

Welcome to DecalProFX!



KIT CONTENTS:

- 1) TTS Transfer Paper > 2ea, 10-sheet Packs, 8-1/2" x 11"
- 2) Test Images > Pre-printed B&W and Color Practice images
- 3) Mylar CarrierTRF > Clear Mylar® "Flat-Pak", 8" wide x 15' long
- 4) Low Tack Tape > 3M #2080 Adhesive Tape
- 5) KK-2000 > Adhesive Spray (Removed for "Export/Air")
- 6) Tack Rag > Sticky cloth lifts micro dust
- 7) TRF Foil Sampler > 20 Foils: 8" wide x 36" long along
- 8) Carrier Board > 8-1/2" x 11" Fiberglass "CarrierBoard"
(Packaged with the TRF Foil Sampler pack.)

This manual is broken up in to 5 sections. To learn the process in the least amount of time, read through the first 3 sections, then practice making images with the included images following only these printed instructions in the fourth section. Please do not reference the main video clip on the website! This is just an "attention getting" clip and is not a "Step-by-Step" instruction as it doesn't contain the important details of the full process!

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As you start to use this system, please keep in mind that because this is a radically new way to make dry-transfers there is a definite "learning curve" that typically takes a couple of hours to master the technique. To help start you off quickly, we have included two pages of preprinted graphics to help you do just that. Right out of the box you can start practicing the techniques for making spectacular graphics.

During this learning phase, we hope you won't get frustrated, but if you do, email or call us right away! Use only these written instructions with the supplied images to master the techniques BEFORE working on your own images!

Before you can use this kit there are 2 key pieces of hardware you will need; the selected pouch-laminator (called the "TIA" Toner Image Applicator) and a heat-gun also known as a "Paint 'n Strip" gun.

The ideal laminator (or TIA) for North America for 110 volt operation is the Tamerica 13" model "SM-330" shown here and available on our website.



Note that not all inexpensive pouch-laminators will work with our process due to limited performance at a low price.

Outside of North America (220 volt operation) there are 3 other laminator recommendations. These models are shown on our website at "www.DecalProFX.com". (On the site, click on any of the boxed photos on the main landing page then in the blue-menu area on the left, click on "COMPONENTS" and scroll to the bottom.)

Also at the bottom of this page you will see info on the heat-gun you will also need. It can be of any conventional 1" diameter nozzle type heat-gun. We recommend the Wagner "Milwaukee" brand as this is one of the least expensive units.

In addition to the laminator and heat-gun you will also need a few miscellaneous items, "X-Acto" hobby knife, flat ruler, paper towel, 4" deep bowl (or deeper) and a bottle of 91% Rubbing Alcohol available from any drug store.

Call or email us anytime with any questions or for Tech Support. We're open from 9am-5pm MST (Mon-Fri). Product help is always here for you for unending support.

Pulsar
PROFESSIONAL *fx*
5822 Roy Heights, Colorado Springs, CO 80918-1593

PART 1: "Kit Components"

There are 8 components to the DecalPRO kit. Let's take a minute and explain what each is for and how it's used.

1) FIBERGLASS CARRIER BOARD:

Used for two jobs; to transfer a selected foil color over a toner printed image, and then to bond the Carrier Mylar to the colorized image. To prepare the **Carrier Board** cut a 12" length of Mylar film. Use either the the very last foil of the TRF Sampler pack or a piece from the separate 6"x9" Mylar Carrier (#1201) "TRF Flat-Pak". Lay it over the board and wrap an inch around the top of the board. Flip the board (keeping the Mylar centered) and tape the 1" wrap-around to the board using the blue tape. To use this board, you will lift up the Mylar, slip the image being worked on in between the Mylar and the fiberglass board, then smooth out the mylar over the image and insert into the fully heated laminator. Always run the board through twice.

2) TONER TRANSFER PAPER (TTP):

Included are 2 - 10 sheet packages of transfer paper. Always keep the paper sealed in its packaging until you are ready to use a sheet. Leaving a sheet out in the open air will cause it to lose its moisture and start to curl and too much curling can cause a paper jam in your printer. Handle this paper by the edges as much as possible. Try not to get finger prints on the coated side. From time to time, the production of the paper will vary with respect to coloration. If your paper is blue-over-blue, the special coated side (the side you print to) is the shinier looking blue side. If your paper happens to be blue-over-white, print on the blue side. If you accidentally print on the uncoated side, the image will never release from the paper and will be a wasted sheet!

Conserving Paper: Cut the transfer paper 1/2" larger than the overall size of the graphic. First print the image to a full size of sheet of paper. This will act as a 'carrier' to run a very small piece of transfer paper through a laser printer or photostatic copier. Lay the cut piece of TTP over the printed image on the white paper, securing just the top edge of the TTP to the white paper carrier. For detailed instructions, see the website menu item > [LIBRARY](#) section > [Tips & Tricks](#) > [Economize on Paper Usage](#).

