PRINT GOCCO PG-5 Operation Manual

Australian Edition produced by NEHOC Australia Pty Ltd

Return Warranty to - PO Box 175, NARRABEEN NSW 2101

You MUST validate your machine's warranty by completing the Warranty Form enclosed with each new machine.

Returning your Warranty will register your **FREE GOCCOclub membership** for ongoing information, newsletters and continuing PRINT GOCCO support.

*No claims can be recognised unless Warranty has been validated.*

Setting Up your PG-5 ready for use

1. Remove the machine from the box. Open the lid and remove the Stage Glass protector sheet
Important: This can be used as a template for business card printing. Simply cut out the orange border and remove the inner template (white) with a knife. Place onto the PG-5 Pad Table and insert business cards into the inner template for printing with instant alignment!
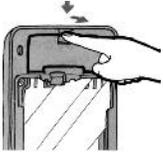
2. Open the Battery Cover in the PG-5 Lid and insert the two batteries as marked (positive to positive, etc.)
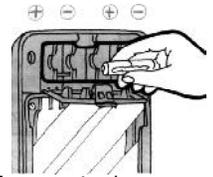
3. Remove the plastic protector cover on the Pad Table by peeling off from a single corner - Discard once removed

IMPORTANT: Place a blank piece of card onto the Pad Table, which is now adhesive, to avoid the Stage Glass adhering to the Pad Table once the Lid is lowered.

TIP: Always protect your Pad Table when not in use by placing a piece of card or paper onto the Pad Table - this will ensure your Pad Table is always sticky and will hold your card. Your PG-5 Kit is a complete unit, with all the equipment required to begin printing instantly.
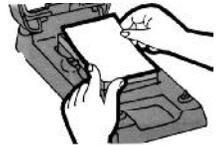
Part names for the PG-5 system

Battery Lock

Battery Cover

Stage Glass

Imaging Pegs

Lid - Imaging Holes

Master Holder

Master Guides

Master Holder + Master Saftey Lever

Pad Table
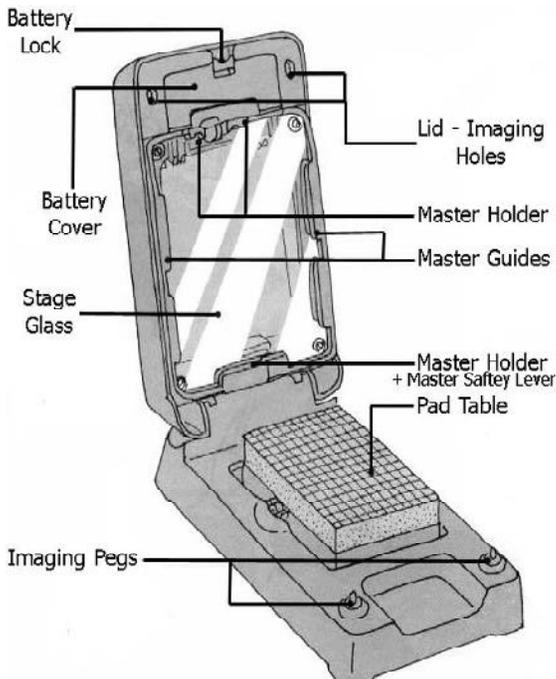
PG-5 Lamp Housing

Print Lamps are inserted into the Lamp Housing and 'flashed' to transfer the design onto the Print Master.

IMPORTANT: After 'flashing' Print Lamps will be hot. Do not handle until Print Lamps have cooled.

Reflector

Imaging contacts

Print Lamp sockets
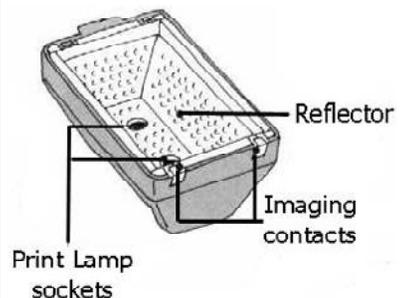
TIP: After imaging, place your Lamp Housing aside - FACE UP - so heat can escape from the cooling Print Lamps.

How The PRINT GOCCO Really Works

The PRINT GOCCO system, including RISO ScreenMaster, operates using a thermal process to transfer a carbon based designs onto Print Masters (RISO ScreenMaster mesh).

How the process works

As the Print Lamps fire, the heat passes through the screen and hits the artwork, heating up the carbon to melt away the fine thermal film - transferring your design onto the Print Master.

Once the ink is placed into the Print Master (which is returned to the machine for printing), the ink will pass through the exposed area of the screen – your design – and onto the paper/ material below.
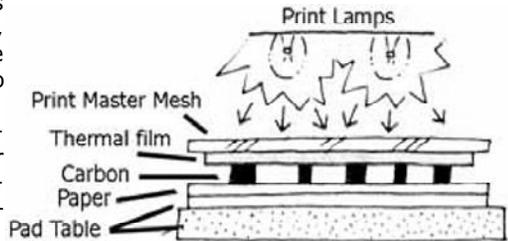
Good artwork is vital to avoid problems before they occur!!

