

 Plockmatic Group

Introducing the **NEW** SC7800 Pro-RS XL Digital Die Cutter


QUICK PRINT PRO

MARCH 2026

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You'll love the NEW SC78000 Pro-RS XL. It produces revolutionary high standards of **creasing** and **folding** with its **tangential male and female creasing mechanism**, allowing you to **produce perfect results every time!**

The SC7800 Pro-RS XL is the ultimate digital cutter/creaser designed to take your finishing to a whole new level - producing probably the BEST digital crease available on a B2 sized digital die-cutter!

With its opposing male and female tangential creasing system, the SC7800 Pro-RS XL delivers flawless results on media up to 450 microns, handling paper, board, and synthetics with ease. Add in QR-code driven automation, SmartMark registration, and a high-capacity auto feeder, and you have a fully automatic production solution capable of processing up to 1000 sheets (dependant on thickness) up to 520 x 740mm, even across mixed jobs - in one unattended run.

For more information please scan the QR code or ☎ 01908 608888



www.plockmaticgroup.com

 Plockmatic

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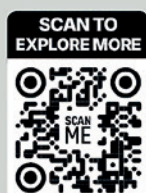
- Higher perceived value
- Stronger brand consistency
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- Verified cradle-to-gate sustainability

Cost is immediate.

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What you distribute reflects your organisation.

Each garment includes a QR sustainability code for cradle-to-gate transparency.



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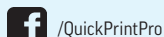


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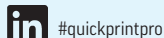
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Sharing best practice through both print and digital media, QPP
magazine is in front of 36,000 quick print pros each month.

Each day the live web version is updated with the hottest stories
in frontline printing, including news, views, new products and
suppliers information.

Avid readers include Digital Printers, Commercial Printers, Copy
Shops, On-Street Instant Printers, In-House Print Room Managers,
FM and Conventional printers specialising in On-Demand,
Short Run, Variable Printing, CRDs (Corporate Reprographic
Departments), PSPs (Print Service Providers), Graphic Arts
Businesses, Sign Suppliers and CAD Bureaus.

Welcome March on in print



Time to plan your sales promotions and get ready for the quick
print march and spring into summer.

Plan to be caught doing something great in print. Even if it
means looking a tad early for spring promotions.

Advertise as if spring has already sprung. Use positive print
products to promote print sales to others.

Leading by example will ignite others wanting to set
the year alight.

Promote your print business now to start a print trend for
others to join in.

Peter, contagious with print, Foulkes
www.QuickPrintPro.co.uk



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Zebra Print names British Heart Foundation as 2026 Charity Partner

Zebra Print Group, the family run print solutions specialist based in Leeds, has announced the British Heart Foundation (BHF) as its chosen charity partner for the next 12 months – a collaboration that will see the firm raise vital funds to support life saving research and promote heart health across the region.

The partnership aims to raise funds to support the BHF's ongoing work to fight heart and circulatory diseases. The Zebra team has committed to raising a minimum of £500 over the next year by hosting a series of fundraising and awareness activities, including initiatives rolled out as part of the print firm's 20th anniversary celebration taking place in September.

Speaking about why the BHF has been selected as its charitable beneficiary for the next year, Samantha Overton, Managing Director at Zebra Print Group, said: "At Zebra Print Group, we are passionate about making a positive difference beyond the work we do for our clients, and partnering with the British Heart Foundation allows us to support vital research and life saving initiatives that touch so many families across the UK. Heart and circulatory diseases affect millions of people, including some of our own colleagues and their



loved ones, so this partnership is very close to our hearts."

Zebra Print Group's decision to partner with the BHF reflects its strong community values and belief that successful businesses have a responsibility to give back. The company prides itself on being more than just a print provider, it's

an active part of the communities it serves.

Zebra Print Group provides end to end solutions across digital, litho, large format and web printing, as well as branded promotional merchandise.

More information about its services can be found at www.zebraprintgroup.co.uk

ESP Digital expands hardback book production to meet demand

Full service litho and digital print specialist ESP Digital has invested in a Horizon Hard Case Binding Preparation System from IFS to meet increased demand for hardback books.

The Horizon Hard Case Binding Preparation System enables inline short to medium run case bind book block preparation with end sheet tipping and gauze application.

The Swindon operation's system incorporates the ESF-1000 end sheet feeder, GF-500 gauze feeder and LBF-500 loose sheet book block feeder. It is connected to a new Horizon BQ-500 iCE Binder and HT-300 iCE Trimmer.

Dave Woloszczynski, Head of Digital Production & Operations,

comments: "Over the past six to 12 months we have seen increased demand for hardback books. Our existing capabilities were not able to keep up with the production demand.

"Previously, our case bound book production was split across two separate machines. With the investment we've consolidated this process into a single, streamlined workflow."

As for the impact it has made he says: "Our efficiency has shot up and we have saved a lot of time. This integration not only improves production efficiency but also reduces the cost per unit for case bound books. We are producing a lot more short runs digitally and



Dave Woloszczynski, with the Horizon Hard Case Binding Preparation System

this is a more cost effective way of completing the jobs.

"With the new system we can also meet the increased demand we have been managing and have the capacity to take on new business. In fact, we have onboarded some new publishers recently and the investment has meant we have been able to service them perfectly from day one."

On working with IFS he states:

"The support we get from IFS was a big deciding factor. We did look at other suppliers but we wanted to work with someone we were confident we could easily contact and who would provide any help if we needed it. Our team was also comfortable with running the systems which helped with installation and operation."

www.ifsluk.com

Signs Express Belfast transforms the Belfast Giants' rink graphics

Signage and vehicle graphics specialist Signs Express Belfast recently used Drytac's SpotOn White M50 monomeric PVC film to produce a series of stunning graphics for use at the home of leading Elite Ice Hockey League team, the Belfast Giants.

Part of the diverse Signs Express franchise family since 1999, Signs Express Belfast was established under the ownership of Brendan O'Donnell, who was joined by his daughter, Cathy Johnston, in 2000. Cathy took charge of the business in 2006 and has continued to lead it from strength to strength. Following Brendan's passing in 2019, she has built on his legacy, working with clients across a wide range of printed and fabricated applications.

One such project came earlier this year when Signs Express Belfast was contacted by the Belfast Giants, a professional ice hockey team based close to the company's location in Northern Ireland. This involved producing graphics for use around the side of the rink at the SEE Arena, where the team plays its home games.

The graphics were to be used during several games in the Champions Hockey League, the largest club ice hockey competition in Europe. This sees teams from across the continent compete to win the crown of Europe's best ice hockey club.

Signs Express Belfast has been supplying rink side advertising solutions to the Giants since the team's inception 25 years ago. For this project, the challenge was that the graphics were needed only for Champions Hockey League games, requiring a solution that could be easily overlaid on the permanent league graphics and removed afterwards without causing any damage.

"This involved flipping the full rink side dasher – over 165 linear metres (540 ft) of graphics," Cathy explained. "We had two turnaround installations to complete approximately five to six weeks apart at the end of August and start of October. The Giants have local sponsor graphics permanently in place throughout the regular season, so it was crucial that their season signage remained undamaged when removing the Champions League overlays."

Signs Express Belfast chose SpotOn White M50 for this project, a print media featuring a unique removable dot pattern adhesive that allows for quick, clean installation and removal. Its light blocking properties make it up to 50% more opaque than standard SpotOn White, making it ideal for overlaying graphics on existing surfaces without show through. SpotOn White M50 was purchased from Premier GPML, Drytac's exclusive stockist in Ireland.

"We have used SpotOn M50 now for several



of these turnarounds; the graphics are so easy to install and equally easy to remove after the event," Cathy said.

Signs Express Belfast printed all graphics in-house on its Epson SureColor S80600. This, combined with the quality finish of the Drytac materials, resulted in high colour accuracy in each sponsor's branding – something that was crucial given that the games were broadcast live on Sky Television.

"James Glover, Operations Manager for the Giants, was absolutely delighted with the end product, especially with how quickly we could install the full arena, which we now have down to just under three hours," Cathy said.

"He was happy with how easy it was to remove after the games too as the arena is used for much more than just ice hockey and is constantly being flipped for events. It meant less downtime as the operations team at the arena could remove everything themselves and didn't need any specialist training to do so."

Signs Express Belfast is a long time user of

Drytac materials, working with its products across a whole range of similarly impressive applications. Cathy said that the company has experienced real value from its ongoing relationship with Drytac.

"Having been in the industry for more than 25 years, I am constantly impressed with the brilliant solutions that Drytac keeps innovating and bringing to market," she said. "We also really value the efforts that Mark de Lancey, Drytac UK and Ireland Sales Manager, and Angus Murray, Sign and Display Manager at Premier GPML make to visit us in Belfast and demo these products. Working with Premier GPML, Drytac's exclusive stockist in Ireland, ensures we always have access to the right materials when we need them."

"I am a devotee of the Drytac brand and would thoroughly recommend Drytac products to anyone looking for products that solve real world application problems, especially in the event and retail spaces."

www.drytac.com



Blog Of The Month – Pushing the Boundaries of DTF Printing Innovation at Printwear & Promotion LIVE!

Top Bloggers Rights last month went to Martin Lowe – Head of Marketing at Resolute DTF

One of his blogs, "Pushing the Boundaries of DTF Printing Innovation at Printwear & Promotion LIVE! 2026", was showcased on Quick Print Pro's Best Blogs In Print website.

The stats add up to Martin Lowe being awarded the print industry top blogger of the month accolade.

PUSHING THE BOUNDARIES OF DTF PRINTING INNOVATION AT PRINTWEAR & PROMOTION LIVE! 2026

In an industry driven by speed, precision and constant innovation, staying ahead means more than

owning great machines, it means rethinking how technology works together to elevate quality, efficiency and output. At Printwear & Promotion LIVE! 2026, Resolute unveiled a suite of next generation developments designed to transform garment decoration workflows.