Safety Certification: Since you may be using the services of a "Quick-Print" shop like Fed-Ex Office, Staples, etc. to make your reproductions onto the transfer paper, you may run into a situation where the proprietor of the store may not want to run this paper through their expensive color copiers (and rightfully so because there are a lot of different types of transfer papers out there that should NEVER be run through a laser or copier else damage will result to the printer.) This paper however, is totally safe for all photostatic copiers! If you meet with this sort of resistance by management, have them read the "Safety Certification" on the front of the Toner Transfer Paper package. The smaller "Mom & Pop" copy houses tend to be the easiest to work with. Best to always use the "self-service" copiers without getting hassled!

3) KK-2000: ADHESIVE SPRAY:

This is a very unique adhesive in that it is "alcohol-based" versus a "solvent-based" spray (like all other adhesives on the market). Part of the beauty of our DecalPRO® system is that this particular adhesive can be easily removed with rubbing alcohol and that won't damage even delicate surfaces, acrylics, plastics, etc. (Try that with a "solvent" based adhesive which requires a solvent like acetone and you could have damaged surfaces on contact.) Now, applying the adhesive takes a bit of getting used to. It requires only a micro amount applied to your graphics. Knowing how much adhesive to apply to your images is extremely important and part of the "learning curve". We have a video clip on the website that you should watch to get a good understanding of exactly how little of this adhesive is actually used for a successful transfer. This clip is found under the INSTRUCTIONS menu.

NOTE: If you received the "Export/Air" version kit you will be missing the "Sulky KK-2000" Adhesive Spray. This very unique adhesive can be found at "fabric" type stores (generally world-wide) and at Hobby Lobby in the USA. It's used specifically within the textile industry to temporarily hold printed paper patterns to cloth when making a garment. Ask your local fabric retailer what they carry for this pose. Internationally there are other products available besides "KK-2000" that will work with our process so whatever they have should be good to use. Other brands that work but not as great are. Some other brand names are:

PART 1: "Kit Components"

- 1) Sullivans: "Quilt Basting Adhesive Spray"
- 2) JT Trading Co: "505"
- 3) Madiera: "MSA 1100"
- 4) Dritz: "403"

4) MYLAR® CARRIER:

This Mylar® film is packaged in its own 6" x 9" envelope and is extremely thin at 1/2 mil (.0005"). It is used for every image you make to temporarily hold both your finished graphic with the sprayed-on adhesive ready to transfer to your intended "target" location. We call this packaging a "Flat-Pak" as is the same for all separate color foils (8" wide by 15' long). After an image has been completed and transferred to your "target" location, this Mylar® "Carrier" film is peeled back and discarded. It is not worth the effort to try to re-use a piece of spent film. It is used only once per image and it's an inexpensive part of the system to buy.

5) "TRF" (Foil) SAMPLER PACK:

All foils have the suffix "TRF" which stands for Toner Reactive Foils. This sub-kit item is the entire set of all 20 metallic, pigment (white, gray & black), holographic (silver & gold) and special effect foils, all of which are 36" in length. In total, you have 60' of foil. Think of it as a "Whitman's Sampler". Each color is also available separately as a continuous 15' length of foil made into a "Flat-Pak". For this "TRF Sampler" pack it is recommended to open the package and let all of the foils hang down and using a push-pin along with the cover page "Directory" at the top, secure these foils to the wall making it easy to find and to cut off a piece large enough for your particular image you are working with. Inside this package you will find the 8-1/2" x 11" fiberglass CarrierBoard.

6) SAMPLE TEST IMAGES:

There are two preprinted TTS pages with graphics ready to use to help speed your learning curve to master the basics. Cut these images up into single images for practice. Make sure you leave the black border going around each graphic square! Most all laser printers and conventional photostatic copiers (both B&W and color) will work fine for your graphics and text images after you've mastered the basics using our

images. If you only have an ink-jet, you would use a color copier to convert your inkjet-printed image into a toner-based color graphic. The key point here is that the color printer may be a "TONER" based printer... no "wax" or Dye-Sublimation printers.

7) 3M TAPE ROLL:

The roll of 3M #2080 specialty tape is one of the lightest "low-tack tapes" on the market, being just a little bit stronger than "Post It®" note adhesive. The tape is used in the development process to clean up foil-covered images as excess foil after peel-off may remain behind, sticking to your printed page by mere surface tension. The tape lifts off all of this "residue".

8) TACK RAG:

This is an ordinary "dust" collecting sticky cloth used by all good wood workers before applying any spray sealant to wood. We use it to remove micro debris of loose toner particles and dust from the printed toner-based images. There are always toner particles sitting on the paper that never get fully "fused" into the paper during the printing process. These loose particles need to be wiped off the page before you apply a foil.

The "WhiteTRF" foil is the most susceptible foil to cause a problem due to loose toner and other micro debris due to its relatively thick pigment color resulting in micro black 'dots' appearing in an otherwise perfect white image. What happens is that the debris over the printed page acts like a pole in a tent. When the WhiteTRF is laid over the image covering the debris particle and then when subjected to heat and pressure, the white foil fuses to the particle of debris and not to the main image! When the white foil is subsequently peeled back you will have a perfect white image except where the tiny piece(s) of debris was sitting. It in effect lifts the foil up and over the toner image leaving you with black spec of toner showing through the white covered image. So, to prevent "specs" of black showing through your otherwise perfect colorized image, it's important to always wipe down both the printed image and the back of the foil before applying.

