.

The Regulation will come into effect in 2030. That may feel a long way off but to be forewarned is to be forearmed. The sooner you prepare, the better. There are some aspects expected to arise sooner, such as to EN71-1, so make sure you're up to speed. The Regulation will include provisions for AI and cybersecurity, and online marketplaces will need to ensure their sellers can explicitly display the CE marking; any relevant safety warnings and a method of accessing the Digital Product Passport (DPP). This is positive news for IP!

Watch our webinar recording, where Simon Stokes, Technical Solutions Manager & Toys and Children's Products Specialist at Bureau Veritas, explains the forthcoming changes and updates: <https://www.acid.uk.com/dont-toy-with-safety-new-eu-regulations>

ACID's brand protection partner SnapDragon Monitoring has also released a Toy Brand Protection Guide and you can download and save a copy of the legislation.

Though many of you may not be in the toy sector, there is a number of useful crossovers as DPP's will gradually apply in a multitude of sectors over the coming years. They are expected to give a far more stringent and publicly available audit trail of compliance and safety. This should both allow easier enforcement against counterfeits as well as educating the public on the risks of buying cheap copies. If you haven't yet read Simon's article on **p10**, turn back now.

From Compliance to Crochet

Due to very popular demand, in February, ACID Legal Affiliate Tony Catterall -Senior Partner and Head of Intellectual Property at Taylors Solicitors, provided a deep dive into the IP rights in crochet and knitting, which has long been a growing sector of creativity within ACID's community and beyond.

Questions such as what protection does my crochet design have or what do I do if my knitting pattern is copied are increasingly common as handmade designs are shared and sold online. Copyright law provides strong protection, but understanding how it works and putting the right support in place is essential.

Tony's webinar, Intellectual Property Rights in Crochet & Knitting: Weaving IP Into Your Work demonstrated that, with the right knowledge, clear terms and professional support, designers can focus on creating while knowing their work is protected. So, if you missed the webinar, catch up now: <https://www.acid.uk.com/what-intellectual-property-ip-protection-do-crochet-and-knitting-designs-have/>

The Question of Ownership RemAIns

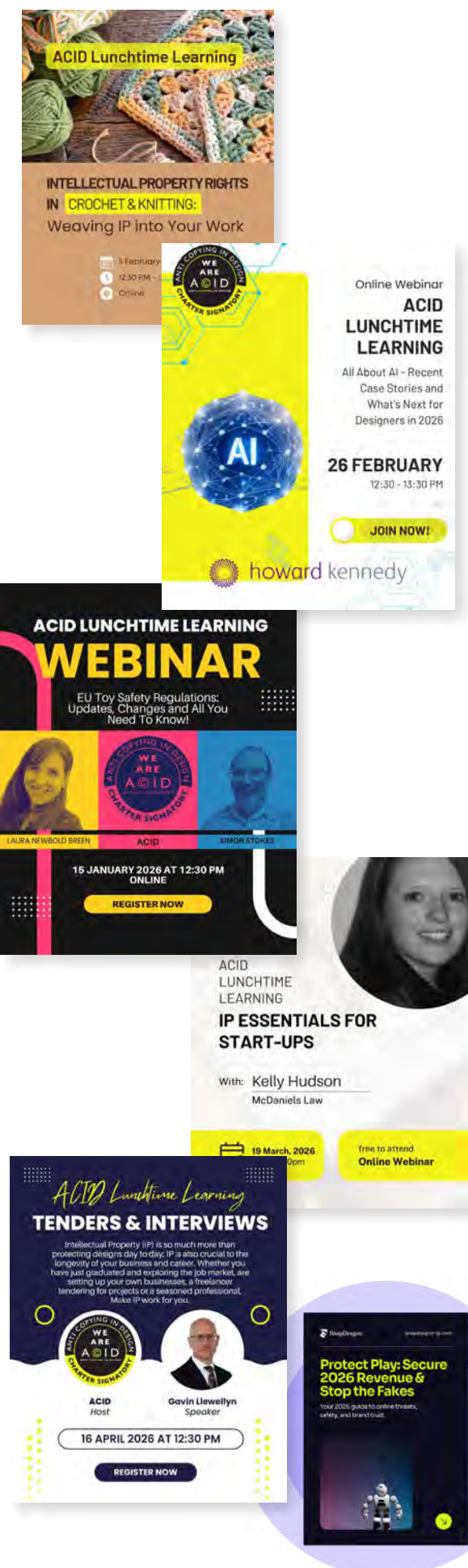
Of continual concern to all designers and creatives is AI. On February 26th, ACID Legal Affiliate Robert Lands, Partner and Head of IP & Commercial at Howard Kennedy LLP, discussed everything you need to know about AI in 2026 and beyond in his webinar All About AI - Recent Case Stories and What's Next for Designers in 2026.