From a breakthrough powderless system to advanced colour fidelity, automated finishing and premium embellishment techniques, here's what DTF printing innovation visitors saw on Stand B20.

A POWDERLESS FUTURE FOR DTF PRINTING

One of the headline DTF printing innovations was Resolute's new powderless DTF system, a



major leap forward in usability, sustainability and output quality. Instead of relying on traditional adhesive powders, this design takes a fresh approach that delivers softer hand feel and performance comparable to DTG, while still

preserving the robustness and versatility customers expect from DTF printing.

More: www.bestblogsinlineprint.co.uk/blog/pushing-the-boundaries-of-dtf-printing-innovation-at-printwear-promotion-live-2026

From bottlenecks to breakthroughs: Cut Print Solutions and the Veloblade Nexus

Cut Print Solutions Ltd is a fast-growing print business established just three years ago, offering a comprehensive range of large and small format printing services to support a wide variety of customer applications.

The Challenge – As the business continued to grow, Cut Print Solutions began to experience increasing pressure on their finishing department – particularly cutting. The volume and variety of work was creating bottlenecks that slowed production and limited scalability. They needed a solution capable of handling diverse, day-to-day cutting tasks, from posters through to rigid boards, without compromising speed or accuracy.

Why Vivid? – After hearing consistently positive feedback from industry peers, Cut Print Solutions decided to arrange a demonstration of the Veloblade Nexus. The demo proved decisive.

"We were blown away by the versatility and accuracy of the Nexus."

The combination of performance, precision, and flexibility made the Veloblade Nexus the clear choice for their business.

Applications and Results – "The implementation of the Veloblade Nexus delivered an immediate and transformative impact, significantly improving efficiency and production speed.



Automation of roll-to-roll poster cutting reduced turnaround times from hours to just minutes."

The investment has allowed for expansion into a wide range of new applications, including:

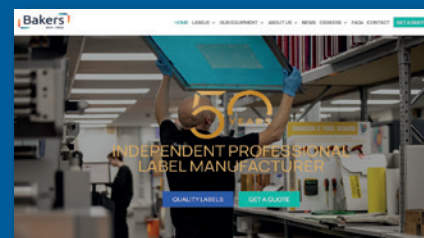
Die-cut and kiss-cut stickers; rigid boards; life-size cutouts; Di-bond signage; custom-made boxes for packaging.

The Verdict – "We could not be happier with our Veloblade Nexus. It has far exceeded our expectations, and the Vivid team are always on hand to help out," says Stephen Downey, Director.

Cut Print Solutions are now utilising virtually all of the Nexus' capabilities, allowing them to take on more work, deliver faster, and broaden their product offering. With Vivid's patented innovations, such as the Veloton and Velotaper, customers can be confident that as their business grows and evolves, Vivid is equipped to support a wide range of applications.

www.vivid-online.com.

QPP PREFERRED SUPPLIER OF THE MONTH: SOVEREIGN

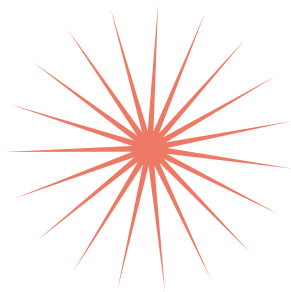


Baker Labels can handle exceptionally large or surprisingly short print runs and aim to have your trade order ready within four days of proof approval. The sales and customer service team can assist you in selecting the most appropriate material, adhesive and finish depending on the end use of the product.

50 YEARS' EXPERIENCE – Baker Labels philosophy has always been to be as versatile as possible – always re-investing in the latest quality equipment and being at the forefront of label printing technology. They aim to accommodate any requests from your customers and can meet all your label requirements. In other words, they aim to never say no, just like us 36,000 frontline quick print pros.

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Data Direct announces the new Mutoh XpertJet 1641SR Pro II

Data Direct, the UK's award winning distributor of print, imaging and wide format solutions, is pleased to announce the UK availability of the new Mutoh XpertJet 1641SR Pro II, the latest 64" eco-solvent wide format printer from Mutoh, now available to UK resellers through Data Direct.

The XpertJet 1641SR Pro II combines Mutoh's latest AccuFine HD Pro print head with the advanced i-Screen EX print control system, delivering outstanding image quality alongside productivity of up to 17.6 m² per hour. Designed for professional sign, display and graphics environments, the new model offers exceptional colour accuracy, smooth gradations and consistent output across a wide range of print speeds.

Featuring eight nozzle rows with intelligent nozzle pairing, improves ink placement accuracy for each colour. Working in tandem with Mutoh's i-Screen EX technology, this ensures superior colour uniformity, finer detail reproduction and highly stable production performance.

The printer utilises Mutoh MS51 eco-solvent inks, expanding the achievable colour gamut – particularly in darker tones – while delivering deeper blacks and vibrant reds, making it ideally suited for high impact applications such as vehicle wraps, retail graphics and exhibition displays.

MS51 inks are UL GREENGUARD Gold certified, gBL-free and carry no hazard pictograms, supporting low emission working environments. They have been evaluated against



recognised VOC standards including AgBB, A+ (France), Belgium VOC and M1, and can support projects pursuing BREEAM or LEED credits, making them well suited to environmentally conscious print businesses.

Operational efficiency is further enhanced by Mutoh's DropMaster 2 and FeedMaster technologies, which automatically adjust bi-directional alignment and media feed accuracy. Additional features such as Media Tracker and Nozzle Area Select help reduce setup time, improve reliability and minimise downtime.

The XpertJet 1641SR Pro II is designed for a wide range of

professional applications, including:

- Indoor and outdoor signage
- Vehicle graphics and wrapping
- Exhibition and display graphics
- Retail and point-of-purchase advertising

As an official Mutoh distributor, Data Direct will provide full commercial, technical and after sales support, including product demonstrations, reseller training, and access to its nationwide service and support infrastructure.

The Mutoh XpertJet 1641SR Pro II is available now through Data Direct's authorised UK reseller network.

For more info or demonstration, visit: www.datadirect.co.uk

Durst P5 SMP – the game changer in large format

Durst Group celebrated the official launch of the P5 SMP, the new Super Multi-Pass solution, together with customers from around the world at its site in Lienz, Austria. With this system, Durst introduces a printing solution distinguished by exceptional versatility and performance. The maximum production capacity reaches five million square metres per year.

The P5 SMP is a hybrid LED multi-pass inkjet system with a printing width of 3.5 metres, designed for both board and roll printing. Based on the proven P5 platform, it provides a powerful alternative to conventional single pass systems. The P5 SMP was first unveiled at drupa 2024. For the field test, Durst partnered with ARIAN GmbH from Gleisdorf, Austria – a demanding collaborator that defines itself as a service provider for POS campaigns and acts as a global full service provider.

REACTION TIME IS KEY

Robert Posch, Chief Production Officer (CPO) at ARIAN GmbH, emphasised during the event that the P5 SMP has closed a production gap and impressed with its flexibility and reliability. "We have tested over 200 materials in various formats on the P5 SMP. The short setup times and high level of automation help us manage this material mix in practice. With the P5 SMP,



we've also expanded our production capacities and can respond to customer requests much faster – a decisive success factor in today's sales environment," said Posch.

MARKET READINESS ACHIEVED

Christoph Gamper, CEO and co-owner of the Durst Group, highlighted that together with ARIAN, Durst was able to fully exploit the potential of the P5 SMP in a real production environment, bringing the system to market readiness based on practical feedback. "The response from both existing and potential customers to the P5 SMP has been overwhelming.

We recorded additional sales during the event itself. The P5 SMP is a true game changer, elevating productivity and efficiency in digital large format printing to a new level."

In the Lienz Demo Center, visitors experienced live how quickly a complete material change can be performed on the P5 SMP. The system targets the Sign & Display, POP/POS, corrugated packaging and display, as well as industrial décor printing markets. The P5 SMP handles both roll and board materials up to 70 mm thick. Currently, two formats can be loaded simultaneously; in its final stage, up to four formats will be possible.

Another highlight is the "DSA – Digital Substrate Alignment" system, providing precise digital image registration with an accuracy of ±0.25 mm. This feature is particularly valuable for double sided printing, ensuring perfect front to back alignment and accurate registration for guillotine and die-cut processes.

www.durst-group.com



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Epson launches SureColor G9000

Expanding Epson's DTFilm line-up alongside the SC-G6000, the SC-G9000 introduces enhanced speed, reliability and ease of maintenance for commercial garment decorators and textile producers.

Direct To Film (DTFilm) printing creates heat applied transfers that can be applied to a wide variety of fabrics, including cotton, polyester, nylon, blends, leather and rigid surfaces. The SC-G9000 offers a complete Epson solution, with Epson manufactured printer, printhead, inks and software – ensuring optimal quality, system compatibility and long term reliability.

The new model continues Epson's investment in high growth textile segments. Since 2020, DTFilm has become one of the fastest expanding digital textile printing technologies, with 8% forecast annual growth, while traditional Direct To Garment (DTG) printing volumes decline. The SC-G9000 builds on this momentum with the first high production, roll to roll DTFilm system from Epson.

The SC-G9000 integrates PrecisionCore Micro TFP printhead technology, a built-in front heater and large 1.6 L UltraChrome DF ink pouches for sustained throughput. A default 1200x600 dpi resolution achieves faster production speeds with superior image quality compared to previous models, while a new built-in after heater prevents



ink dripping and broadens media compatibility.