END: "Kit Components"

PART 2: "How The System Works"

This is a general narrative of the procedure to read through, not step-by-step instructions - that follows in Part #4 below. We want to give you a picture of what's going to be happening in the overall picture.

1) THE TECHNIQUE:

The "dry transfer" technique relies on the principle of using two adhesives – one being stronger than the other. This is how we get the image to move (transfer) from the Mylar® Carrier holding the image to the target location. What is a bit unorthodox about our process is that we use "static cling" as the first of the two adhesives. This technique requires careful handling during the preparation stage. After the image is made we then use a real adhesive to over-power the static-cling to effect transfer from the Mylar® Carrier film to the target location.

What makes DecalPRO different from conventional "send out" shops (besides the high expense and long-wait times) is that unlike commercially made dry-transfers, ours do not require high-pressure (or burnishing) to make the images transfer to your target surface. Rather, transfers are made by mere finger pressure! This means that you can apply your own instantly made graphics onto soft, delicate materials like silks, balsa wood or even corrugated cardboard without any denting, deforming or otherwise damage to the surface which can't be done with conventional commercially made dry-transfers.

2) B&W or COLOR Printers?

You must use a "toner-based" image for this process to work, however, if you only have an ink-jet printer, you can then use a conventional photostatic copier at any "copy house" in town to convert your inkjet printed image (on regular white paper) to a toner-based image printed to the Toner Transfer Paper.

With respect to laser printers, the only printer manufacturer brands that we've found to be temperamental to work with our process are some of the Brother® and the Konica/Minolta® "MagiColor" line of printers. If you have one of these already, try it out. We'd like to get your feedback if you got good results.

With any B&W laser printer (or conventional copier) you can colorize black-toner images to white, gray, black,

metallics, holographic and special effect foils. And by using a full-color printer (or copier) you add 16.7 million pigment colors! Color laser printers have come down in price over the years so you might want to consider this to have the full-gamut of capability at your fingertips.

Regardless of whether you are making an all white image, a metallic or full-color image, there are 5 steps that are common to the basic transfer technique. We will go into more detail later as we describe each process step, but for now, we'd like you to concentrate on the 5 basic steps...

THE BASIC PROCESS ...

- a) PRINT the image
- b) COLORIZE the image
- c) SEPARATE image from TTS paper to the Carrier
- d) ADHESIVE sprayed o the back of the Carrier
- e) TRANSFER the image to the target surface

These 5 sections are "major" divisional areas to infer there are "sub-sections" that are performed as well as some understanding of what's needing to happen to fully understand how this all plays out. Relax! It's simple once you do a few test images to get the hang of it all.

Note that on the sample images included in the kit that there is a thick black border around each graphic image. This is **IMPERATIVE** to have present during the development of the image and on your images later! The borders are always trimmed off just before the last step of adding the adhesive and making the transfer. After you have mastered the basic procedure and you're ready to make your OWN graphics remember to add a 1/4" solid black border around the image. And, if you have multiple images on one page, you can put just one boarder around all of the images and then cut these images up for individual placement. In any case, it's most important that you use the supplied images as they follow the instructions and you will learn the process in the shortest amount of time.

Don't perform these steps now, but rather try to get a mental picture of the flow of what we'll be doing. Because there are several very neat tricks you can do with this system, it's important to first understand the flow of things. Later in this instruction set, we'll have the actual

PART 2: "How The System Works"

Step-by-Step bullet points with quick narratives to make the process go quite smoothly. So, let's run through the basic process...

a. **PRINT** the graphic image onto the blue (shiny side) of the transfer paper using a laser printer or photostatic copier. Ok, this step is pretty straight forward. We have to get the image out of the printer and we do this with a specially coated paper that the printer THINKS is regular paper. The paper has been coated with Dextrin, a special water-release coating. This coating can not come off in the printer so relax. The Dextrin coating reacts only to water which is what allows the printed image to release friction-free from the base paper. The only real precaution to take is not to sneeze on a sheet before you print on it and remember to print only on the shiny blue-coated side!

b. **COLORIZE** the toner image printed on the paper using one of the color foils from the "SampleTRF" pack. These very unique foils have a special "sizing" (adhesive) applied to the back or "inside" of the foils that will fuse or melt on top of any toner image when subjected to high heat and pressure from the laminator. Metallic foils have a grey backing whereas pigment colors (black/grey/white) are a dull color tone.

As mentioned earlier, a black toner-printed image from any common B&W laser printer (or copier) would be colorized into a black, gray, white, 13 metallic or 2 holographic color. This grouping constitutes 18 of the 20 foils in our system. (The remaining 2 foils, "OverCoat" and "Iridescent" are used on color images. One of the important points to remember is the raw toner image must always have a foil over the toner image. Even if you want to make an all black graphic, you can't just print a black image and NOT apply a BlackTRF film! The rule of thumb is all toner images must have a foil transferred on top of the toner image to isolate the raw toner from the Mylar® Carrier.