GenAI raises issues of authorship, originality and infringement. It's therefore important you keep detailed records. As well as registering designs where possible, you can record AI prompts and outputs your ACID IP Databank for that all important audit trail.

2026 could bring some clarity on the direction of travel, so watch out for ACID's communications and, in the meantime, stay one step ahead of the AI game by watching Robert's webinar here: <https://www.acid.uk.com/ai-what-could-2026-bring-for-designers/>

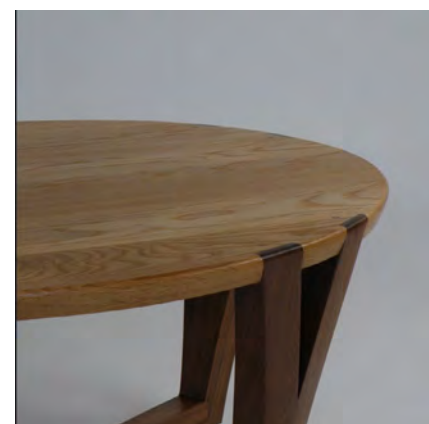
IP for Everyone

We also have a number of webinars designed for start-ups, students, starting out or simply just staying up to date. Keep an eye out for future events, webinars and comms and follow ACID's social media to hear the latest news, first. Don't forget; ACID members can find all our past webinar recordings in their Member Hub.



Member SHOUT OUT

A warm welcome to some of our new members. We have been delighted to share their work through our social media channels. Keep up with our latest news on Facebook, X and Instagram.



Si White Design

Si White Design delivers product design, CAD modelling, digital visualisation, furniture design and prototyping, supported by over 20 years of experience in bespoke furniture making. Si now provides freelance design and high quality rendering services to companies, combining craftsmanship, technical precision and creative problem solving to turn product ideas into detailed visual concepts.

🌐 www.siwhitedesign.co.uk



Four Otter Craft Studio

Four Otter Craft Studio teaches the techniques, knowledge and understanding behind yarn crafts in a warm and supportive environment. The studio helps beginners and experienced makers build real skills at their own pace with structured guidance and encouragement.

📷 @fourottercraftstudio

🌐 www.fourottercraftstudio.com



The Yorkshire Print Company

Yorkshire and Proud is a design and art collective creating high quality prints that celebrate Yorkshire identity and culture. Their work is designed to bring character and regional pride into the home through thoughtfully crafted artwork.

📷 @theyorkshireprintcompany

🌐 www.theyorkshireprintcompany.co.uk



427 Hard Top

427 Hard Top specialises in designing and manufacturing premium removable hardtop roofs for leading 427 Cobra models. Founded by Andy Hatton, the company combines classic Cobra aesthetics with innovative engineering to create high quality designs inspired by the iconic 1963 Le Mans FIA race cars.

📷 2427hardtops

🌐 www.427hardtops.com



Betty Pepper

Betty Pepper creates unique works from damaged, discarded and mistreated books, giving new purpose to volumes that might otherwise be lost. By transforming water damaged, defaced or incomplete books, each piece carries forward the stories and character of the original pages in a new form.

📷 @betty.pepper

🌐 www.bettypepper.co.uk



Linwood

Linwood is a British brand known for its creative approach to colour, pattern and contemporary English style. The company produces distinctive collections of fabrics, wallpapers and cushions while continuing to innovate with new materials and more sustainable, responsibly developed textiles.

📷 @instagram.com/linwood_fabric

🌐 www.linwoodfabric.com



The Mighty Booth

The Mighty Booth combines traditional British craftsmanship with cutting edge photography technology to create beautifully designed photo booths that double as professional photography studios. Their booths deliver magazine quality portraits in seconds while standing as striking pieces of furniture in their own right.