The system supports automatic daily maintenance, including a fabric wiper that cleans the printhead and automated cleaning of the suction cap. This automation significantly reduces operator time and ensures maximum uptime, ideal for busy production environments.

Designed for high volume users, the SC-G9000 features:

- 2.64" PrecisionCore micro TFP printhead with symmetrical nozzle arrangement, providing high productivity whilst maintaining high image quality
- Media capacity up to 1,626mm wide rolls,

supporting all common DTFilm media widths on the market

- User replaceable printheads, reducing downtime and service intervention.
- Minimal user maintenance, with an optimised fabric wiper system requiring only periodic replacement.
- A 4.3-inch touchscreen, signal lamp, and internal print area lighting for clear visual feedback during production.

www.epson.co.uk

The Magic Transfer Company at Printwear Show

The Magic Transfer Company (GB) Limited introduced the future regarding production DTF transfer printing with the UK debut of possibly the most powerful nine colour DTF printer on the market today.

The DTF Magic® "Vega-8" solution is designed and engineered for industrial transfer production on a scale never seen before from a single printer. The innovative printer features 8 x Epson i3200-A1 high speed printheads, supports five, nine and an option of up to 13 colours, offers up to 80cm print width and output print speeds six pass, nine colour, at considerably over 50m an hour!

Introduced late last year in the USA, the printer, with its unique finishing unit, offers the next generation of production DTF printing with demand and interest growing due to the considerable cost savings achieved in both labour and overall running costs, helping to dramatically reduce the cost per transfer.

The Vega-8 delivers productivity and vibrant print quality for garment decorators to scale up production volumes. Featuring a dual rail system and magnetic drive to ensure smooth stability, no belts, no drag, just high speed production. It includes the latest neoStampa Rip for the ultimate in colour management. The Hercules model also



offers the ability to load 100m, 200m and even 500m rolls of DTF film.

Innovation also continues with the introduction of the latest in UV DTF featuring soft and flexible 3D badges to add an utterly new dimension and added value option to the decoration of garments, headwear, and multiple promo items.

And finally, the introduction of the first ever "Black Gloss Mug" printed using the white toner transfer offering durability as never seen before. This innovation opens a new lease of life for personalised mugs into markets where the traditional white sublimation mug cannot serve.

www.themagictouch.co.uk

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GULF PRINT & PACK 2026 31st March - 2nd April
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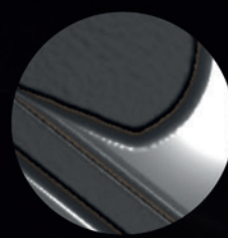
DRAMATIC TACTILE
RESULTS



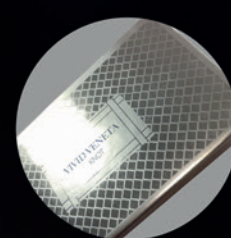
ENHANCED LUXURY



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HIGH LAY-DOWN
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Ricoh Europe expands its sheetfed inkjet portfolio

Following the successful agreement between Kyocera and Ricoh USA, the TASKalfa Pro 15000c joins the Ricoh Europe Graphic Communications portfolio as a high performance sheetfed inkjet solution. The colour SRA3 sheetfed press delivers fast single pass printing at speeds of 150 A4 pages per minute.

The TASKalfa system is the fruit of collaboration between Kyocera and Ricoh. For example, it harnesses Ricoh input and output media technologies, such as the Large Capacity Tray (LCT) and high capacity stackers, and the system is engineered to sustain duty cycles of up to 1,000,000 sheets per month and reliably processes a broad range of media substrates with weights up to 360 gsm.

Developed with transactional printing and mailing houses in mind, the efficient, versatile, and economical system delivers cost effective, high speed production printing. It provides an accessible entry point into inkjet technology and backup solution for a wide range of high volume print environments and opens new opportunities for print rooms in sectors including education, government, healthcare, and financial and professional services.

TASKalfa Pro 15000c benefits include:

- **Eco-friendly** – Uses water based inks and consumes significantly less energy (up to 70% less) than comparable toner based printers, reducing carbon footprint.
- **Easy installation** – Designed to run on standard power with no specific infrastructure, it allows for installation across many different types of print environments.
- **Cost effective** – Offers a lower cost per page and strong ROI for high volume printing.
- **Versatile media handling** – Supports a variety



Scott Rankin, General Manager Sales EMEA, Kyocera Document Solutions Europe Management, and Sander Sondaal, Director Commercial Print Sales, Graphic Communications Group, Ricoh Europe, with a TASKalfa Pro 15000c

of paper sizes and weights up to 360gsm.

- **Reliable and durable** – Uptime is maximised and supported by remote servicing options.
- **Scalable** – Small footprint that minimises space impact, with the flexibility to grow as demand increases.

An optional 4,000 sheet inline finisher enables end to end production for folded letters, tri-fold brochures, and booklets. It delivers stapling for up to 100 sheets, booklet folding and stapling for up to 20 sheets, and two and three hole punching. Productivity and colour management can be enhanced with the optional

Fiery controller.

“Developed with Kyocera, the TASKalfa Pro 15000c reflects our close collaboration with partners to solve real production challenges,” says Sander Sondaal, Director Commercial Print Sales, Graphic Communications Group, Ricoh Europe. “We know our clients require outstanding flexibility to handle a diverse range of jobs quickly, efficiently, and reliably and this press delivers, while also opening up new opportunities to extend application capabilities and production agility.”

www.ricoh.com

EBB stock Lecta Adestor self-adhesive sheets

EBB has announced that they are now stocking Adestor Self-Adhesive Sheets from Lecta, held in UK warehouses and available for next day delivery nationwide.

The Adestor range includes both split back and solid back face materials, offering converters and printers flexibility across a broad spectrum of labelling applications. With a variety of adhesive specifications available, the product is suitable for multiple end uses: from standard identification labels to high impact promotional and retail sticker production.

Designed to deliver excellent printing results, Adestor supports consistent, high quality output,

making it an essential component within print operations producing labels and stickers at scale.

EBB has taken the decision to stock the range to ensure ongoing availability within the UK market. “We recognise how essential reliable self-adhesive supply is to our customers,” said Martin McPhee, Director of Commercial Print at EBB. “By bringing Adestor into our stock portfolio, we’re ensuring continuity for existing users while making the range easily accessible to new customers.”

Adestor Self-Adhesive Sheets are now available from EBB branches across the UK.

www.ebbgroup.com



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Thinking out of the box

As the "trickle" of AI tools becomes an avalanche, **Martin Christie** explores why decades of darkroom and digital experience remain vital for turning "doggie deposit" files into professional prints. He argues that while software provides the magic, it still takes human intuition – and the occasional coffee break – to truly think out of the box.

Last month marked the anniversary of the birth of William Henry Fox Talbot in 1800, regarded as the father of photography, who would have seen great changes in his 77 years from the technology he helped develop. It turned the written, unseen world into one that captured its reality.

He would have been a teenager when brief reports of the battle of Waterloo emerged in newspapers weeks after the event, but within a few decades, actual images of the horrors of the Crimean War were available for public view.

It's hard to appreciate the effects of this visual revolution on the previous century unless you compare it with our present, when we can not only capture images but apparently create them at will. Like the Victorians, we cannot imagine where this will lead, but view it with equal amounts of excitement and apprehension.

I was following a podcast where a photographer who had only worked with digital was questioning whether she could ever have adapted to shoot with film. Ironically, as one who has now spent decades with both, understanding film was more of a hindrance than a help. Those new to electronic imaging just accepted it, rather than having to come to terms with the fact that, unlike holding a strip of developed celluloid to the light, what you were viewing wasn't actually real. It was just a jumble of digits that only made sense to an intelligent processor.

FROM DARKROOMS TO DIGITAL DIGITS

Once you get your head around that, you can begin to identify the patterns that determine how colour and detail are transferred to the screen and eventually to print. And also why sometimes it isn't always what you want or expect. Trial and error was always an essential darkroom technique. So that's nothing new. What has changed is how we get there.

The traditional organic learning curve involves exploring possibilities until a solution is reached, even if some patience is required. But the time taken is not

necessarily wasted because often other valuable information is accumulated along the way.

The journey can be as interesting as the destination, or as an ancient philosopher exclaimed, better to know how to go if not where, than where to go and not how. The old sage was commenting on the naivety of human ambition, but if he were with us today, he might well be reflecting on those placing total faith in artificial intelligence without any understanding of how it works.

If you are a regular to this column, you will know that this is not just a knee-jerk reaction to the new, but a fairly well thought-out view based on real experience. I have been advocating some of the brilliant image editing tools that have been enhanced by AI. They have been slipping into Photoshop for some years. It's just that now that trickle feed has become an avalanche. And just like a thick coverage of snow, it is in danger of obscuring all the particular features underneath.

So why is that important if you can just press a button and don't need to know anything about the tedious details? Well, apart from the fact that for most of the last twenty years these pages have been trying to talk you through these actions, if you are working professionally, there really are some things you need to understand.

Back in the early days of digital, lots of people took up photography because it was easy, just point and click, no skill needed, and after all, there was Photoshop. It took a while for them to realise that editing was actually a lot more difficult than shooting and that, therefore, it was probably better to take a good photograph in the first place. And that needed expertise, not just fancy equipment. Hence, despite spanning two centuries of technology, I'm not about to be redundant anytime soon, and I'm just as ready to embrace the challenge of AI with some enthusiasm.

The one thing that is becoming more difficult is writing this column, as I'm not about to call on ChatGPT for any assistance for easy answers. Instead, I'm

drawing on decades of experience and trying to compress cumulative wisdom into easily digestible paragraphs. And that is a very human ability, not the mechanical method of summarising the work of a lifetime into convenient bites.