So now we'll cut a piece of a selected foil the size of the graphic to include the borders going around the graphic. Lay the foil over the printed image. Raise the Carrier Board's Mylar film up, lay the foil and paper image face-up near the top of the board. Lay the Mylar back down and flatten it to the board. Insert the Carrier into the laminator.

When the board exits, rotate the carrier 90° and reinsert for a second pass through the TIA laminator. After the board has exited the 2nd time, peel the Mylar "cover sheet" back and remove the image. Let the paper cool for a few seconds and then peel the foil 180° back over itself and discard. If there is any residue foil left where there was no toner image, use the 3M tape to touch those areas to lift off excess foil.

c. **SEPARATE THE IMAGE FROM THE TRANSFER PAPER.** We are going to create a static-cling bond between a piece of Mylar Carrier and the colorized image on the transfer paper. Start by cutting a piece of "Carrier Mylar" film to the size of the image to include the borders. Wet a paper towel with 91% rubbing alcohol and wipe down both the bottom (inside) of the Carrier Mylar and the top of the colorized image. Now lay the trimmed Mylar Carrier foil over the printed image and place this again into the fiberglass Carrier Board. Insert this "sandwich" into the laminator and when it exits, rotate 90° and re-insert a second time. This creates a very weak but secure bond between the Mylar Carrier and the top of the colorized graphic on the transfer paper.

The "water bath" is the next step to separate the printed image from the transfer paper with the image attached to the Mylar Carrier foil. Most important is to insert the bonded Mylar Carrier and transfer paper into the water bath in the correct way. Since you're using the supplied preprinted test images, cut out another one from the sheet and just drop it into the water bath. Notice what direction the paper curls. This is the same orientation your prepared image is to be inserted into the water. The paper has to go into the water bath with the grain of the paper parallel to the water's entry. After about 1 minute the Dextrin coating will dissolve which releases the entire image from the paper but "clinging" on the Carrier Mylar film. Carefully remove the image from the water, laying it on a paper towel and pat-dry it on both sides.

d. **BORDERS** are now trimmed off. With the image "toner side" down over a piece of paper towel, use the X-Acto knife and straight edge ruler to slice off the four borders.

(continued)

PART 2: "How The System Works"

- e. **ADHESIVE** is applied over the entire back of the Mylar Carrier with a thin layer of adhesive - two short bursts of spray 90° each direction. View the video clip on how to apply the adhesive located on the website under the INSTRUCTIONS tab (bottom of the page).

Keep in mind that it's very easy to apply too much adhesive! It is a very condensed spray and a little goes a long way. If too much adhesive is applied, the image will not be "tacky" to make a proper transfer.

Before applying the adhesive, lay down a new square of paper towel. Apply a quick shot of spray over the paper towel, now lay the Mylar "face down" over the paper towel. The sticky paper towel will hold the Mylar so it won't blow away when you apply the adhesive over the back of the Mylar Carrier. The spray comes out with quite a bit of pressure.

- e. **MAKE THE TRANSFER** by peeling the Mylar off the paper towel, holding the image by the clear edges of the Mylar, position the graphic over its intended location. When in position, rub the image down and peel back the foil 180° over itself. Voila! The image should transfer and all spray adhesive around the graphic should remain on the peeled-off Mylar Carrier.

END: "How The System Works"

PART 3: "Important Information"

This section will address other really important information for the total understanding of this revolutionary technique.

ADDING BORDERS AROUND THE GRAPHIC:

When we refer to "graphic" we're referring to whatever the image is you are creating... it could be just text blocks.

To ensure perfect transfers we want to always add a border about 1/4" wide in close proximity to the graphic. This border is needed during the "water bath" step where the graphic is releasing from the transfer paper. The water bath puts a lot of stress on the very light bonding created between the Carrier Mylar and the graphic and the borders act to prevent water from getting between the mylar and the image.

The borders are removed just before the graphic is sprayed with the adhesive. During the water bath, you may lose some of the border. This is normal. Notice that on the preprinted examples included in the kit, we have added all of the borders so you can get a good idea of exactly how they need to be added when it's time to make your own images. If you have multiple images on a larger page you do not have to put a border around each one. Instead, you can put just one border around all images.

HALF-TONE IMAGES:

You can make "half-tone" (photographic) dry transfers but there with one big limitation... no fades to white (because white doesn't exist!) You can't reproduce a photograph where any part of the image fades to white. If this happens, you will lose about 15-20% of the high-end of the dot's gray-scale (called "dot loss"). As the dots become ever smaller (the fade) with a growing amount of space between the dots there comes a point at which these dots can't hold adhesive and the very low "gray scale" is lost. Another problem with "dot loss" is in the use of drop shadows on text. Stay away from these types of images, concentrating on solid graphics only! You could however, make a base of solid white (print an all black square for example and colorize it white) then print again laying down the photograph. Toner will print great on top of any foil.

MOISTURE IN THE TRANSFER PAPER:

This transfer paper medium has about a 70% RH rating while in the package. This is required to keep the paper laying flat, and flexible enough to travel through even the most complex of color laser printers without jamming, however, when using either the WhiteTRF or the Over-CoatTRF foils, you normally want to need to remove this moisture from the paper. That is, removing the moisture AFTER the image has been printed. These two foils in particular, can transfer to the moist paper permanently and the tape will not remove the areas where the foil wasn't supposed to transfer to.