FACT: The #1 printing problem is caused by moisture caught in the artwork BEFORE imaging the screen.

Problems are especially noticeable on solid/ bold areas and include patchy printing or middle of letters and lines not printing. These problems **ARE** avoidable, and are caused by carbon blocking the screen and is easily avoided by preparing your artwork.

Preparing your artwork and eliminating moisture is easy.

Artwork Types You Can Use

Artwork is the key to a good print - A small amount of time preparing your artwork will provide you with a perfect print result and ensure you avoid time consuming printing problems.

As previously explained the PG-5 operates on a thermal process using **carbon based artwork**, this being available from 4 main types -

1/ A Photocopy
2/ Computer Laser Print (not Bubble Jet – ink is not carbon)
3/ Hand drawn artwork with RISO carbon artwork pen
4/ A RISO or NEHOC designs book - printed with carbon ink

Important: Your final design must be the same media. You can NOT mix a photocopy with hand drawn artwork, as the carbon levels will vary. If your design is a mixture of different types, simply make a photocopy and use the photocopy as your original artwork.

Keys to Artwork Preparation

#1 - Use the same medium for artwork (i.e. don't mix photocopy and hand drawn)
#2 - Eliminate any moisture in your artwork
#3 - Remove excess carbon deposits that may block the Print Master.

The Artwork Clean-Up procedure, outlined in **Section 2-7**, is generally the best artwork preparation technique for photocopies, laser prints & hand drawn designs.

Using A Photocopy As Artwork

The most common form of artwork, as you will keep your original design for later use and can use almost any design to create a Print Master. Poor quality photocopies (lines/ spotting/ etc.) will provide a poor result, use a photocopier that is regularly maintained and provides a clear copy.

1. Photocopy your design on the lightest setting available before the copy begins to break up or fade - even the lightest copy has more than the required carbon level
⇒ For best results ensure paper is dry/ no moisture is present
⇒ When using the photocopy instantly after removal from the machine (no moisture should be present in the paper) the carbon density of the design should be considered – bold designs should be dot screened with a NEHOC White dot screen
2. Insert the B6 Blue Filter between the Stage Glass & Print Master. The filter decreases the amount of heat & is specifically designed for use with photocopies.
3. Image your design as detailed in **Section 3-1**

Note: Photocopies MUST be used instantly or moisture will return to the copy. If you can not use instantly – perform the Artwork Clean-Up Procedure before imaging the design.

SECTION 2-4
Hand Drawn Artwork With RISO Carbon Pen

For the artistic PRINT GOCCO enthusiast, producing original artwork that may be imaged directly onto the Print Master (after drying) – ideal for Calligraphy.

1. Draw your design with RISO Carbon Artwork Pens
2. Prepare your design before imaging by drying with a hair drier to eliminate the moisture from the ink & paper
3. Image your design as detailed in **Section 3-1**

Section 2-5
Using Computer Laser Print For Artwork

The best form of artwork, clear and detailed, however laser prints have an extremely high level of carbon, often too much for the PRINT GOCCO Print Masters blocking the screen with carbon if not prepared correctly.
The most reliable method to eliminate any problems and ensure your design is ready for use in the PRINT GOCCO is to perform the Artwork Clean-Up Procedure, detailed in Section 2-7.

1. Generate your artwork within the computer & print to the laser printer
2. Perform the Artwork Clean-Up Procedure to level the carbon deposits and eliminate moisture
3. Image your design as detailed in **Section 3-1**

Section 2-6
RISO And NEHOC Artwork Books

Printed Design Books are ideal for logos, pictures, graphics, text, colour separated artwork & 'full colour' artwork. To be used directly from the book, the artwork must be printed with carbon ink. Most artwork books you find in the shops are NOT carbon ink. Only use artwork books for use with the RISO system i.e. S-160, S-306 and S-307.
NB: Artwork & project sheets issued from NEHOC will indicate if printed with carbon ink

1. Cut the design out of the Artwork Book
2. If stored in a moisture effected area, dry with a hair drier to ensure a good result
3. Image your design as detailed in **Section 3-1**
Carbon printed artwork has the lowest carbon levels of all 4 types of artwork, hence no levelling of carbon or blue filter required.

Artwork Clean-Up Procedure

For this procedure you will require an iron set to permanent press - STEAM OFF, Artwork Clean-Up Paper (S-155) and a work bench which is heat resistant.

1. Set up your PRINT GOCCO ready for imaging before you begin

2. Tear off a piece of clean up paper sufficient to cover the design area

3. Place the artwork face up on top of several sheets of paper or a surface that will not be affected by heat

4. Lay the clean up paper on top of the artwork

5. Place the DRY iron over the paper moving the iron from one side to the other, taking no more than 2 seconds to pass over the design

6. Repeat this process a further 3 times (4 passes in total) before lifting artwork and slowly peeling off the clean up paper.