THE SHARP END OF THE PRINT

That's why you always get this lengthy preamble rather than a list of bullet points. It's just not that simple. And why it's often easier to direct you to advice available online for particular features, as any one of them would need most of the space available here, and a year of columns would barely cover the last few months' updates.

However, one of the limitations of the many podcasts, and especially the official Adobe ones, is that they are dealing with original files that are virtually perfect in the first place, so it's like polishing the family silver. Unfortunately for those of us working at the sharp end of print on demand, the input is most often more like doggie deposits.

And that's where AI tends to gasp due to a lack of virtual oxygen. It needs the vital elements of digital detail to create its visual magic. It often needs a bit of guidance and encouragement to perform correctly. That's why you have to view an image as the computer is looking at it, not exactly as it appears on your screen. Our brains can make creative leaps that a computer cannot. Just because we know what something should look like doesn't mean your AI does.

The first simple example is of photo restoration, and there are now numerous automated versions of this for dealing with damaged and distressed originals. But they all depend on the amount of information that can be pulled out of the image, even when replacing parts that may be missing.

A familiar issue is colour fading, often when a photo has been on display in a frame rather than hidden from sunlight in an album. Traditional photographic paper is light-sensitive — that's how it works. And although the process is supposed to stop at the finishing stage, there is inevitable chemical fallout over time, especially with some of the budget mini labs, which may not have been quite so scrupulous about maintaining the condition of their developing tanks.

As a result, ironically, some more recent prints may suffer more than those of Victorian times when price and health and safety issues were less of a concern. This customer's family group is a typical example. Much of the colour has been drained, so the computer has very little





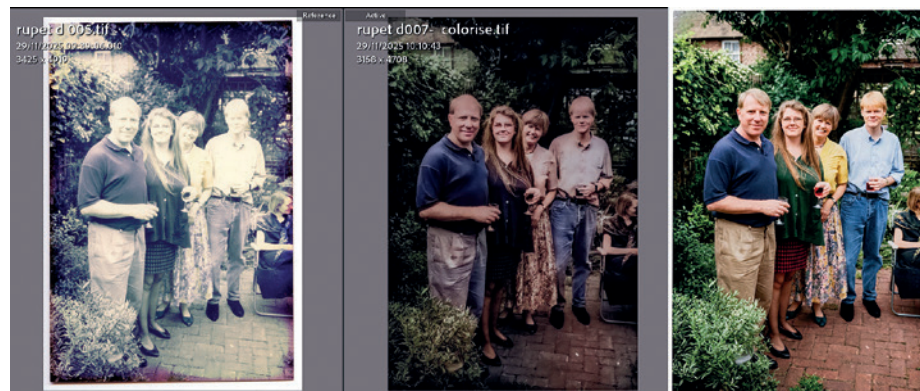
reference for the clothing being worn or even some of the facial detail. It can only identify colour by comparing the tonal differences, hence blues and reds are very difficult to distinguish in AI while they seem very obvious to our eyes.

If you just rely on the software to colourise, it does a fair job, but not a great one, as you can see in the before and after. The colours are a bit random, and the human features are not very sympathetic. What is needed is more basic Photoshop skills to enhance details, pulling out facial features, increasing selective hues, and generally adding contrast. Remember, digital imaging relies on the difference between one pixel and the next to determine the result. We rely on human intuition — and a certain amount of patience.

As you can see, the difference between an image entirely restored by AI and one being a cooperation between computer and human is quite significant. Significant enough to charge as a premium service rather than just acceptable, if a little disappointing, if the image has great personal value.

The second example, the girl with a motorbike, is one of my photos, not shot in the best lighting conditions, and from more than a decade ago and two past generations of digital cameras. As you can see, the original appears very flat and featureless overall. Back then, it would have taken a lot of manual manipulation in Photoshop to pull anything out of it and make it more exciting.

But because it was taken with what was then a good-quality DSLR and lens, unlike most of the customer input, which is our general diet, it is quite a big file, with a lot of pixel information that is not immediately apparent to the eye. But it is there, inside the computer, and can be pulled out with careful coaxing, tweaking the shadows and highlights, balancing



“

Digital imaging relies on the difference between one pixel and the next to determine the result. We rely on human intuition — and a certain amount of patience

the whites and blacks. All of those subtle actions are human judgment, directed by experience, rather than automated by a processor. That practical skill, now combined with the potential of AI, can produce something a bit special.

Once again, this is not done in a signal giant leap, but in incremental steps, pausing in between just long enough to check the finer detail before the process goes too far. One of the most valuable lessons I have learned is to stop and walk away, even for a few minutes, because then, with fresh eyes, you usually spot something you want to change.

That's not a luxury always available for print on demand if the customer is demanding instant solutions at the shop counter, but it is an option if there is no immediate deadline. This whole edit took

about an hour, but not more than half an hour on the actual editing. The rest of the time, I could spend resetting my brain with a more menial task like making coffee.

Obviously, every image is different, but this just illustrates what can be done once you explore the true digital content of a file rather than what is apparent on the screen. All the information should be there in the metadata: how it was taken, the device, the settings, etc. All are vital clues as to what you can do, or what AI can do, if you take the time to look for them in File Info, whether in Photoshop, Bridge or Lightroom.

That detail is the journey the file has taken to get to where it arrives, in the box, as it were. That's why the clues are all in how it got there, in order to determine where it can go. ■



Konica Minolta is certified as a top employer

Konica Minolta has not only retained this globally recognised certification but has also achieved its highest score to date, with an impressive 95%.

Top Employers is a globally recognised accreditation that enables organisations to assess their current workplace environment with particular focus on HR practices and processes. This includes learning and development offerings, overall employee experience, how a company approaches recognition, Diversity, Equity and Inclusion initiatives, and reward and benefits, assessing them against robust criteria. Only those organisations who meet that criteria are accredited with Top Employer status.



Gemma Lee, Chief People Officer at Konica Minolta Business Solutions (UK) Ltd states: "We're extremely proud of receiving our 2026 accreditation. We take great pride in bringing new initiatives and opportunities to our people and are incredibly proud of how they are embraced. Being certified by the Top Employers Institute represents a big achievement and doing so nine years in a row is testament to all employees at Konica Minolta."

The company provides a wealth of opportunities

for its team of approximately 600 people at every stage of their career and across all departments. Examples include apprenticeships and training programmes that nurture talent, as well as creating pathways for employees to develop their skills within their current role and to transition to other areas within the business.

Every employee also receives a dedicated workday each year for volunteering, giving them the freedom to support causes they are personally passionate about – whether that's environmental conservation, youth mentoring, community outreach, or charity fundraising.

www.konicaminolta.co.uk

The Online Print Coach reveals 2026 schedule



Colin Sinclair McDermott, aka The Online Print Coach, has announced new partnerships, events and content for 2026. This includes a series of major exhibition appearances, new industry educators and

commercial partners for the Print Mastermind community and several high profile media engagements and speaking opportunities to support print business owners.

The year begins with speaking and exhibiting appearances at Printwear & Promotion Live! and Sign & Digital UK from 22nd – 24th February at Birmingham NEC. The Online Print Coach will be

exhibiting on stand Q8 at SDUK as well as joining the BSGA to provide regular Ask the Coach sessions in the Signmakers Village.

Colin explains, "Greater involvement and deeper relationships with the industry's key exhibitions, in the UK and globally, is a key part of our 2026 strategy. These are excellent opportunities to meet with new and existing partners, as well as having the opportunity to present key ideas and business defining strategies to new audiences."

Colin has been confirmed as the new Education Partner for The Print Show in September, where he will also be hosting Print Mastermind Live. This will follow a series of international engagements, including DSCOOP in March and June and more to be announced.

Colin hosts a weekly podcast, The Printerviews, where he talks to a broad range of people with

a variety of experiences and insights into the global print industry. In addition to this, Colin will be making a series of media appearances on other industry podcasts, including INKISH TV, Print Island, the Jim & Shelby Show and Jam in the Printroom.

Colin concludes, "It is going to be a massive year, and I am incredibly excited by all the things that are happening. We have ramped up everything for 2026. Our goal is to get practical, actionable business advice in front of as many print owners as possible as we grow the Print Mastermind community. I am looking forward to getting out there and meeting everyone at the shows."

For further information, scan /click code for a discovery call with Colin, or email: colin@theonlineprintcoach.com



Baroness Floella Benjamin OM, DBE, DL is the Printing Charity's 2026 Honorary President

The Printing Charity has announced that actress, singer, presenter, author, businesswoman, independent producer, philanthropist and politician, Baroness Floella Benjamin, is the charity's Honorary President for 2026.

She will be keynote speaker at the Annual Luncheon, which in 2026 will be held on Thursday 19th November at Plaisterers' Hall in the City of London.

Baroness Benjamin explained: "As an author, I'm unapologetically passionate about the power of



print to share information and inspiration with everyone, and

particularly its ability to enable life long learning. The Printing Charity is here to help people whose work brings this crucial communication channel to life, and I am proud to play a part in supporting them as 2026 Printing Charity President."

Printing Charity CEO Neil Lovell said: "Throughout her career Baroness Benjamin has worked tirelessly to campaign on issues affecting children, diversity, media and equality, and is a champion for children's media, including print, and its unique ability to inspire, educate and entertain. She is also

a passionate advocate for the ethos of 'giving back', and we are grateful that as part of this she has chosen to accept the role of Honorary Charity President this year. I look forward to hearing her keynote speech at 2026's Annual Luncheon."