As a general rule, you always apply the hot air gun to both the front and back over the printed blue transfer paper before applying any foil. We don't include a hot air gun in the kit because most users already have one and who needs two? If you don't have one... "road trip"! NOTE: Ovens and hair dryers have been tried many times before and they simply don't work very well. We suggest using the conventional "Hot Air Gun" (also called a "Paint 'n Strip Gun" at any hardware store). It should have a 1" barrel at the end with two heat settings rated at approximately 1,200 watts of power. Use the low heat setting and never get too close for too long to brown the paper! Concentrate on the BACK of the paper as that's the side the moisture come out of.

REMOVING GRAPHICS:

If you accidentally transfer a graphic to the wrong location or perhaps it wasn't applied straight, it can be removed quite easily if action is taken within the first hour or so. Simply lay down strips of full strength "Scotch Tape" over the graphic. Rub the tape down and pull the tape straight up (not back over itself). This might need to be done several times to break-up the image. Once the image has been "damaged" (broken up by the tape) wet a paper towel with rubbing alcohol and 'soak' the image. The alcohol will wick under the broken image and start softening the adhesive. Then just wipe off the graphic.

MAKING WHITE GRAPHICS:

The WhiteTRF foil is a relatively heavy pigment to be able to cover as much total back toner as possibly, however, it can't cover black totally with one

PART 3: "Important Information"

coat, much the same as white paint over a black wall. When you apply the white foil over black toner, about 5~7% of the black will bleed through causing a very slight tonal difference. Once it has been transferred, however, your eye won't detect this small "greying" effect. When you first apply the WhiteTRF over the black printed transfer paper, your eye will detect a difference. This is because when your eye has a "reference" to pure white (that is not over the black toner) so it can tell the slight difference. If the image you transfer is not next to a pure white source like a white painted area, your eye won't notice and will perceive it as pure white.

So, if there IS a reference white area around where the white graphic is to be placed, then your eye will perceive a difference between the white images. There is a fix to this which is to add a second white foil to achieve 100% pure white. It's a bit of a hassle to do but can be done. Probably 99.9% of the time, it's not needed to be done. If you do need to do this, the technique is written up on the website. See "Tips & Tricks" under the LIBRARY tab.

REMOVING MOISTURE & GRAIN DIRECTION:

Most all of the 19 "TRF" foils do not like high moisture levels in the transfer paper, especially the White and Overcoat foils. The foils will tend to transfer and stick permanently where they should not. You want to get in the habit of drying out the paper AFTER it has been printed (never before!) We also need to know the direction of the paper's "grain". This is most important later in the process.

Flip the printed side down and pass the heat gun slowly over the back of the paper. You should immediately see the paper "bow" and then flatten out again as the entire paper is heated. Take note of the direction of this curl as that must be the direction the paper is inserted into the water bath! Flip the paper over and do the same to the front. Now you're ready to apply the foil of your choosing.

For your work surface, you might want to prepare a piece of aluminum foil as the protective base for your "heating area" if your table could be damaged by the very hot air. Now add the foil and run through the TIA, let it cool, peel back and discard. You will normally see

some foil transfer over the non-toner areas to what might appear to be sticking to the paper areas. In actuality, the foils are only sitting there due to surface tension. To "cleanup" the print, just use the blue tape laid in strips over the print to remove all "residual" foil left behind.

OVERCOAT PROTECTION NEEDED?

If the image is going to be in a "harsh environment where scratching is a distinct possibility, you might want to consider applying an over-coat spray. Even though the images will be very durable, no "dry-transfers" are scratch-proof! You'll find these transfers to be very durable and scratch-resistant but not scratch-proof. Test your clear coat spray to ensure the overcoat spray does not react to these images. Basically, any rattle can of lacquer, acrylic or Polyurethane will work fine as a protective coat over your finished images. To test, make a test print on white paper and add a white foil over the black toner image. Spray down a heavy "puddle" of overcoat spray and watch the image. If the toner swells due to a reaction with the particular overcoat spray you're using, you will see a distinctive BLACK outline appear. To fix this, merely spray a few light, quick drying "dusting" coats over your transferred graphic to create a buffer, then apply a few heavier coats.

COLOR TONER:

Color toner is not what it appears. Color toners used in laser printers and copiers are extremely thin in that they have no "body" and are actually transparent! The reason color toners may "look" solid is due to the white paper the toner is printed on. Ambient light goes through the toner colors on the page, reflects off the white backing to carry the color into your eye. If you were to print a big RED circle on a YELLOW piece of paper the result will be a very bright ORANGE circle all day long.