🌐 www.mightybooth.com

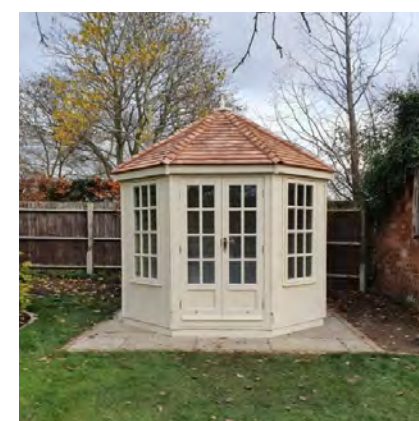


KIM N KIM Jewellery

Founded in London in 2009, KIM N KIM Jewellery creates meaningful pieces in sterling silver that celebrate faith, culture and life's important moments. Each design is developed in their London studio and carefully hand finished by artisans, combining global sourcing with local craftsmanship to deliver high quality jewellery with lasting significance.

📷 @theofficialkimnkim

🌐 www.kimnkim.co.uk



Mega Sheds

Mega Sheds North Wales supplies and installs a wide range of timber garden buildings, including sheds, garden rooms, summerhouses and workshops. The company also provides comprehensive groundwork and concrete base preparation services, supporting customers across North Wales, Chester and Cheshire.

🌐 megashedsnorthwales.com



Artos Munitorum

Artos Munitorum works with experienced armourers to produce historically accurate and affordable reproduction munition armour. Each piece is carefully designed using surviving examples and historical sources, with close attention paid to authentic proportions, finishes and period correct details.

📷 @artosmunitorum

🌐 www.artosmunitorum.com



Jenna Basford Interiors

Jenna Basford is an interior designer working across private homes, restaurants and show properties, guiding clients through a clear and considered design process. Working independently, she remains closely involved in each project to deliver thoughtful, hands on design with the professionalism of a larger studio.

📷 @jennabasford.interiors

🌐 www.jennabasford.co.uk

New Members

ACID welcomes the following new members to the ACID Community

Company	Industry
Four Otter Craft Studio	Fabrics & Textiles
Linwood	Fabrics & Textiles
Quinnely Rose	Fabrics & Textiles
NAKED BEAR LTD	Fashion
Frankly Ventures Limited	Furniture
Simplify Ergonomics Ltd	Furniture
Edwin by Lutyens	Interior Accessories
Jenna Basford Interiors	Interior Design
Eddy Brown	Jewellery
KIM N KIM Jewellery (Woking) Limited - Brand KIM N KIM Quality Handmade Silver 925	Jewellery
427 Hardtops Ltd.	Other
Artos Munitorum Limited	Other
Cators Limited	Other
MIGHTYBOOTH MAKERS	Other
Vectora Ltd	Other
Catalin Filip	Product Design
First Editions Ltd	Product Design
Megashedz Buildings Limited	Product Design
Si White Design	Product Design
Betty Pepper	The Arts
Halime Ozdemir di Larusso Producer 360 Ltd.	The Arts
The Yorkshire Print Company	

Anti Copying In Design Ltd
All Mail to:
Anti Copying In Design Ltd
Fetcham Park, Lower Road,
Fetcham, Leatherhead,
KT22 9HD

Membership Office:

+44 0800 080 3230

Email: info@acid.uk.com

Online: www.acid.uk.com

Social Media:

 @ACID_tweets

 Anti.Copying.In.Design

 anti.copying.in.design

ACID Registered Office:
5 Singleton, Chichester, PO18 0HA
Company Reg. No 3402512.
VAT Reg. No 707 5923 23

Nothing in this newsletter is intended to be a complete statement of the current law and you should always take specialist advice in respect of your own particular circumstances

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Events

April 16th 12.30 - 1.30pm ACID Lunchtime Learning: Tenders and Interviews – Make Your IP Work For You → Register	May 20th 11.00 - 12.15pm Your Right to Protection: Understanding and Maximising IP in your Designs – An ACID Workshop at Clerkenwell Design Week → Register	May 19th - 21st Clerkenwell Design week → Register
June 1st The Furniture Maker's Company Young Professionals Industry Experience (YPIE)	June 9th - 10th Exclusively Show 2026 → Register	

ACID's Joining Criteria for New Members

In accordance with our policy, all new members are provisional members for the first 6 months of their subscription period and will be published by industry sector in the next ACID magazine. In the event that there is any complaint against a new member, please write to the Chief Executive Officer together with any substantiated facts. Hearsay, rumour or unsubstantiated facts will not be considered under any circumstances. Any complaint that should arise will be put before a panel comprising ACID's legal advisor, Chief Executive Officer and two members of the ACID Advisory Council from a different industry sector. If the panel decides that a complaint should be upheld their decision will be final and no further correspondence will be entered into.



A MEMBER OF
ACID
ANTI COPYING IN DESIGN