Baroness Benjamin was appointed a Deputy Lieutenant of Greater London in 2008 and was listed in the 2020 Powerlist as one of the Top 100 most influential people in the UK of African/ African-Caribbean descent.

www.theprintingcharity.org.uk



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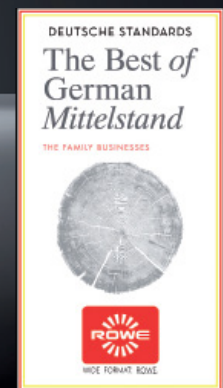
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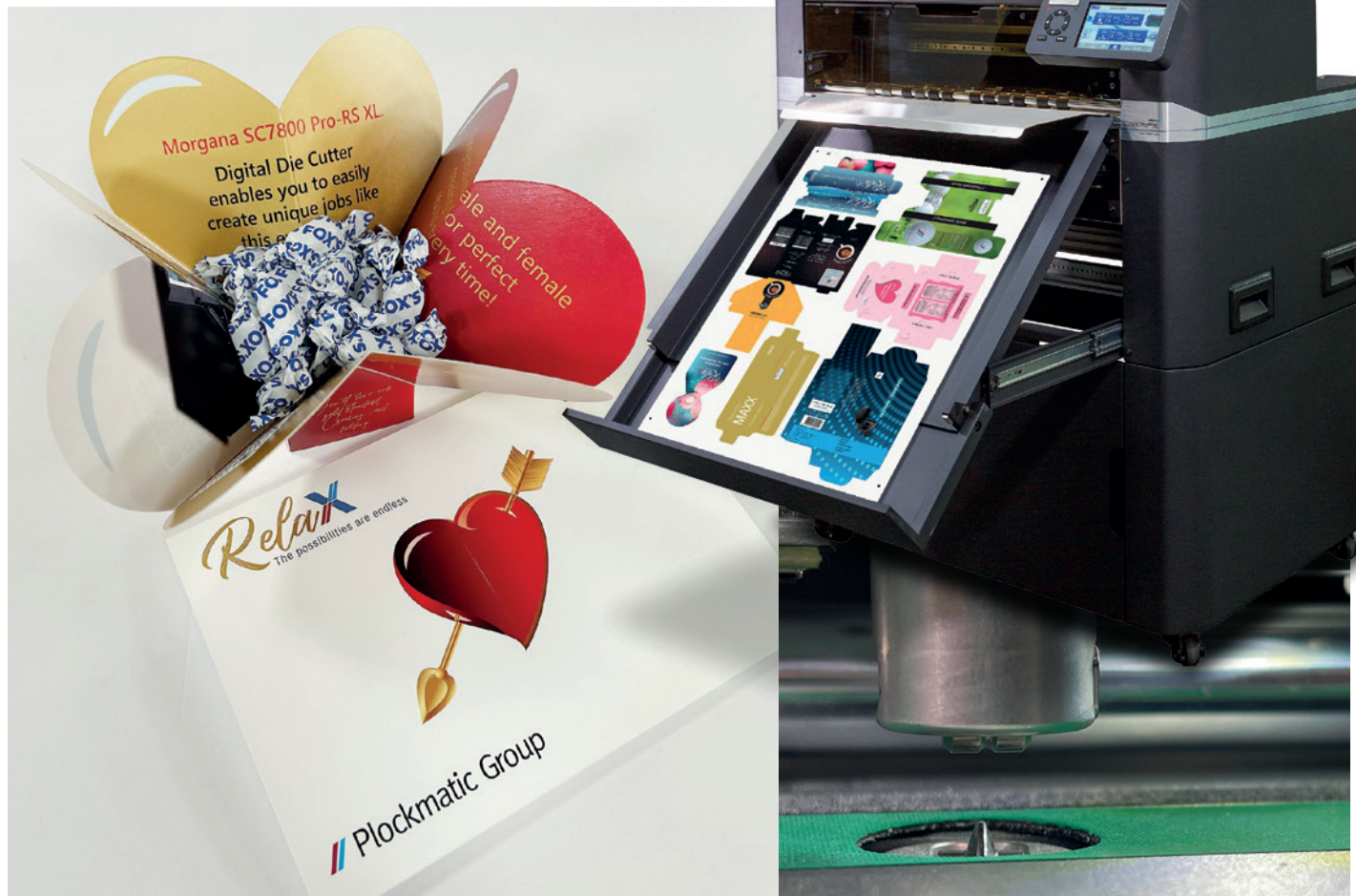
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Plockmatic ColorCut SC7800 Pro-RS XL redefines cutting and creasing

Superior, sharper, and highly defined creases are delivered by the next evolution in cutting and creasing – Plockmatic's ColorCut SC7800 Pro-RS XL. The system is available now.

The new design compact B2 digital sheet cutter and creaser is the latest addition to Plockmatic Group's ColorCut SC7000 series. Its unique triple tool cutter/creaser incorporates a revolutionary, patent pending, tangential creasing tool, with male (convex) and female (concave) elements to ensure superior double sided creasing. With pressing and moulding tools that move above and below the sheet simultaneously, 'formed' creases are created similar to a metal rule platen machine.

Production versatility is supported by its ability to handle sheets up to 520x740mm in a wide range of media up to 450microns, including synthetics. It also enables perforation for application flexibility that includes folders, packaging and point of sale.

Total unattended automation is enabled by a QR code driven workflow and up to 1,000 sheets can be processed rapidly and efficiently even when running multiple jobs within the same stack. Incredible accuracy is powered by

“It is the world's first machine that uses a floating second creasing wheel under the media, which moves in perfect synchronisation with the upper tool carriage

SmartMark registration via the included ColorCut Pro software.

With its automated job handling and low running costs, the ColorCut SC7800 Pro-RS XL is ideally suited to space pressed print and packaging operations.

“We've had an extremely positive response to the SC7800 Pro-RS XL, which sets new standards in digital creasing



and cutting,” said Mark Baker-Homes, VP for Plockmatic Group’s Packaging and Label Business Unit. “It is the world’s first machine that uses a floating second creasing wheel under the media, which moves in perfect synchronisation with the upper tool carriage. It enables a traditional male and female creasing effect, ensuring an enhanced and superior crease when compared to today’s flatbeds where the crease only hits from one side.”

He continues: “At its core is a unique triple tool hybrid design, blending the best of flatbed, sheet fed, tangential, contour cutting, and die-based technologies. It provides the freedom to digitally cut and crease any shape, directly from printed artwork with no dies. It takes finishing to a whole new level and delivers speed, precision, and total creative flexibility — on demand. Designed in Sweden, its power consumption is incredibly low, making it an ideal investment for environmentally conscious operations.”

He concludes: “After initial sales to dealers, we now have customers buying it and are actively showing it at



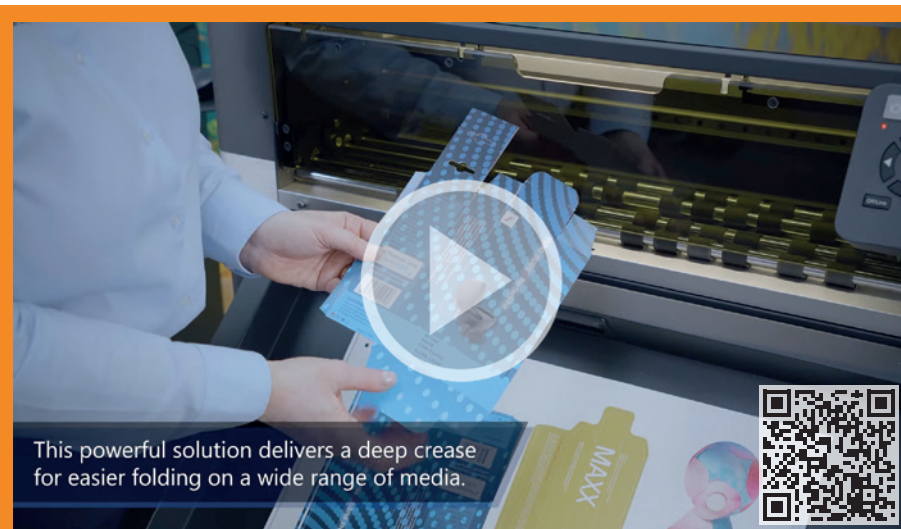
It provides the freedom to digitally cut and crease any shape, directly from printed artwork with no dies. It takes finishing to a whole new level and delivers speed, precision, and total creative flexibility — on demand

international events, which has included the recent C!Print show in Lyon.”

The Plockmatic ColorCut SC7800 Pro-

RS XL was first revealed at the Printing United show in Florida late last year.

www.plockmaticgroup.com



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Clare Johnson presents Ava with prize

EBB celebrates Love Paper Week with inspiring student collaboration

As part of its community engagement initiatives and Love Paper Week, EBB has proudly collaborated with Art & Design students from Farnborough College of Technology (FCOT) on a creative project celebrating paper as far more than an everyday resource.

Often overlooked as something mundane, paper is one of the oldest and most universal artistic mediums.

Historically rare and expensive, available only to the wealthy, it is now one of the most accessible materials for creativity, from ancient calligraphy and origami to architectural models and the first sketches of digital designs. Paper has always been there, quietly enabling imagination.

EBB challenged students to go further than using paper as a surface. Instead, they were encouraged to treat it as a material in its own right, to fold it, cut it, layer it, and transform it through light, texture and movement. With creativity often thriving under limitations, students

were given one primary material but infinite ways to shape it.

To support the project, EBB supplied a pallet of white and coloured paper and card stock, envelopes and self-adhesive materials. The resulting submissions showcased exceptional originality, craftsmanship and conceptual thinking.

The winning entry was Ava Harrison's striking Paper Dress, a visually powerful piece that demonstrates both technical skill and artistic vision. Ava used thicker Buckram embossed Lessebo Design Smooth White for the corset, carefully seaming each section and incorporating a clever laced back fastening. Printed textures, layered torn papers and crumpled sheets in cream, white and black were used to construct the skirt,

creating movement, depth and drama. The muted colour palette brings cohesion and maximum visual impact to the piece.