If you were to transfer a color image to a piece of glass you'll have very transparent colors - pretty but probably not the effect you were after. To be able to put a color graphic on a dark or otherwise non-white background (making it opaque) we use the white foil under the toner so the toner has its own white reflector. This technique requires that the image be printed in reverse (mirror image). This is the ONLY time we

PART 3: "Important Information"

ever print an image in reverse (except of course if you wanted to put an image inside or behind a clear surface. If you notice on the preprinted color samples included in your kit, the bottom half of the color images are reversed. These are specifically for you to practice making "white backed" images. There is a video clip that will show exactly how this is done on our website under the "HOW IT WORKS" menu button, bottom of the page. Read the info just above this second video player first to get a better understanding of the clip.

over, and think they've got it in their head and proceed. Don't do this! There are a lot of little nuances in each step that will be missed. Go slow, be methodical and you will get a handle on this process in the fastest possible manner in the shortest possible time. It takes practice but once you've got it... it's a most powerful technique for instant dry-transfers!

TTS PAPER "GRAIN":

The "grain" of the paper as mentioned on the prior page is important to keep in mind when you introduce the TTS paper into the water bath. When the completed image is ready for the water bath, we ALWAYS want the paper to start to curl as it is slowly inserted vertically into the water like a roll off film. Some times the image you make will be quite small and you won't see the paper do a full roll but it'll definitely curl as the paper gets wet. If the paper is inserted 90° wrong, the image will break up almost right away and you'll be back to square-one starting all over again!

ALIGNMENT CARRIER TECHNIQUE:

There is a neat trick to make alignment of your transfers exactly where you want them. Remember, once you make contact with the target location, you're committed!

Our trick here is very simple and easy to do. Get a small package of conventional acetate sheets (regular "overhead transparency" sheets from any office supply store). A sheet will be used as a semi-rigid mounting platform to hold the "ready to transfer" image.

The idea is simple. Make an opening in an acetate sheet a bit larger than the image itself using an X-Acto knife. Lay this "frame" aside until the image is completed. Now, instead of transferring to the target location, transfer the image to the "frame" you just made. Just position the image over the inside the opening you cut out. Now pickup the acetate and lay it on the target location. You can move it around to get it into the exact spot needed because it's being held up by the thickness of the acetate. When ready, press down in the middle of the "frame" and peel back the Mylar Carrier. All done, perfect registration!

ABOUT THE "TRF" FOILS:

All 20 metallic, pigment and special effect foils, are coated with a special "sizing" (adhesive) that reacts only when subjected to heat and pressure. The foils only stick to plastics. Toner, as used in all laser and photostatic copiers is made up primarily of plastic (along with 8 other ingredients). Any foil color will stick to ANY color of toner. The point being, you can put any foil over a full color toner image.

END: "Important Info"

There are a lot of different techniques you can use to make a lot of different effects. The key to knowing what technique to use depends on your familiarity with the basic process and using your imagination to follow the logic needed to create the type of image you are after. If you are stuck on how to do a particular effect, call us! We'd be happy to help you out.

THE "LEARNING CURVE":

Normally, it takes a couple of hours to master the basic process to make conventional dry-transfer graphics. We suggest reading the "INSTRUCTIONS" (next section) **one step at a time!** Get "tunnel vision" as you go through each step. Many will just read it all

PART 4: "Step-By-Step Instructions"

Ok, we're finally here! Let's make your first transfer. You'll notice that there are a few more steps that have not be discussed up to this point so we'll mention them as we go along. Very Important! Use the pre-printed images until you have mastered the basic technique!

- **LAMINATOR:**

Turn on the laminator, set the temperature to its max setting and allow it enough time to stabilize so that the rollers are fully "heat-soaked". This is normally about 10 minutes after the "ready" light has illuminated.

- **PREPARE THE CARRIER-BOARD:**

If not already done, cut a 12" long piece of Mylar Carrier and cover the full sized fiberglass board with the 1" remainder wrapped around the top of the board and using the blue paper tape secure it to the rear of the board. Do not use any paper or other cover! This will be the entire "envelope" to hold your image going through the laminator (applicator).

- **CUT UP SAMPLE PRE-PRINTED IMAGES:**

Cut up a few of sample B&W images. Ensure you leave the pre-printed black border around each image "square". When you're ready to use YOUR images, you must also have borders during the creation of the image in a similar fashion. The borders are cut off later just before you add the adhesive spray.

- **PREPARE A DEEP BOWL w/WARM WATER:**

Ensure the bowl is deep enough so that when the paper is submerged into the water bath, the paper never touches the bottom of the bowl!

PROCEDURE OUTLINE:

- 1 Setting Up Your Image
- 2 Trim The Graphic Close To The Border
- 3 Remove Moisture From The Paper
- 4 Cut The Colorizing Foil To Size
- 5 Transfer The Foil To Graphic
- 6 Remove Residue Foil
- 7 Bond Carrier To Graphic (static cling)
- 8 Water Bath
- 9 Dry with Paper Towel and Remove Borders
- 10 Apply Adhesive
- 11 Clean The Receiving Surface
- 12 Make The Transfer

STEP #1 - Setting Up Your Image:

During this initial learning curve here, you'll be using our images only! However, once you're comfortable with the process and you're ready to start on your own images, ensure you have put a 1/4" black border all around your image. Keep the border close to the perimeter of your image the same way we have done on the samples images.

STEP #2 - Trim Graphic Close To The Border:

Cut away excess transfer paper close to the black border around the graphic. The sample images are already trimmed pretty close.