Note: Do not heat for longer than 3 seconds per pas as this will overheat the carbon

7. On a NEW FRESH piece of clean-up paper repeat steps 5 and 6

8. On a third piece repeat steps 5 and 6. By this stage there should be a clear carbon image transferred onto the clean up paper. This is normal, if this is not occurring see 'points to note' below

9. On a fourth and final piece repeat steps 5 and 6. After this your artwork will be warm and paper noticeably crisp - YOU ARE READY TO IMAGE THE DESIGN.

Points to note for Artwork Clean Up Procedure

⇒ If the paper is beginning to stick to the design, lift the carbon then shorten the time of the pass - the paper is being fused to the carbon due to excessive heat.

⇒ If the clean up paper begins to burn, brown or have similar symptom as above, decrease the setting of the iron

⇒ If by the third piece there is no imprint left on the paper then increase the time spent moving across the design

⇒ If by the third piece there is no imprint on the clean up paper then you must increase the temperature on the iron

Using a Photograph or Dot Screen with Artwork

Photographs must be photocopied against a RISO PG 65 Dot Screen (S-138) to transfer photographs into artwork. Use a good clear photograph – black and white where possible.

Solid designs should use a NEHOC White Dot Screen (S-085) to reduce the carbon density and eliminate carbon blockages.

1. Place the Dot Screen face down on the stage glass of the photocopier

2. Place the photograph/ artwork face down over the Dot Screen

3. Lower the lid of the copier and lighten the setting before making a copy

⇒ The best setting is the lightest possible setting before any drop out or fading of the design

4. The copy that is produced should be used immediately to make a Print Master

⇒ Use a blue filter when using instantly. Place between the Stage Glass and Print Master
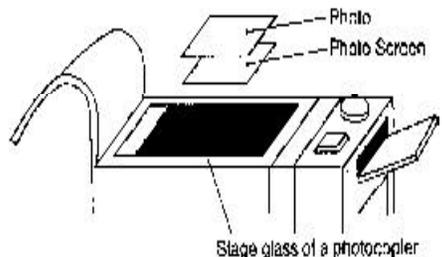
See PG Accessories for details of RISO PG 65 Photo Dot Screens

Photo
Photo Screen

Stage glass of a photocopier

Making A Print Master/ Imaging Your Artwork
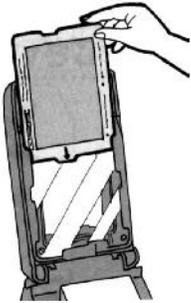
1. Insert a B6 Hi-Mesh Print Master (plus Blue Filter when using a photo-copy) from the top, ensuring the Print Master slides under the Master Guides to the left & right

⇒ As pictured, the Print Master should be inserted in the direction of the arrow on the Print Master

⇒ The plastic will be against the Stage Glass
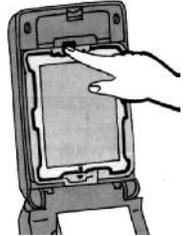
2. Lock in Print Master at the top by sliding under the Master Holder

⇒ The Print Master will release the Lamp Housing safety switch (the cream button at the bottom of the Stage Glass)

Important - A blank piece of card or paper MUST be placed on the Pad Table under your artwork so as your design does not stick to the sticky Pad Table. Artwork imaged directly from the Pad Table will produce a poor print result. The highs & lows of the pad will create an undesired grid pattern on your Print Master.

3. Lay your artwork on top of the card

**4.** Register your design to the required printing position

⇒ Use the corner of the pad to align your artwork and subse-quent prints

⇒ The grid lines on the Pad Table may also be used for registra-tion purposes

5. Close the lid and view the artwork through the stage glass – open and realign if necessary

⇒ The design area MUST be inside the border of the Print Master
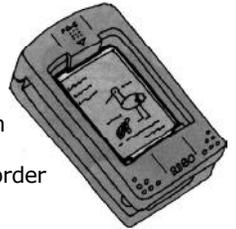
6. Insert Print Lamps into the Lamp Housing by inserting and twisting until they are locked in place. You will note the lamps only twist in one direction.

⇒ For best results, rub the base of the Print Lamp onto a piece of paper or card beforehand to create a clean contact point

7. Lower the rear of the Lamp Housing into the Stage Glass area on top of the machine - the arrows on the Lamp Housing and machine are clearly marked - it will slot into place as you push it in.

8. Lower the from of the Lamp Housing and push down to 'lock in'. Don't be afraid to use a little pressure (the machine will take it as the contacts may be stiff the first few times.

⇒ The contacts will now be secure and the circuit complete

NB: If the Lamp Housing will not slot in - is the safety switch disarmed by inserting the Print Master?
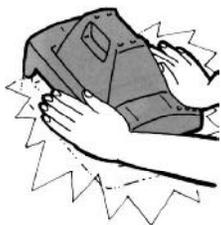
9. Place both hands on the front corners of the machine and press downwards with the palms of your hands in a quick motion until the handle combines with machine – the machine will flash – hold the handle down for 2 seconds or until the lamps stop cracking (3-5 seconds max.)