The dress will be exhibited on EBB's stand at The Print Show in September, with Ava invited to attend and see her work showcased.

Ava is currently in her first year of a BTEC Fashion & Textiles course at Farnborough College of Technology and aspires to continue her studies at one of the UK's leading fashion universities. In recognition of her ambition, enthusiasm and dedication, Ava was awarded £100 in Hobbycraft vouchers to support her ongoing studies.

Clare Johnson, EBB Marketing Manager commented "I was excited to see all the outcomes from the student's work, but Ava's dress blew me away. The scale and ambition of the piece really impressed me.

Talking to Ava, I was impressed with her enthusiasm and clear love for design, art and fashion and I wish her all the best in her studies. I can't wait to invite her to The Print Show to see her work on display. Thanks also to FCOT tutor Lizzie Styles for driving the project and for her enthusiasm, support and guidance in helping the students explore paper as a creative material and bring their ideas to life."

The project also highlighted several outstanding pieces, including El Webb's papier mâché fox, which used paper cutting and paint to create rich texture and form, and NaNa Suwanchairob's paper sculpture, incorporating origami flowers and architectural elements to explore light, shadow and three dimensional form.

EBB would like to thank all the students who took part and embraced the challenge with such enthusiasm. Their work perfectly embodies the spirit of Love Paper Week celebrating paper as a creative, sustainable and endlessly versatile material that continues to inspire new generations of designers and artists. ■ www.ebbgroup.com

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Recycle. Rebalance. Revive.

As sustainability continues to influence purchasing decisions across the UK print sector, Denmaur is supporting commercial printers with a practical, performance led range of recycled and Carbon Balanced papers and boards.

Developed specifically for the demands of modern print production, the Revive portfolio combines responsibly sourced recycled content with Carbon Balancing, enabling printers to offer a credible, lower impact paper choice without compromising on quality, consistency or reliability.

The Revive range covers a broad selection of grades to support a wide variety of print applications. These include coated and uncoated papers

suitable for high quality marketing materials, digital grades designed for reliable performance across toner based and inkjet systems, and sturdy grey board options for covers and packaging applications. This product choice allows printers to specify more sustainable substrates across multiple job types while maintaining confidence in the output and finishing capabilities of the material.

Print performance has been a key focus throughout the development of the range, with careful consideration given to shade consistency, surface characteristics and runnability. Revive papers are designed to integrate seamlessly into existing litho and digital workflows, reducing

the need for adjustments or compromise on press.

Carbon Balancing across the Revive range enables printers to respond to increasing customer demand for measurable environmental credentials. As brand owners, corporate clients and public sector organisations continue to set sustainability targets, Revive offers a straightforward way to support those objectives while maintaining commercial efficiency. The recycled fibre used within the range is responsibly sourced, supporting a more circular approach to paper use.

With sustainability now firmly established as a mainstream requirement, Revive is positioned as a practical solution for printers looking to future-proof their



offering without complicating the production process.

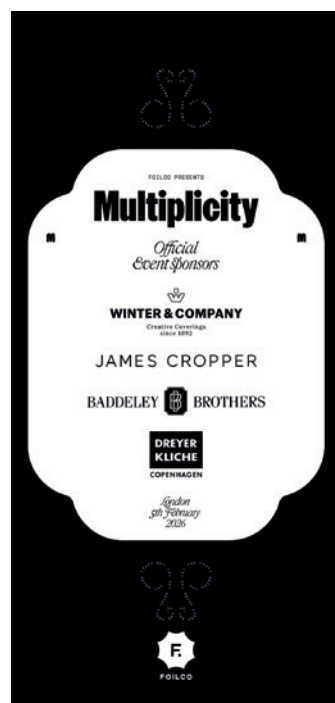
Visit www.denmaur.com to learn more about the Revive range, including available grades, environmental credentials and technical information, or to request free samples and swatches.

James Cropper partners with Foilco to champion UK Design Excellence at Multiplicity

Master papermaker James Cropper Paper & Packaging has renewed its support for the UK's creative communities after sponsoring the recent Foilco's Multiplicity event.

The event, which marked ten years since the first Multiplicity, is a gathering for designers, studios and visual artists who are exploring the bleeding edge of their fields. Having travelled around Europe, this year's event – was held at the Crypt on the Green in Clerkenwell, London, a historic and inspiring venue located in the beating heart of the UK's creative industry.

Attendees experienced a visionary line-up of speakers that included some of the most forward thinking and innovative professionals working in the creative arts, offering a unique opportunity to established professionals and young creatives alike. Speakers included Nils Leonard and Lisa Smith from Uncommon Creative Studio, Joseph Lebus from Porto Rocha, and Kirsty Carter and Emma Thomas from A Practice for Everyday Life. The Makers' Vault exhibition showcased work and materials from James Cropper alongside other event partners Winter & Co, Baddeley



Brothers, and Dreyer Kliche.

"This event is like no other, and that makes it a natural fit for us at James Cropper," says Jordan Scott, Head of Marketing and Communications at James Cropper Paper and Packaging. "We've been proud advocates of the UK's creative community for decades, not just through our products - which are



the very materials that empower creatives - but by directly engaging with the community to exchange perspectives, inspiration, and cutting edge ideas. As such, it was an honour for us to help mark the 10th anniversary of Multiplicity with our friends and industry partners.

"Foilco has been a trusted partner of ours for several years, we were thrilled to help support the team put on what proved to be a spectacular event in a unique, inspiring venue. Visitors experienced our Coloursource™ collection, celebrating the art of UK made colour and the power of



collaboration alongside Winter and Company, the exclusive supplier of Coloursource."

The partnership follows a several exciting developments cementing James Cropper's place as a champion of the UK design space. In 2025, it sponsored Creative Boom, a UK based media platform focused on engaging with designers from across the industry. The company also collaborates with designers on special projects and invites interested professionals to tour its historic, 180 year old paper mill in the Lake District.

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FESPA Global Print Expo 2026 line-up confirmed

FESPA Global Print Expo 2026, European Sign Expo, Personalisation Experience, WrapFest and two new additions, Corrugated and Textile, will welcome over 500 new and returning exhibitors from over 40 countries, bringing together the global speciality print community to experience innovation, insight and practical solutions across print, signage, personalisation, corrugated packaging and textile production and wrapping (19 – 22 May 2026, Fira de Barcelona, Spain).

Visitors will be able to see new product launches, live demonstrations and practical solutions from a strong international mix of brands and suppliers. Exhibited technologies and solutions will cover everything from print production and finishing, to software and automation, as well as sustainability aspects including low-impact inks and materials.

At FESPA Global Print Expo, visitors will be able to explore solutions for wide format printing, production and industrial applications, textile and garment decoration and finishing. Confirmed exhibitors include: Agfa, Brother, Durst, EFI, HP, Mutoh, Roland DG and swissQprint among others. The event will also showcase cutting and finishing technology from providers such as Kongsberg Precision Cutting Systems, Summa and Zünd, and finishing specialists like Morgana Systems.

Software and workflow suppliers will demonstrate end to end solutions that support production efficiency and scalable output for workflow automation, colour management, job onboarding and RIP solutions. Exhibitors will include: Caldera, Dataline, Enfocus, PrintFactory, GelatoConnect SA International and XMPie, as well as web to print and personalisation platforms such as Design Huddle and OnPrintShop.

A host of companies will also present the latest consumables and media, spanning inks, papers, self-adhesives and specialist films and substrates for a wide range of applications. Exhibiting companies include: 3M, Ahlstrom, Antalis, Arlon Graphics, Coldenhove, Hexis, Lintec, LX Hausys, Nazdar, Neschen, Sun Chemical, and UPM Raflatac.

European Sign Expo will highlight suppliers in the signage and visual



communications sector. Exhibiting companies including: Bakker Magnetics, Bermaq, Chiplite, Dama3d, Domino Sign, GOQLED, NSELED Europe and TPS, will showcase solutions supporting illuminated signage, displays, fabrication and visual communications applications.

Personalisation Experience will highlight software and solutions for customisation, design and production automation. Exhibitors will demonstrate how businesses can deliver personalised products efficiently and at scale, and will include: Design Huddle, OnPrintShop, Makeblock, MercuryFlooring, Orange Tree Garments and Photo USA Electronic.

Textile will spotlight the latest technologies and materials that support textile and garment production, with exhibitors including: Brother, DGI/d.gen, Durst, Kornit Digital, Klieverik, Monti Antonio, Polyprint, ROQ and Transmatic. These brands and suppliers will present solutions for printing, fixation, finishing and production workflows. Visitors will also be able to attend sessions in the 'Personalisation and Textile Conference' and 'WrapTalks' programmes.

Corrugated will provide a dedicated platform for corrugated packaging and point of sale display production, and solutions on display will cover machinery and print technologies, workflow and software, consumables, converting and finishing, and plant logistics. A 'Corrugated Conference' programme, led by experts in the sector, will also be available. Corrugated exhibitors will include: Barberan, Baysek

Solutions, Bobst, BW Papersystems Frankfurt, Canon, Cuir, Dücker Prefeeder, Freidheim International, HP, Hybrid Software Development, JD Engineers, Kento Digital Printing, Scodix, Sun Automation Group, TCY Machinery and Wonderjet.

Head of FESPA Global Print Expo, Michael Ryan comments: "It's a real pleasure to be back in Barcelona for the first time since 2012! This year, European Sign Expo is truly set to be 'The place for experts' – the ideal meeting point for the speciality print community. Visitors will have the chance to see a multitude of exhibitors, covering all aspects of print and signage, in one place. They will also be able to have inspiring conversations, compare solutions and ideas, and leave with knowledge that they can put into practice in their businesses."

