

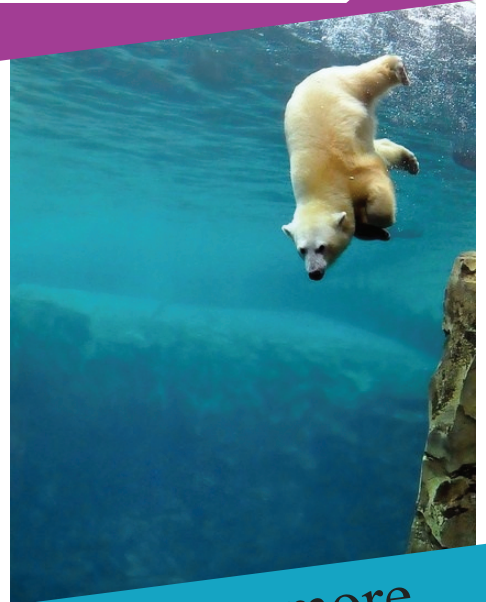


evolve

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TIPS OF THE MONTH



In diving to the bottom of pleasure we bring up more gravel than pearls.

~ Honore de Balzac

When a man has put a limit on what he will do, he has put a limit on what he can do.

~ Charles M. Schwab

Doing the best at this moment puts you in the best place for the next moment.

~ Oprah Winfrey

Make the best use of what is in your power, and take the rest as it happens.

~ Epictetus



Developing You

February 2012

If you head a nonprofit, you probably tend to spend most of your time and energy on working to make your organization the best it can be. You want to fulfill that mission, and there never seems to be enough hours in the day (and nights) to accomplish everything you want to. Yes, you have good staff and a supportive board, but still it

seems that your days are filled with e-mails, phone calls, meetings, and rushing from one place to the next. Technology, which is supposed to ease the burden, makes you available 24/7, demanding quick responses and eliminating time for reflection and recharging.

With all the effort you're putting into making your organization better, how much have you spent on making yourself better? The reality is that a better you will be a more effective leader and will likely result in even greater results for your organization as well as greater self-satisfaction. Here are five simple strategies that will help.

Get a Mentor

Mentors are not just for young, developing professionals; they're for all of us. Everyone, especially a leader of an organization, needs a trusted friend who knows you well enough to give you frank feedback. A mentor is someone who will listen to your challenges and problems but will do more than empathize. He or she will give you some straight talk about what you may be overlooking or dynamics that you may not be aware of. This kind of communication requires a tremendous level of trust and candor. It can't come from an employee who reports to you or a board member who is your boss.

It takes effort to develop the relationships that lead to great mentoring, but the payoff is worth it.

Engage in a Professional Association

Don't just join up with an association or group sharing similar goals and allowing you to network; really engage in that organization. Attend the meetings, volunteer to help with programs, or even serve as an officer. You'll be amazed at the return on this investment of your time. You'll learn things that aren't part of the group's presentations or newsletters. No matter how senior you are or how large your organization is, there are opportunities to learn new tricks from the smaller (sometimes more entrepreneurial) members of the group. Virtually every nonprofit segment has an appropriate association either locally, regionally, or nationally

(and often all three). Ask your colleagues; they're probably already members.

Read!

I'm constantly impressed with the quality of work published on leadership, management, nonprofits, development, etc. These resources present tremendous opportunities to improve yourself at your own pace and on your own time. To make sure that you're reading the highest-quality books, ask around—especially your board members. Many of my best ideas have come from books that were not specifically targeted to nonprofits but whose themes certainly applied. And don't forget the books that will stretch our concepts of philanthropy and what impact it can have (e.g., *Do More than Give*, by Crutchfield, Kania, and Kramer). Although we may not all have the resources their examples have, the concepts are applicable on all scales.

Subscribe!

There is a huge variety of very good online resources. Even if you don't have time to read many books, you certainly can take advantage of online resources, which come in smaller bites. I find value in receiving newsletters, as they prompt me on a regular basis to click in and read some of those

great articles. Experiment with which newsletters are most valuable for your needs and be quick to use the unsubscribe option if the content is not what you need. Keep your reading in-box lean so you know you've got worthwhile content to peruse as time permits.

Not sure which newsletters to sign up for? What a great question for the colleagues in your professional association and for your mentor; they certainly can share what they've found valuable.

Be a Lifelong Learner

Perhaps the most important thing you can do to develop yourself is to make a commitment to be a lifelong learner. Once you've established this mindset, you'll find that you're willing to invest time in yourself and your development. It's not taking away from what you might be doing in your organization; it makes that time more valuable by making you more valuable as you increase your skill set and knowledge level.

Don't leave this growth to chance; set goals for your professional and personal development during your annual goal setting—it's easily as important as your other performance goals. Decide how often you'll be meeting with your mentor (have coffee once a month? a phone call once a week?), make a commitment to engage in your professional association (and how often), set a goal for the number of work-related books that you'll read each year, and know how much time or how many newsletters you can commit to each week. Above all, write down these goals and record what you actually do. Although you don't want to spend too much time tracking these activities, you do need to organize your own self-development, and recording your progress is the best way to see if you're doing what you've committed to do.