STEP #3 - Remove Moisture From The Paper:

Remove moisture from the paper by using a hot air gun on the lower of the two heat settings. Apply heat to the REAR of the paper first! Move the gun over the paper slowly (about 3" per second) making overlapping passes a few inches above the paper. MOST IMPORTANT... two ends of the paper will curl up when you first hit the BACK of the paper with hot air. This tells you the direction the paper MUST be inserted into the water-bath later on in the process, so make a reference mark on the back of the paper or look at the printed image to orient you to this direction. **Note: If at this later step, the paper goes into the bath 90° the wrong way, the image will fall apart and you'll be starting all over.**

STEP #4 - Cut The Colorizing Foil To Size:

Using any of the metallic foils in the "TRF Sampler Pack", cut a 3" strip and then again to make a 3" square of colorizing foil matching the size of one of the sample images including the borders.

STEP #5 - Tack Rag Cleaning:

Open the little pouch containing a yellow "tack rag". Wipe both the top of the printed image and the back (grey side) of the metallic foil. The objective here is to remove all micro-dust between the top of the printed image and the bottom of the colorizing foil.

PART 4: "Step-By-Step Instructions"

STEP #6 - Transfer Foil To The Graphic:

Lift up the Mylar film of the Carrier Board and position the graphic centered at the top of the board. Lay the foil in place - grey side against toner. Lay the Mylar back down and insert into the applicator. When it exits, rotate the Carrier Board 90° and reinsert for a second pass. When it exits the second time, carefully peel the Mylar cover back, remove the image, peel the metallic foil 180° back over itself and discard. If wrinkles had formed directly over printed toner areas, you will then see black toner lines due to the creasing of the foil. If this happens it means the cover sheet may have a crease in it. If so, replace with a new Mylar cover.

STEP #7 - Remove Residue Foils:

"Surface tension" normally causes micro pieces of foil to be left behind where it shouldn't on the toner transfer paper. If the image isn't perfect (eg. excess foil is seen around the printed image) use the blue 3M tape to lift off excess trapped foil. To do this, apply strips of the blue 3M "2080" tape, slightly overlapping each strip, all the way down the graphic. Then, starting at the first strip applied, peel back each strip on a slight angle to prevent the tape from catching on the edge of the paper and ripping the top "Dextrin" coating off the base of the paper. After the first strip of tape has been peeled back you'll notice that the next tape strip has a lifted edge. Run your finger over the lifted edge and then remove this second strip. Continue doing this until all tapes have been removed. Inspect the resultant print for any remaining color foil that should not be there.

STEP #8 - Bonding The Mylar Carrier:

Cut a piece of the Mylar Carrier to the same size of the printed image to include the borders around the image. Wet a paper towel lightly with 91% (or higher) rubbing alcohol and quickly wipe over the foil-covered print AND the Mylar Carrier that you just cut. Take another dry paper towel and do a light "buffing up" over both surfaces. This will start a static cling "charge" over these two surfaces.

Now lift up the Mylar cover sheet attached to the board, and slip the print over the board, centered at the top of the board. Lay the small cut piece of Mylar over the print followed by laying the Carrier Board's Mylar over everything and smooth it all down.

A little different than before, you want to insert the board "head-in" for both passes - DO NOT turn the Carrier Board sideways. Insert the Carrier Board into the laminator. When it comes out, pass it through a second time. Now, **CAREFULLY** peel back the Mylar cover sheet 180° over itself ensuring that the print-covered Mylar underneath doesn't get lifted up away from the print! If this happens the static-cling bond is broken and this step must be done again! This static-cling bond is a VERY light bond to the foil covered image on the paper.

STEP #9 -Water Bath:

This step will separate the image and Mylar Carrier from the transfer paper. Feed the image vertically into the water bath oriented the correct way! As you insert into the water bath, the paper will begin to curl in the direction being inserted. Keep feeding the paper into the water until it is submerged. After about a minute the paper will relax, partially un-roll and separate from the paper. Carefully lift the Mylar out of the water.

Be careful that you don't cause wrinkles on the Carrier which can cause the image to break up. It's very delicate at this point. It is also common for some of the border to break away in the water bath. The purpose of the border after all is to protect the Mylar from separating from the graphic during the entry into the water bath.

STEP #10 - Dry & Prepare The Graphic:

Lay the image Mylar side down over a new, clean paper towel square and cover with another. Pat-dry the raw toner side.

There are a couple of options at this point regarding the borders. Review each to see which method you like best. We prefer #2 the best.

Technique #1: REMOVE BORDERS:

Trim off the four borders going around the print using an X-Acto® knife and a straight edge. With the toner-side down over a new paper towel square, position the straight edge over the Mylar so the ruler's outside edge is INSIDE the border then slice each border off. The objective here in laying the ruler OVER the Mylar, up to the border's inside edge is to prevent any "shock" from the cutting blade from migrating under the ruler disrupting the delicate static-cling bond.

PART 4: "Step-By-Step Instructions"

Technique #2: COVER THE BORDERS:

Cover the borders with strips of the blue tape. This is easier than slicing off the 4 borders as in Technique #1, however, don't do this now. Rather, AFTER applying the spray adhesive in the next step so jump to the next STEP and then just tape-down 4 strips of tape over each of the 4 borders. This method also gives you more room to hold onto the graphic.