"We're also excited to introduce our two new events, Corrugated and Textile, which will enable our visitors to connect with even more experts and suppliers, learn about sector trends, and help them identify opportunities for their businesses."

For a full list of exhibitors, visit: <https://europe.fespa.com/event-hub>

The dedicated website for FESPA Global Print Expo, European Sign Expo and Personalisation is now live at <https://www.fespaglobalprintexpo.com/>.

All members of a FESPA national Association or FESPA Direct can gain free access to European Sign Expo and the co-located events. Non members can purchase super early bird tickets for €30 until 23 March, using the code FESM603. ■



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Canon achieves EcoVadis Platinum status

Canon has earned EcoVadis Platinum status for the second consecutive year, placing the company in the top 1% of businesses rated worldwide for sustainability performance.

EcoVadis evaluates over 150,000 companies spanning 185 countries and 250 industries across four categories: Environment, Labour & Human Rights, Ethics, and Sustainable Procurement. Canon's overall score improved to 89/100, up from 85/100 in 2025, maintaining the company's Platinum rating for a second consecutive year.

The Canon Group's strong performance highlights its comprehensive dedication to sustainability, leading to high scores in all four categories. Canon received particularly high marks in the categories of Environment and Labour & Human Rights.

DRIVING IMPACT: ONGOING SUSTAINABILITY COMMITMENTS

Canon is committed to strengthening initiatives related to environmental and social issues.

In the environmental field, Canon aims to



achieve net zero greenhouse gas (GHG) emissions throughout entire product life cycles (scope 1, 2, and 3) by 2050.¹ Canon has also set science based GHG emissions reduction targets in line with SBTi standards: by 2030, a 42% reduction in Scope 1 and 2 emissions and a 25% reduction in Scope 3 emissions (categories 1 and 11) compared to 2022 levels.²

Furthermore, Canon has formulated the Canon Group Human Rights Policy as a declaration of its stance on human rights and implements human rights due diligence throughout the entire Group.

"We are so proud of achieving the EcoVadis Platinum rating for the second consecutive year" said Peter Bragg, EMEA Sustainability & Government Affairs Director at Canon EMEA. "This ongoing recognition, alongside our improved overall score, serves as powerful validation of our commitment to sustainable business practices and our continuous drive to positively influence our environmental and social footprint. Retaining our Platinum status and remaining among the top 1% of rated organisations motivates us to continue raising the bar for sustainability in our industry."

www.canon.co.uk

¹ Scope 1: Direct emissions (city gas, LPG, diesel, kerosene, non energy related greenhouse gases, etc.); Scope 2: Indirect emissions (electricity, steam, etc.); Scope 3: Emissions in the supply chains. category 1: Purchased goods and services; category 11: Use of products sold.

² The Science Based Targets initiative (SBTi) is a global initiative that encourages companies to set GHG reduction targets based on climate science. It is jointly operated by the UN Global Compact (UNGC), World Resources Institute (WRI), World Wide Fund for Nature (WWF), and the CDP.

Epson Europe advances towards net-zero

Epson Europe has released its FY24/25 ESG/Sustainability Report, highlighting significant milestones in its sustainability journey, including external validation of its decarbonisation pathway underscoring the company's serious commitment to achieving net zero by 2050. This recognition sets Epson apart, demonstrating focused action and transparent accountability in creating measurable environmental impact.

Key highlights include:

- Epson's goal to cut greenhouse gas emissions to net-zero by 2050 has received formal validation from the Science Based Targets initiative (SBTi).
 - Epson Group company, Epson Atmix, has expanded its circular manufacturing into Europe to meet the demand for high-quality recycled metal powders.
 - Epson has achieved EcoVadis Platinum status and been named a sustainability leader in Quocirca's 2024 Sustainability Vendor Landscape.
- Boris Manev, CSR Director, Epson Europe, says: "Sustainability is not simply a goal, it's a continuous journey that demands innovation, strategic foresight, and collaboration across the entire value chain. Epson is committed to redefining what responsible technology and logistics look like in a rapidly evolving world. By embracing circular manufacturing, pioneering water saving printing technologies, and transforming supply chain decarbonisation, Epson is actively shaping a future where business growth and environmental stewardship go hand in hand. These efforts reflect a deep responsibility to lead by example and drive systemic change towards a carbon-negative economy by 2050."

VALIDATED PATH TO NET-ZERO BY 2050

This year, Epson secured official validation from the Science Based Targets initiative (SBTi) for its ambitious greenhouse gas reduction targets, committing to achieve a carbon negative footprint by 2050. The company aims to reduce total Scope 1, 2, and 3 emissions by 90% within this timeframe. These science based goals represent a transformative shift, focusing on eliminating reliance on underground resources and fundamentally reshaping Epson's entire value chain for a more sustainable future.



REDUCING EMISSIONS ACROSS THE SUPPLY CHAIN

Building on progress made over the past year, Epson continues to advance its partnership with Maersk to decarbonise its supply chain. Through Maersk's ECO Delivery Ocean programme, Epson has significantly increased its anticipated container volume shipped using low carbon fuels such as green methanol and biodiesel. This shift reduces greenhouse gas emissions by up to 82%, cutting CO₂-equivalent emissions by up to 230 tonnes in the first year alone.

INNOVATION AT THE CORE OF CIRCULAR MANUFACTURING AND SUSTAINABLE FASHION

Epson continues to lead sustainability efforts through innovation that supports circular manufacturing and resource efficiency. Following the completion of its state of the art metal recycling facility in Japan, Epson Atmix, a group company, has expanded its sales presence into Europe to meet the rising demand for high quality metal powders. The facility recycles used metals from Epson's operations and the wider community to produce the metal powders which serve as raw materials for advanced manufacturing.

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The Big Display Company expands creative markets

Family run large format print specialist The Big Display Company has revealed how its recent investment in an HP Stitch S1000 fabric and textile dye sublimation printer has allowed the company to significantly improve production and take on new work from high profile clients including a leading events production company.

Based in Slough, The Big Display Company provides a range of services to customers, spanning large format print, POS, fabrics and short run promotional packaging. Vince Murphy leads the business as Managing Director, with his sons Jack and Joe serving as Marketing Director and Sales Director, respectively.

Having traditionally focused on trophies and awards, the company diversified into large format printing 20 years ago, starting out with services such as banners and stickers for events before moving into trade work. Print now forms a major part of The Big Display Company's services, with HP having supported the company with its evolution over the years.

Key purchases along the way included an HP Latex 3600 and an HP Latex R-Series, with these machines helping shape its offering. However, its route to success was not an easy one, with a major flood in 2024 destroying almost all its print production equipment. Thankfully, HP was on hand to replace all the damaged machinery, allowing the company to quickly get back up and running.



With a keen eye on the future and building for further success, The Big Display Company recently took delivery of another HP machine in the form of the HP Stitch S1000. The new device was installed in April of this year – by approved HP partner Papergraphics – with Marketing Director Jack saying it has taken the business to the next level and allowed it to move into the events sector.

"We are now printing our normal fabrics at a much higher capacity including flags, display polyester, and stretch fabrics, as well as a range of new paper transfer products including polyester Lycra, polyester based canvas and backlit fabrics. We are working with customers on a wide range of exciting applications," Jack said.

Such has been the impact of the new machine that The Big Display Company has been able to ramp up its production. With the printer now running unattended overnight, the company can take on high running jobs and widen its customer base, as well as enhance its offering for existing clients.

One of The Big Display Company's largest customers is a leading event production company, working in film and television. "They're able to ask us to meet even the shortest deadlines with complete confidence," Jack said. "On a regular basis, we're printing hundreds of square metres within a working day for them, without interrupting the rest of our production department."

www.thebigdisplaycompany.co.uk

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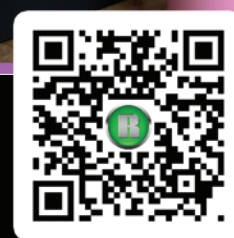
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The ROWE Scan 450i has been developed for several printer generations with the interface SuperSpeed USB 3.0 as standard as well as being manufactured in especially high quality materials.

- 1 3 models
24", 36" and 44" scan widths
- 2 ROWE ScanManager
Intuitive and modular
- 3 Ergonomics made by ROWE
The ROWE Scan 450i also provides an optimal work surface for keyboard and mouse
- 4 Optical resolution scanner
1200 x 2400 dpi
- 5 Scanning without length limitation

Going large with your scanning services can deliver a new revenue stream without adding any overheads.

Adding new services when you don't need new premises and you don't have to grow your print team is a proposition worth investigating. Some LFP printers are hybrid and will scan thin originals. Investing in a superior dedicated LFP scanner will improve capabilities and quality.

No cost per copy click will speed up your ROI with selling prices in the region of A0 £30, A1 £20 and A2 circa £10.

Add to this that once your customers originals are digitised you can win prints and re-prints on a large scale. Imagine offering an A0 copy service, it is bound to attract new business and retain existing customers you may be turning away.

Having checked with a finance

company this proposition doesn't warrant leasing as the capital cost is under £5000, so use your company Barclaycard to pay just £3,857 for the 36" Rowe 450i or £4,438 for the 44" version. Both include a stand, but if you have a plan chest or similar for it to sit on you will save £324.

Do your own sums to see how many scans you need to make before returning 100% profit per scan.

PRODUCT RESEARCH TEC SPEC

The ROWE Scan 450i is a large format, sheet fed scanner designed for scanning wide media such as architectural drawings, engineering plans, maps, posters, and other oversized originals. It is part of ROWE's series of high-tech scanners manufactured in Germany.