Will Rogers famously said, "Even if you're on the right track, you'll get run over if you just sit there." Make sure that you're sharpening your skills, and that'll make sure that you keep moving forward!

Bill Hoffman, Bill Hoffman and Associates, LLC
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usually have a rubbery feel. All cold peel transfers have great opacity. They are used with Hotmelt Powders or printable adhesive which are covered over the plastisol to achieve great adhesion to synthetic fabrics. Cold Peel transfers can also be used for foil transfers as foil adheres well to the rubbery ink film.

Flock Transfers: A cold peel heat transfer that gives a very beautiful velvet finish. The heat transfer paper is supplied pre-flocked. A printable adhesive is screened onto the flock paper and a hot melt powder is then applied.

General Types of Transfer

Hot Split / Puff Transfers: These are very popular heat transfers. After transferring they have a very soft hand and they resemble a soft screen print. The term Hot Split means that the release paper is peeled away hot. This will split the ink film leaving some on the transfer paper and the rest on the fabric.

Hot Peel Transfers: Hot peel transfers are designed to have a very soft hand and are very opaque. They are designed not to split but rather to release the entire ink film when peeled warm or hot. The fact that the hot peel transfers will release most of the ink film greatly increases the opacity.

Glitter / High Gloss Transfers:

These transfers are used as cold peel and they are usually screen printed with a glitter powder ink and/or metallic inks. These types of heat transfers have a high gloss finish and a soft hand feel.

Sublimation Transfers: These transfers are made from sublimation dyes (inks) that will dye synthetic materials such as polyester, when you apply heat and pressure. During the transfer the dye turns into a gas which bonds with the synthetic fabric. Sublimation transfers can be screen or litho printed.

Litho Plastisol Transfers: A cold peel heat transfer system whereby the first colors are printed by lithography press (offset) and the design is then overprinted by screen printing with a plastisol ink coating.

Cold Peel Transfers: A cold peel heat transfer will deposit all of the ink onto the printed garment. These kinds of heat transfers

HINTS & TIPS

How to Print Plastisol Transfers

by courtesy of fujifilm
SERICOL india website.

What is Transfer Printing?

Transfer printing is an indirect printing method where, rather than printing inks directly on to a garment, inks are printed on to paper, dried, then 'transferred' under a heat press on to the garment. The printing process is thus similar to any other paper printing process, and as such a vacuum bed printing machine should be used.

The production of plastisol transfers takes advantage of the two-stage curing process of plastisol inks. Though plastisol inks require heating to 130-150°C to fully cure and develop wash resistance properties, (dependent on the ink system), there is a stage reached between 90-120°C when the ink has no resistance properties but is dry to the touch. This stage allows the ink to be dried or 'set' on the paper at a relatively low temperature. The process of transferring the print to the garment from the paper produces the second stage in the curing of the plastisol.

Is There Just One Type of Plastisol Transfer?

Transfers are produced in many different ways. Here we only deal with the two major types of plastisol transfers based on their method of application - these are Cold Peel (cold-split) transfers, and Hot-Peel (hot-split) transfers.

Cold-Peel Transfers

Cold-Peel transfers are those in which the whole of the printed film is transferred from the paper to the garment.

Printing Guidelines

Ink

Any plastisol ink can be used to produce a Cold-Peel transfer, however, best results are gained with an ink that dries at a low temperature to a tack-free surface, as with a dedicated transfer plastisol ink.

Paper

Release coated paper. This coating prevents the ink from sticking to the paper. The level and type of coating will determine the gloss of the resultant print.

Mesh

Mesh counts from 34-62T are typically used for single layer prints. Finer mesh counts can be used in conjunction with back-up layers, (see 'Tips').

Drying

Either infra-red or convection oven. Typical schedule: 120°C for 30 seconds.

Printing

Each colour is printed and dried before the next colour is added.

Design

All designs should be printed in reverse. Colours can be butt-registered or overlapped. Overlapped colours will not mix on transfer, the first colour down being the one showing on the resultant transferred print.

Transfer

This is done with a heat-press, typically set at 170-180°C. Place the garment on the lower platten of the heat-press and place the transfer on top, print side down. Close the heat-press and leave for 10-15 seconds. Open the press, carefully remove the garment with the print still in place, and allow to cool. When cold, carefully peel the paper from the garment, to leave the print attached. Cold-Peel transfer produces prints that are usually flexible and wash-resistant but, as with all plastisol prints, they are not resistant to ironing. These properties will vary depending on the ink and printing conditions used.

Troubleshooting

Problem	Reason / Solution
1. Ink is sticky on paper.	a. Ink not fully dried. Increase dryer temperature. b. Ink not suitable for transfer printing. Change ink.
2. Poor registration.	a. Paper shrinkage. Pre-shrink paper prior to printing by passing it through the dryer.
3. Print on paper is delicate and easily damaged.	a. Ink deposit too low. Use coarser mesh.
4. Poor adhesion to garment.	a. Insufficient transfer pressure. b. Insufficient transfer temperature. c. Ink deposit too low. Use coarser mesh.