10. Remove the Lamp Housing – **CAUTION the Print Lamps will be hot** – place face upward so the excess heat may escape

11. Open the lid of the machine. Your artwork has adhered to the back of the Print Master.

Your design is now imaged & ready for inking

SECTION 3-2

Inking Your Design/ Print Master

1. Remove the Print Master from the machine
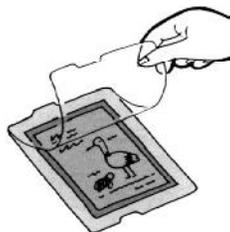
2. Open the Print Master and fold the plastic protector sheet underneath
⇒ Insert Ink Blocking onto the design where necessary before applying ink
⇒ Ink Blocking will stop ink from moving to unused areas of the Print Master, saving ink and increase the number of prints before re-inking is required
⇒ Ink Blocking stops ink colours spreading and mixing and therefore keeps the original appearance and colour scheme

3. Apply ink in your desired colours over the design area

4. Replace the plastic cover over the Print Master

5. Place the Print master back into the machine, sliding downwards with the plastic flap side against the Stage Glass - artwork facing out.
⇒ The wet ink will naturally hold the plastic flap against the Print Master

6. Gently remove the artwork from the back of the Print Master
⇒ This can be removed at ANY stage, however best removed at the end so as your design can be used as a guide for inking and so ink does not come through the Print master when inking

You are now ready to begin printing.

Inking Techniques Give Great Results

Different Inking techniques can be applied to your design, such as dotted, lined, marbling and advanced graduating technique. See - **www.nehoc.com.au/training** - for 'How to' information and examples.

Printing Your Design With PG-5

1. Insert the inked up Print Master into the PG-5 machine

2. Gently peel the artwork off the Print Master
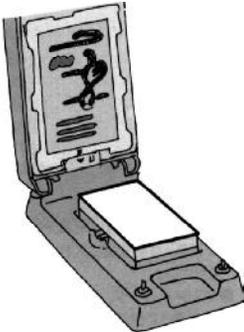
3. Place a piece of card or paper onto the Pad Table, ready for printing
⇒ **NOTE:** The first 2-3 prints will not be perfect, use a scrap piece of paper and perform a few test prints to allow the ink to flow through

4. Lower the lid of the PG-5 and place your fingers (or palms as shown in picture right) on the outside edges
⇒ The best way to gauge the correct pressure for printing is by noting at what pressure the ink in the Print Master STOPS spreading
⇒ Too much pressure will result in bleeding, smudging and less prints before re-inking whilst too little pressure will cause light spots, patches, faint prints, fading, etc.

5. Raise the lid and check your print
⇒ Check the alignment and ink coverage to ensure all areas printed
⇒ Check for spotting or blocked areas – use correction fluid if necessary

6. You are now ready to continue your print run.
⇒ Card Racks will help your prints dry, stop smudging and help storage and movement of wet prints. Card Racks will also help you to maximise the work space around you and print quicker by simplifying your printing – no time wasted placing each print down in succession on a board or table, etc.
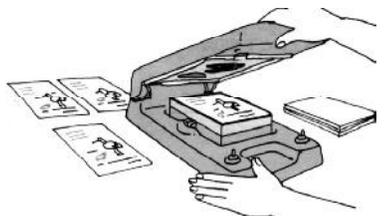
Cleaning Print Masters After Printing

   RISO OK Cleaner (S-661) is specifically formulated for the RISO system, to clean and protect the screen. Other solvents, e.g. Mineral Turpentine & Methylated Spirits, will <u>DESTROY</u> and break the screen. These are not to be used.

   Cleaning the master means removing all the ink from the design area. There will be a dye colour left on the screen by the colours used, this can not be removed and will not affect the screen. Care must be taken when cleaning, not to rub the screen hard, as this will distort the image and break the film on the bottom of the mesh. Let the cleaner work, not your arm!

   Equipment required - RISO OK Cleaner, Soft (2 ply) Toilet Paper/ Tissue plus old phone book/ scrap paper

   1. Once you have finished printing, place two cards onto your pad and perform a normal print. When you lift the Lid there will be 1 piece of card attached to your Pad Table, the other to your Print Master - leave this attached

   2. Remove the Print Master from the machine, place on a scrap piece of paper and lift the plastic flap.

   3. With a piece of card, or a small plastic squeegee, scrape off all the excess ink - this can be stored in an airtight container for later use.

   NB: To keep the ink marbled, do not mix or swirl the ink when removing as this will cause it to blend into a grey colour.

   4. With some soft tissue/ toilet paper remove all the excess ink now left on the screen and plastic flap. There is no need to rub the screen hard, as gently patting the surface will absorb the ink.