It comes in three width variants: 24", 36", and 44" (i.e. 622 mm, 927 mm, and 1130 mm nominal scanning widths)

Because it is sheet fed (not flatbed), it means the scanner pulls the document through rather than having a lid that closes over it. This design is common in high-volume and wide format scanning environments.

Rowe professional scanners can capture data up to A0, with technology protected by patents.

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Dynamic width recognition (patented) Automatic and correct recognition of the document width, also when damaged, e.g. ripped corners

VISION ACCOMPLISHED

ROWE has fulfilled a vision with its new ROWE Scan 450i with the development of a new class of high-tech scanners "Made in Germany" with groundbreaking innovations.

Scanning with the patented process Rowe Dynamic Stitching,

fully automatic transformation of originals with poor contrast into perfect scans due to the image improvement technology Rowe Pro Logic and brilliant, natural colours because of Rowe Selected True Light.

Also unique: A new process that makes it possible to scan and at the same time recognise the width of the original – all in one process, as well as independently recognising damaged or ripped corners on the originals. The result is excellent productivity whilst at the same time protecting the documents.

Of particular importance to ROWE customers – top results regarding modularity, cost and environment. Thanks to the patented ROWE SAFE DRIVE technology the scan glass has a life cycle up to 500% longer than standard wide format scanners. A power consumption of less than 0.4% in energy saving mode also protects the environment.

The ROWE Scan Cloud technology is independent of your cloud provider. As soon as you have integrated the cloud drive from your provider, e.g. OneDrive, Dropbox, Appel iCloud, Amazon Cloud, Google Drive, MagentaCloud etc. in your operating system, the ROWE Scan 450i stores the data directly there.

To talk ROWE scanners, and get details of your local dealer, in the first instance contact:

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New arrival – The Cupple Cup

Exclusively available from PromoTrade within the Promo Merchandise Industry, the New Cupple Cup is a smart, space-saving solution designed for modern life on the go.

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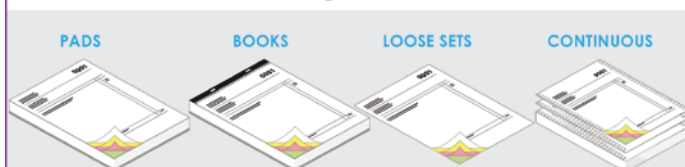
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Continuous Forms.....NCR Pads
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Something to share?

NHS CUTS

A male patient was lying in bed in the hospital with an oxygen mask over his mouth and nose and still heavily sedated from a four hour operation.

A young nurse appeared to sponge his hands and feet.

"Nurse", he mumbled from behind the mask, "Are my testicles black?"

Embarrassed, the young nurse replied, "I don't know, I'm only here to wash your hands and feet."

He struggles again to ask, "Nurse. Are my testicles black?"

Finally, she pulled back the covers, raised his night gown, held his penis in one hand and his testicles in her other and took a close look and said, "I can't see anything wrong with them!"

The man pulled off his oxygen mask and said very slowly, "That was very nice but listen very, very closely – are... my... test... results... back?"

THE BIRDS AND THE BEES

"Dad, where did I come from?" asks his 10-year-old son. The father was shocked that he would be asking a question like that. He was hoping to wait a few more years before he would have to explain the facts of life, but he figured it was better a few years early than a few days too late, so, for the next two hours he explained everything to his son.

When he was finished, he asked his son what prompted his question to which his son replied, "I was talking to the new kid across the street and he said he came from Croydon, so I was just wondering where I came from."

MARITAL BLISS

A woman accompanied her husband to the doctor's surgery. After his check up, the doctor called the wife into his office alone. He said, "Your husband is suffering from a very severe stress disorder. If you don't do the following, your husband will surely die.

"Each morning, fix him a healthy breakfast.

Always be pleasant. For lunch make him a nutritious meal. For dinner prepare an especially nice meal for him. Don't burden him with chores. Don't discuss your problems with him; it will only make his stress worse. No nagging. And most importantly, make love with your husband several times a week. If you can do this for the next 10 months to a year, I think your husband will regain his health completely."

On the way home, the husband asked his wife. "What did the doctor say?"

"He said you're going to die," she replied.

BRAIN OVER BRAWN

Little Johnny was at football practice one day and the coach said, "Who here thinks they can jump higher than the goal posts"

Immediately little Johnny said, "Ooh, me Sir, me"

The coach then said, "But Johnny you are the worst in the team!"

Then Johnny said, "I know, but goalposts can't jump!"

HARD SUN

A Russian, an American, and a blonde were talking one day.

The Russian said, "We were the first in space!"

The American said, "We were the first on the moon!"

The blonde said, "So what, we're going to be the first on the sun!"

The Russian and the American looked at each other and shook their heads.

"You can't land on the sun, you idiot! You'll burn up," said the Russian.

To which the blonde replied, "We're not stupid, you know. We're going at night!"

OVERNIGHT TRAIN

A man and a woman who have never met before find themselves in the same sleeping carriage of a train.

After the initial embarrassment, they both manage to get to sleep; the woman on the top

bunk, the man on the lower.

In the middle of the night the woman leans over and says, "I'm sorry to bother you, but I'm awfully cold and I was wondering if you could possibly pass me another blanket."

The man leans out and with a glint in his eye said, "I've got a better idea ... let's pretend we're married."

"Why not," giggles the woman.

"Good," he replies. "Get your own blanket."

KILLER JIGSAW PUZZLE

A little silver-haired lady calls her neighbour and says, "Please come over here and help me. I have a killer jigsaw puzzle, and I can't figure out how to get started."

Her neighbour asks, "What is it supposed to be when it's finished?"

The little silver haired lady says, "According to the picture on the box, it's a chicken."

Her neighbour decides to go over and help with the puzzle.

She lets him in and shows him where she has the puzzle spread all over the table.

He studies the pieces for a moment, then looks at the box, then turns to her and says, "First, no matter what we do, we're not going to be able to assemble these pieces into anything resembling a chicken."

He takes her hand and says, "Secondly, I want you to relax. Let's have a nice cup of tea, and then," he said with a deep sigh...

"Let's put all the Cornflakes back in the box."

OVER THE FINISHING LINE

Two sheep walk into a—baaaa.

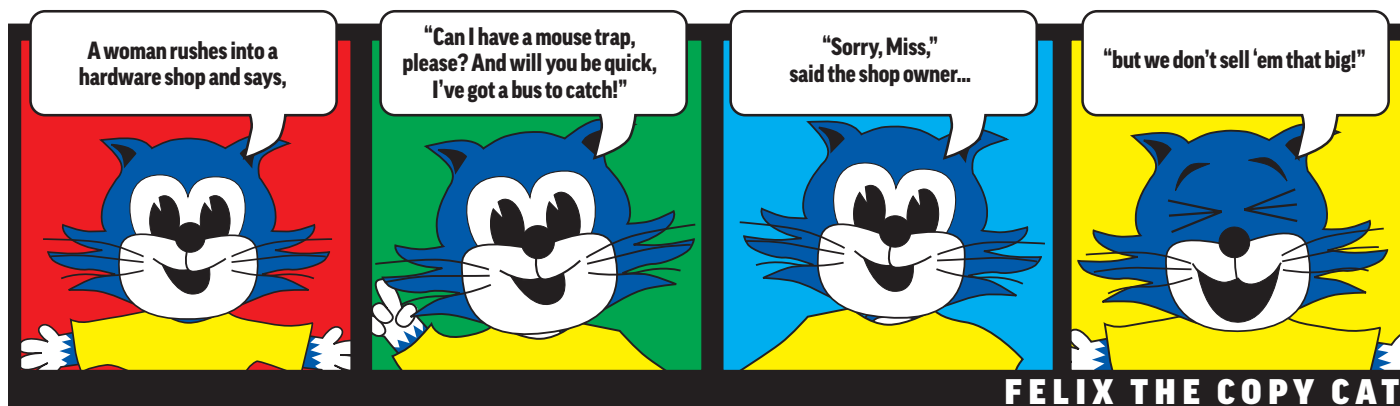
Stop looking for the perfect match; use a lighter.

Try the seafood diet – you see food, then you eat it.

Did you hear the rumour about butter? Well, I'm not going to go spreading it!

What's Forrest Gump's password? 1forrest1

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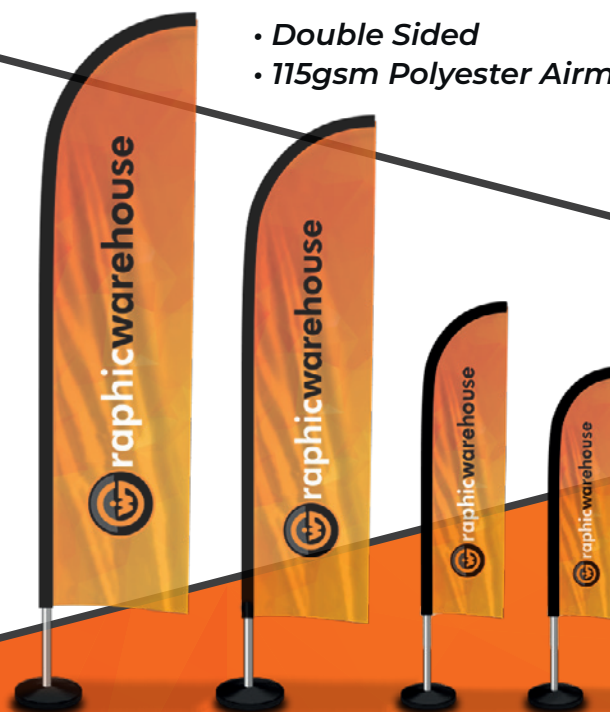


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