TIPS

Cold-Peel Transfers

1. To increase opacity, a last-down back-up layer can be printed over the relevant parts of the design. Typically white, this layer will give the print increased opacity, hold-out and strength, allowing the colours in the design to be printed through finer mesh counts for improved definition.

2. A useful addition is to use a back-up adhesive layer. This allows the whole print to be transferred on to the garment at much lower temperatures, typically around 140°C, and should also give improved adhesion on to synthetic materials. The adhesive qualities, plus this reduced temperature transfer, can give the following benefits:

- Improved adhesion on many synthetic garments.
- Reduction of dye bleed on synthetics.
- Improved opacity due to increased hold-out on transfer.
- Reduced garment distortion with heat sensitive fabrics.

Adhesives are of two major types:

Adhesive Powder	Scatter over the wet ink, shake off the excess, and dry as normal. The powder will form a layer on the back of the print.
Printable Adhesives	These can be printed as a backing layer over the required area of the design.

Hot-peel Transfers

Hot-Peel transfers are produced by printing the ink on to a non-release coated paper, for which the ink has some affinity. The paper is removed immediately after the press is released whilst the ink is still hot, causing the ink film to be 'split' between the paper and the garment. This creates a softer, less 'plastic' surface to the print and thus a more appealing handle.

Printing Guidelines

Ink

A dedicated Hot-Peel transfer plastisol is required, as not all plastisols will produce the required 'split' characteristics.

Paper

Non-release coated paper. The paper will significantly affect the peel of the transfer, thus all papers should be thoroughly tested before use.

Mesh

Mesh counts from 21-43T should be used. A very thin ink film may produce poor split characteristics.

Drying

Either infra-red or convection oven. Typical schedule: 120°C for 15 seconds.

Printing

Each colour is printed and dried before the next colour is added.

Design

All designs should be printed in reverse. Colours should be butt-registered only. Overlapping colours will mix on transfer.

Transfer

When the whole image is printed, the print is ready for transfer. This should be done with a heat-press, typically set at 180-190°C. Place the garment on the non-heated platten of the heat-press with the transfer on top, print side down. Close the heat-press and leave for 15-20 seconds. Open the press and peel the paper immediately, preferably with the garment still on the base platten of the heat-press. For this reason, a press where the heated platten can be easily moved away is recommended. The ink should divide smoothly between paper and garment as the paper is peeled. This peeling technique may require plenty of practice before a production run can be undertaken. Hot-Peel transfer produces brightly coloured prints with a soft handle, which can closely resemble direct plastisol prints. As with all plastisol prints they are non-ironable.

Troubleshooting

Problem	Reason / Solution
1. Ink is sticky on paper.	a. Ink not fully dried. Increase dryer temperature. b. Ink not suitable for transfer printing. Change ink.
2. Poor registration.	a. Paper shrinkage. Pre-shrink paper prior to printing by passing it through the dryer.
3. Print on paper is delicate and easily damaged.	a. Drying temperature too high. b. Ink deposit too low. Use coarser mesh
4. Poor peel of paper.	a. Ink unsuitable for Hot-Peel. Use a recommended ink. b. Delay between pressing and peeling too long. Peel faster, typically within 5 seconds. c. Ink deposit too low. Use coarser mesh. Typically a deposit of around 50 microns is required. d. Drying temperature too high. Reduce temperature. Check ink film on paper does not stretch when removed from paper. e. Ink not fully dry on paper. Increase drying temperature. Check the back of the paper is not translucent in the print area; this is a symptom of under-drying.
5. Ink transfers completely.	a. Delay between pressing and peeling too long. Peel faster, typically within 5 seconds. b. Paper unsuitable for Hot-Peel. Change paper.

TIPS

Hot-Peel Transfers

- Warm the base platten of the heat-press before beginning to transfer. This prevents problems with the first few transfers failing to split properly due to the base having not heated up to production temperature.
- The printing of opaque Hot-Peel transfers requires the use of a dedicated 'Opaque Hot-Peel' ink system. It also requires specific film weights and printing techniques and is thus restricted in its applications. The manufacturer's 'Product Information Sheet' should be thoroughly studied before printing of this type of transfer is attempted.

News from Cresa

Used Look Garment Washing Effect "VAGABOND DYES". Dyeing Process similar to Pigment Dyeing but the process is simple to handle and machines easy to wash "HASTLE FREE GARMENT WASHING".



CRESAGING "Vagabond" dyes

Amarillo SE-GL



3 %

Anaranjado SE-R



3 %

Rojo SE-3G



3 %

Burdeos SE-BN



3 %

Azul SE-2R



3 %

Azul Marino SE-RN



3 %

Turquesa SE-SG



3 %

Verde SE-B



3 %

Kaki SE-GW



3 %

Pardo SE-B



3 %

Gris SE-G



3 %

Negro SE-BG



3 %



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