   5. Remove the card from the back of the Print Master and place on a new piece of paper or on an old phone book.

   6. Place a small amount of OK Cleaner onto a piece of tissue paper and gently rub the OK Cleaner into the design area.

   7. Lift the screen onto a new piece of paper and pat with a new piece of tissue. This will remove excess ink and cleaner, you will notice your screen is almost clean already

   8. Repeat steps 6 & 7. Your Print Master will now be clean on the top surface and almost all the ink removed

   9. Using a very small amount of OK Cleaner and a new piece of tissue paper, VERY GENTLY rub the bottom of the Print Master. This will remove the last of the ink from the design area and will place a coating of cleaner on your Print Master ready for storage.

   10. Hold your Print Master up to the light and ensure all the ink has been removed, if so then place the Print Master into a bag or container that will keep out dust etc.

   HINT: Don't throw away used ink - use it for marbling, embossing and experimenting. Store in an Ink Cone, or an air tight container, as the ink will eventually dry out if not stored correctly.

Storing B6 Print Masters

   Print Masters contain a thermal film and can NOT be stored in hot areas. Ideally you should store Print Masters in a cool, dry place out of the sun. A cheap foam Esky out of the sun is ideal - especially for hot, humid climates. A cupboard in a room which does not receive direct sunlight is also a good spot.

   HINT: Use envelopes slightly larger than a B6 Print Master for storing your Screen, artwork and sample print. By performing a print onto the outside before you store your Print Master you can instantly identify each Print Master in a filing cabinet, draw or box.

Screen Printing With PG-5

Just as PG-5 images designs onto B6 Print Masters for press printing, PG-5 performs the same process onto RISO ScreenMaster (thermal screen printing mesh) for FAST, ECONOMICAL & CHEMICAL FREE Screen Printing !

How to Make a Screen Printing Screen

1. Cut a piece of RISO ScreenMaster to the size of the frame (allow room on each side to cover the double sided tape)

2. Artwork is prepared in the same manner as outlined in Section 2 ready for imaging

3. Place a piece of paper or card over the pad table

⇒ This will stop the Pad Table adhering to your artwork once imaged and eliminate any line markings caused by the pad grid

4. Lay your artwork onto the Pad Table – face upwards

5. Place the screen mesh over the artwork – Film (smooth) side against your artwork

⇒ Ensure your design is centred on the screen

Important: You **MUST** disarm the Lamp Housing Safety Switch - at the bottom of the Stage Glass so the Lamp Housing can be inserted and enabling the machine to flash, by either:

a) Using a pair of scissors, or similar, and push the switch down while inserting the back of the Lamp Housing into the machine

b) Cut the mesh out of an old B6 HM Print Master (for paper/ card printing), leaving just the cardboard frame and insert into the PG-5

6. Lower the Lid of the machine and view your design through the Stage Glass

⇒ Ensure it's within the Frame - unless additional flashes are required for larger designs

7. Insert Print Lamps into the Lamp Housing

8. Insert the Lamp Housing into the PG-5

9. Place the palms of your hand onto the front corners and press down to complete the circuit and 'flash' the PG-5 to image the design

10. Remove the Lamp Housing – *CAUTION Print Lamps will be hot*

11. Lift the lid of the machine and remove your imaged screen

Your screen printing master is now ready for mounting to a frame for printing

Mounting Your Imaged Screen To A Frame
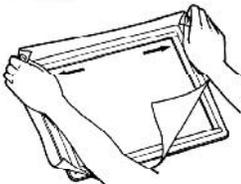
1. Lay your frame on a flat surface, tape side up and remove the backing of the double sided tape

**2.** Lay the rough side of the RISO ScreenMaster down onto the frame, fastening it lightly along one edge
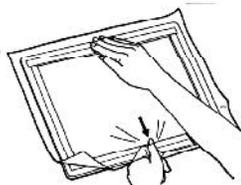
**3.** Pull the screen across the frame, fastening to the other side

Continued next page . . .

4. Stretch the edges of the screen onto the side of the frame
⇒ Do not stretch with strong pressure, as produced by a gauze stretcher etc., as this will distort or break the screen
⇒ Attach screen securely so that there are no wrinkles or slackness. If a local wrinkle is generated, lift that portion and reattach the screen to the frame again
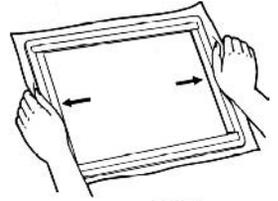
5. When screen is fastened to the frame, without wrinkles, trim the edge of the screen to the side of the frame
⇒ You may also tape the edge of the screen to the frame if performing a medium to long print run – this will help ensure the screen does not move
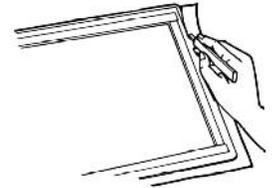
SECTION 5-3

Imaging Larger Designs – A4 & A3

Larger designs are easily created in the PRINT GOCCO PG-5 by flashing the artwork in sections. Artwork larger than 140mm x 90mm will require two (or more) flashes to create the finished screen.

This is a very simple process, just begin at one end of the design and move through to the other end i.e. Do NOT image one end, the other end and finally the middle.