Technique #3: ACETATE CARRIER:

As mentioned earlier in this manual, use a sheet of acetate where you have made a cut-out slightly larger than the image area (an open window if you will, made in the middle of the sheet). Then just transfer the image to the top of a acetate sheet. This of course would be done AFTER APPLYING THE ADHESIVE next. So, if this method is preferred, take a sheet of acetate, lay it over the graphic and with a Sharpie or other magic-marker, draw a box around the image. With an X-Acto knife, cut out the opening and lay this sheet aside until the image has been sprayed.

STEP #11 - Apply Adhesive:

Lay down a new paper towel square along side the image and apply a couple of short quick short bursts of the KK-2000 adhesive directly over the paper towel. This 'sticky towel' will be holding the image when applying the adhesive so the pressure spray won't blow the image off the paper towel. Now lift the image off the paper other towel that was used to dry the image, flip it over and lay it down over the new "sticky" paper towel - MYLAR SIDE DOWN over the towel. Now apply two light coats of KK-2000 spray adhesive over the entire Mylar area... left-to-right and top-to-bottom at an elevation of about 10" to 12". Make these passes quick and even.

NOTE: IT IS VERY EASY TO APPLY TOO MUCH SPRAY! But the other side of the coin is, if you get too "gun shy" you won't have applied enough adhesive to make a perfect transfer. It takes a bit of practice and this is why you want to practice with our images so that you'll feel comfortable when dealing with your images.

It takes surprisingly little adhesive to make a perfect transfer. After spraying, let the adhesive setup for about a minute before making the transfer.

STEP #12 - Clean Receiving Surface:

Just before the transfer is to be made, the target location should be squeaky clean. Use a paper towel lightly wet with alcohol and thoroughly clean the target location. Wipe the area dry.

STEP #13 - Make The Transfer:

If you elected to cut off the borders OR to tape over the borders, keep in mind that this is a critical step because there is no "undo" button here! Wherever the image touches - you're committed! You can not re-position the image after ANY of the image area has touched the target surface. However, if you elected to do the Acetate Carrier method, the Acetate sheet can be laid over the target location and moved around with zero "pucker-factor"!

END: "Step-By-Step Instructions"

The bottom line to these instructions is, play with the process. Our users have given us their inputs for new methods and tweaks to make the process easier and faster over the years. We appreciate hearing from you if you have a neater way of doing any of these steps.

PART 5: "Special Effects & Full-Color"

SPECIAL "TRF" FOILS:

There are 3 specialty foils used on COLOR toner images: OverCoat, White and Iridescent. Here's what they are used for:

OverCoatTRF (#1232): This foil initially looks and feels exactly like the "Carrier Mylar", however, after comparing them you'll see that this one is noticeably heavier than the Mylar.

Which side is the coated side?! When using this foil, if you have cut-off a piece but forgot which is the "inside" coated side, there is a simple way to determine this. Take a piece of regular full-strength Scotch (cellophane) tape and lay it over the corner of the cut piece. Pull off the tape. If you have the correct "coated" side, the tape will VERY EASILY lift right off. To confirm, put another piece over the same spot. It should be very hard to pull it off.

WhiteTRF #1226: This foil is not only used to turn black toner images white, but also used as a **reflector** to be put "under" the color toner image when the "target surface" is other than white. It allows the color toner to be as vibrant as if it were printed on white paper.

IridescentTRF (1238): Applied UNDER a color toner image the same way as White (above). This foil gives color toner an iridescent appearance similar to real metallic but with a shimmering visual effect. Very stunning!

Both the White and Iridescent foils are applied "under" the toner which means when using this effect, you must print the image in "mirror" (reversed). The white give a solid reflectivity for the color toner whereas the Iridescent foil gives color toner a prismatic or iridescent effect. Refer to the video clip on the website under the "How It Works" menu button (bottom of the page showing an Apple logo being applied to a drinking glass.) Additional info follows here regarding the problem with "color toners" ...

THE PROBLEM WITH "TONER" COLORS:

The only drawback to making full-color images with a color laser (or color copier) is that the target background color (where the image is to be placed) must be white, light grey, aluminum or silver.

Color toners are very "thin" and because of this they require a reflective base (i.e. white paper). If you were to print a "CMYK" color image on a yellow piece of paper, their would be a huge color shift - cyan toner would become green and magenta toner would be a strange shade of orange. Having a white background is essential for true color reproduction because it tricks the eye giving the illusion that the colors are true or 'solid'. If you were to run a clear acetate "overhead transparency" sheet through a color printer, you'd find the colors would be totally transparent, but lay the transparency film over a white sheet of paper and the colors jump off the page!

And the fix ...

Put white under the color toner! Sounds simple, and it really is... but like anything else, there is a knack to doing this. Watch the video on the website under the "HOW IT WORKS", bottom of the page to see how to put the WhiteTRF foil under the color toner image, thus creating a full-color, dry-transfer graphic that can be applied to a black background and retain total color vibrancy.

End: "Special Effects & Full Color"