NOTE: When imaging an A3 screen you may be required to roll the edges of the screen so it does not cover the Imaging Pegs or Holes, nor make contact with the hinge

1. Image the top of the design as outlined previously in 'Creating a Screen Printing Screen' (Section 5-1)
2. Move the design through the machine, overlapping the already imaged area by about 5mm
⇒ Once you have imaged the top of your design, it will adhere to the screen and not move for subsequent flashes
⇒ To check the overlap, place the screen onto the Pad Table and lower the Lid of the machine down – you will see through the Stage Glass – and confirm the already imaged portion is inside the Print Master by 5mm
⇒ Flashing part of the design (the overlapped area) twice will not adversely affect the screen
3. Insert new Print Lamps and perform the imaging process again
4. If your design is larger still, simply move the screen through the machine, overlapping the already imaged area and repeat the process until the design area has been covered
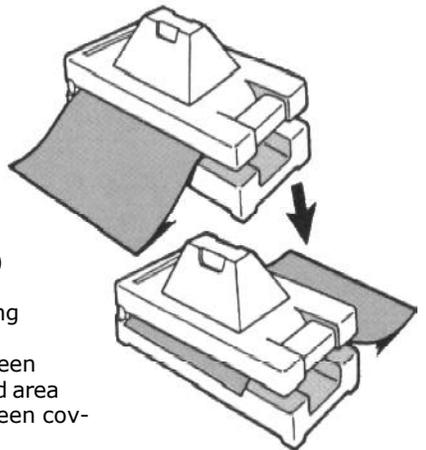
Important: **You do not have to image areas of the screen which do not contain a design** - *only image the design area. A small design on a larger screen may only need one flash, provided the design fits into the Stage Glass area.*

Making Screens With Other RISO & PRINT GOCCO Systems
View details on the NEHOC Training CD-ROM or on the Internet - **www.nehoc.com.au**
- for 'How to' information and detailed examples.

How To Screen Print - Easy steps for beginners

Screen Printing with the RISO system is similar to that of traditional screen printing, with two notable exceptions

a) The angle of the squeegee is held more upright at about 60 degrees
⇒ This provides a clear, sharp print - angles too low force too much ink through the screen and bleeding may occur

b) Less pressure is used with the squeegee when printing
⇒ You don't need to push the squeegee through the screen - the ink will naturally be drawn through onto the material below - you just need to guide the squeegee
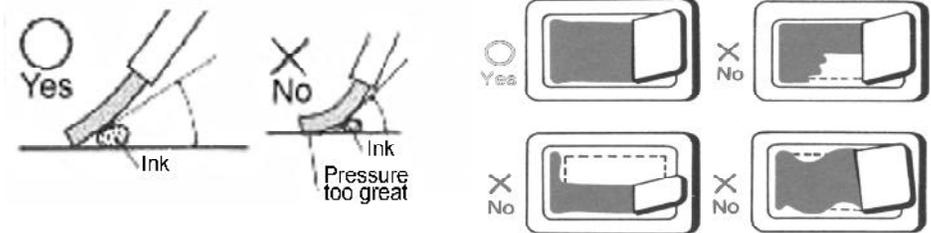

Screen Printing Technique -

1. Once your screen is made, place the screen over some paper ready for a test print

2. Dip an ink knife/ spatula into your ink (don't get too much or it may drop off the ink knife onto your material) and laden the squeegee blade with the ink ready to commence printing
⇒ Laden by placing the ink knife against the blade and holding the squeegee still, pull the ink knife downwards - the blase of the squeegee will 'scrape' the ink off the ink knife

3. Place sufficient ink onto the blade with an ink knife – about double your normal toothpaste amount (6 to 7mm thick)

4. Lower the squeegee angle to transfer the ink onto the screen and then bring the angle back up ready to print

5. Pull the squeegee across the screen at an angle of approx. 60 degrees

6. Pull the angle right back to 90 degrees to 'pick up' the ink and lift up from the screen

Points to note

- Your squeegee should be at approx. 60 degrees and move freely across the screen, without pushing too much ink off the outside edges of the squeegee

⇒ If too much ink is flowing off the outside edges and the print is blurred or heavy, then you are probably pressing too hard. You really do not need a lot of pressure on the squeegee

− Don't forget that the frame you use will also have an effect on the size you can print. A frame too thick will limit your design size on the screen (pictured right)

− Once you commence printing you will quickly determine the correct level of pressure and squeegee angle that suits - the prints will tell you what you are doing wrong.

− Prints too dark, blurred, smudged or not a clear image = pressure too great and squeegee angle too low

− Prints too light, not a clear image = pressure too light, squeegee angle too high or not enough ink on the squeegee

Finally, you must heat set your design to make it permanent.
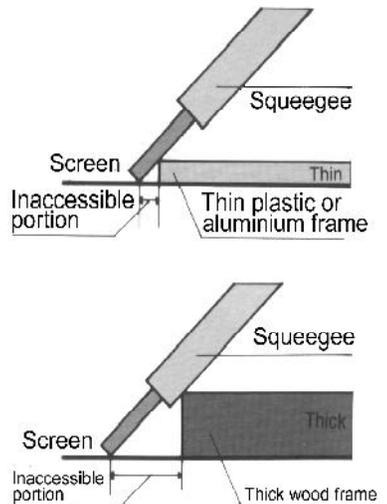
Ceramic Printing with PG-5

Understanding Ceramics

When the initial ceramic compound is poured into a mould and sets, it forms GREENWARE (ceramics at its initial stage). When the GREENWARE is fired, it forms BISQUEWARE, a more solid and workable ceramic surface (GREENWARE is very fragile). It is the BISQUEWARE stage where most ceramic designs are applied.

When the design is finished and a glaze coat applied, the item is fired in a kiln to seal the underglaze colours. From this stage only ONGLAZE INKS may be used to further decorate the ceramic piece (underglaze colours will not adhere to the glazed surface).

Ink Types

There are numerous ink types that can be applied to ceramics, however only two are suitable for screen printing (the remainder are for brushing).

Underglaze Ink ('*Bev Butler*' Transfer Ink) - The 'Bev Butler' Underglaze ink is specially formulated to be either screen printed directly onto a flat ceramic surface i.e. tiles, plus Transfer Printed onto curved surfaces - both GREENWARE & BISQUEWARE

On-glaze ink (CGA On-glaze ink) - Once an item has been glazed and fired, only an on-glaze ink may be applied to further decorate the item. CGA On-glaze ink may be directly screen printed onto a glazed flat surface i.e. glazed tiles.

Transfer Printing and Printing Curved Surfaces

Transfer Printing - Laying a RISO ScreenMaster screen printing screen over Transfer Paper and screen printing the '*Bev Butler*' Underglaze medium through the screen onto the paper below. This wet design is then 'transferred' from the Transfer Paper onto the ceramic piece (flat or curved).

Important: The Transfer Ink will remain 'wet' and transferable for over 30 mins. Multiple copies of the design may be printed at the same time if more than one copy of the design is to be applied to the same, or multiple pieces of ceramic bisque ware.

Refer to the separate Transfer Printing Instructions enclosed with this manual or view the demonstrations on the CD-ROM for full details of this simple process.

Tile Printing/ Direct Screen Printing

Once you have created your screen printing screen in the PRINT GOCCO you can screen print directly onto your materials.

Ideally a simple jig should be used for all tile printing, such as the NEHOC Ceramic Tile Jig (S-361), or the larger NEHOC Jig (S-360), as this will provide an easier, cleaner and well registered print.

A Tile Jig will hold your Screen Printing Screen and place it above your tile in the same position each time - ensuring each print is placed where you want it!

For one-off prints you can simple place the screen onto the item and perform a print, however once you perform the initial print the colour of the ink will limit your ability to register additional prints by hand.

1/ Create your Screen Printing Screen as detailed in **Section 5-1**.

2/ Once your screen is ready, you can begin to print directly onto your materials. The technique is the same as for normal fabric printing, however if you have never screen printed before - do not panic - read the How to Screen Print information detailed in **Section 5-4**.

PRINT GOCCO Accessories

Artwork and Printing Accessories

Most PRINT GOCCO accessories are designed specifically to make artwork preparation easy, increase the speed of your printing and enhance your prints. Here are the most important items you should consider adding to your PRINT GOCCO – the complete range is available in the NEHOC Product Catalogue (available from your supplier) or visit the web site and view the products on-line – **www.nehoc.com.au**
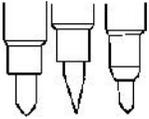
RISO Artwork Pens (Carbon Drawing Pens)
Artwork pens for direct imaging with the RISO system. Ideal for calligraphy and use where immediate artwork is required.
TIP: Artwork MUST be dried to remove moisture before imaging may occur

Photo Dot Screen – Pack 2 - S-138
As outlined in Section 2-8, a Photo Dot Screen must be used when using a photograph as artwork. Placed against your artwork, the photocopier breaks your design down into a vast array of dots.
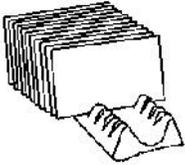
PG Card Rack – Set 2 - S-147
Card Racks hold prints as they dry to provide a simple solution to storage and handling problems. This simple device will make your print run faster and cleaner.

Ink Blocking – 2 Sheets - S-150
This simple accessory is the biggest time and money saver you can use on each print run, especially larger print runs ! By stopping the ink from spreading or moving on the Print Master, Ink Blocking saves ink and increases the number of prints attainable before re-inking.

OK Cleaner – 40ml - S-661
An essential accessory - Cleans Print Masters for storage and removes HM ink from unwanted surfaces, including clothes, tables and other surfaces.

RISO Correction Fluid – 20ml - S-767
This simple accessory can quickly recover a screen imaged with poor artwork by eliminating spotting or imaged areas, re-blocking the screen to stop the penetration of ink

Artwork Clean-Up Paper - 30M x 30cm(W) - S-155
Used when preparing artwork for imaging in the PRINT GOCCO.
HINT: Artwork Clean-Up Paper is also used as Transfer Paper for Transfer Printing onto ceramics.

Print Powders - 15g
Raise the appearance of your prints with spectacular results. Ideal for Wedding Stationery (gold) & Business Cards (clear), Print Powders emboss any design with professional results.

Spare Parts for PG-5

If required a wide variety of parts are available, contact your supplier for further information of visit www.nehoc.com.au to view the available parts.

# Stamp Printing With PRINT GOCCO & Using Stamp Kit For Cloth

With a Stamp Kit for Cloth your fabric applications are easy – Shirt Pockets, Pillow Cases, Table Cloths, Curtains, Dress Material, Garment Decoration, Wrapping Paper, etc.

Using a Stamp Kit for Cloth or Hand Stamper increases the versatility of the PG-5 system by enabling larger, and thicker, items to be printed outside the machine.

How simple it is -

1. Image your artwork onto a B6 HM Print Master in the PG-5, as detailed in Section 3-1. This will create your printing master.

2. Prepare your materials to be printed by attaching to Adhesive Board (pictured below)

3. Apply Ink Blocking, as required, to your Print Master and apply Stamp Ink for Cloth

4. Replace the plastic flap over the ink

5. Remove the plastic protector sheet from the base of the Hand Stamper

6. Lower the Hand Stamper onto the plastic flap of the Print Master – it will adhere to the plastic

7. Remove the Artwork from the Print Master and perform a few test prints to begin the ink flow

⇒ To print – press downwards and hold for approx. 2-3 seconds. This will vary depending upon the item being printed and its absorbency i.e. more time required for fabrics than paper.

Adhesive Board
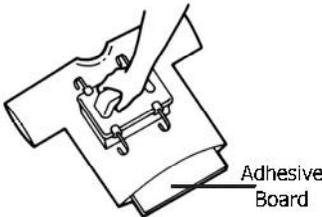
You are now ready to print your materials. Once your item has been printed, place it aside and allow to touch dry.

Your design must be heat set to make it permanent. Place a sheet of paper over the design (to avoid marks) and use an iron to heat set the design at 170 degrees for 2-3 mins. (Check ink manufacturers recommendations for heat setting if unsure)

PRINT GOCCO Accessories On The Internet

The complete range of PRINT GOCCO accessories is available for viewing on the Internet, in the PRODUCTS section with ink colours, spare parts, printing and artwork accessories and much more. **www.nehoc.com.au/products**

PRINT GOCCO Supplies around Australia

PRINT GOCCO suppliers offer mail order facilities throughout Australia so no matter where you are you can get supplies. If you are have lost the details of your supplier, or have trouble locating a local supplier, Phone (02) 9979-9700, write to PO Box 175, NARRABEEN NSW 2101 or e-mail: support@nehoc.com.au

S-868 RISO Screen Printing Kit

The PG-5 model has been modified to enhance screen printing applications. This Operation Manual contains all the necessary information for:
⇒ **Artwork Preparation**
⇒ **Screen making**, **plus making larger size screens (A3 size)**
⇒ **Mounting Screens to frames**
⇒ **Screen printing technique**

Getting Started with your PG-5 OPERATION MANUAL (This booklet)
⇒ **Section 1 gets your PG-5 machine ready for use**
⇒ **Section 2 concentrates on Artwork Types and Preparation**. 5 mins. preparing your artwork will eliminate any printing problems and ensure you receive the results you deserve
⇒ Section 3 & 4 details card/ paper printing aspects of the system
⇒ **Section 5 details how to make a screen printing screen in the PG-5. It also explains how to make larger sized screens and also basic screen printing technique**
⇒ Section 6 relates to ceramic printing
⇒ Section 7 as this details accessories for card/ paper printing and Stamp Kit for Cloth

> You can always purchase additional supplies to use the PG-5 system for card printing. The Operation Manual outlines how to create Print Masters and print, should you wish to expand your available applications.

S-104 RISO Ceramic Printing Kit

Ceramic printing has never been so easy! The PRINT GOCCO systems i used to create screen printing screens, with ceramic inks used instead of the fabric screen printing inks normally used with the system.
This Operation Manual contains information necessary to make your screen printing screens and perform the transfer printing process, plus printing directly onto tiles and ceramics.

What parts of the manual you require
⇒ **Section 1 gets your PG-5 machine ready for use**
⇒ **Section 2 concentrates on Artwork Types and Preparation**. 5 mins. preparing your artwork will eliminate any printing problems and ensure you receive the results you deserve
⇒ Section 3 & 4 details card/ paper printing aspects of the system
⇒ **Section 5 details how to make a screen printing screen in the PG-5. It also explains how to make larger sized screens and also basic screen printing technique**
⇒ **Section 6 as these relates to ceramic printing**
⇒ Section 7 as this details accessories for card/ paper printing and Stamp Kit for Cloth

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