VISTA FAX OPERATION GUIDE

Produced by NEHOC Australia Pty Ltd

Complete and return your Warranty for FREE LIFETIME support and information

w w w . n e h o c . c o m . a u

COMPLETE AND RETURN YOUR WARRANTY FORM TO RECEIVE FREE LIFETIME SUPPORT

You will receive FREE registration to the GOCCOclub when you complete and return your Warranty Form. The GOCCOclub is a FREE news and information service for RISO customers, providing product, application, training information and support for customers throughout the world.

>> MEMBER ONLY TRAINING VIDEOS
Only GOCCOclub Members get access to extra online videos, including the latest releases.

>> PRIORITY PRINTING REQUEST FORMS
Got a print job or task you would like to attempt but don't know where to start?
Complete a GOCCOclub Priority Printing Request form on the web site and let us do the hard work for you.
 - If you don't have Internet access then simply phone [02] 9979 9700 and ask our helpful staff for assistance.

>> GOCCOclub NEWS
A newsletter packed full of new information, updates and great GOCCO ideas.
The newsletter is available in both electronic format [recommended] on the Internet or it can be mailed to you - see the Warranty Form for Details.

>> SPECIAL OFFERS
New product special offers, training packs, discounted items and much, much more.

Warranty Registration Is Important

You MUST validate your machine's warranty by completing the Warranty Form and returning at your earliest convenience.

Return your warranty by post:
The GOCCOclub
PO Box 175
NARRABEEN   NSW   2101, Australia

Register your Warranty using the CD-ROM:
Open the NEHOC Training CD-ROM on your computer and use the Warranty Registration link.
You will need Internet access as this takes you to the NEHOC web site and the correct form.

Register your Warranty on the Internet:
http://www.nehoc.com.au/GOCCOclub/warranty   [NB: address is cAsE sensitive]

Warranty Registration will ensure any problem is immediately handled without further inconvenience or delay. If we don't have your warranty registered then you will miss out on FREE information and product updates, plus any claim may be delayed.

NEHOC Internet Support

NEHOC offer the largest and most comprehensive English language web site on the Internet [Voted #1 by Suite101.com], dedicated to supporting and advancing RISO printing systems.
There is a comprehensive TRAINING section for your support, log on today and begin to see the real potential of your system.

w w w . n e h o c . c o m . a u

Setting Up Your Machine Ready For Use

1. Remove the machine from the box.

Remove all the foam protective corners and lay the machine, in the bag, on a large flat surface i.e. bench or table.

2. Remove the machine from the protective bag
NB: Do not plug machine into power until instructed.

3. Open the back of the machine lid, as pictured left, by pushing the lid backwards then tilting upwards.

⇒ This will expose the glass roller, with the heat element inside, along with the white rubber roller at the back

IMPORTANT

Before you can use the machine you MUST remove the rubber from the glass roller. If this is not done before use, the warranty will be void.

4. Remove the protective rubber strip by pulling from the top.

There is tension against the strip from the glass roller, if the strip breaks then gently push the glass roller away from the nylon guides to remove the remainder of the rubber.
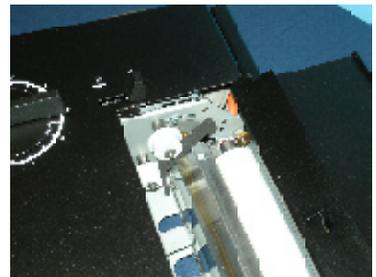
⇒ ALL rubber MUST be removed before initial use

⇒ The rubber does not have to be replaced between uses, unless the machine is being transported long distances

Loosen Roller Clips

Before you can use the machine you MUST loosen the clips on the back roller. If this is not done before use, the warranty will be void.

At the rear of the white rubber roller there are two clips which MUST be loosened before use. These clips are used in production and for transporting the machine.

If the machine is used with the clips tightened the rollers will not turn causing the machine to overheat - burning the roller and possibly cracking the element.

5. Loosen the clip on the back left side by rolling to the front [anticlockwise].

6. Loosen the clip on the back right side by rolling to the rear [clockwise].

If the clips are too tight:

The clips are designed to be tight and some are too tight to be loosened by hand.

7. Using a flat head screwdriver with a long shaft, place the edge on the clip and push.

⇒ A light tap with a hammer may be used. Use caution not to hit too hard causing the head of the screwdriver to slip off the clip
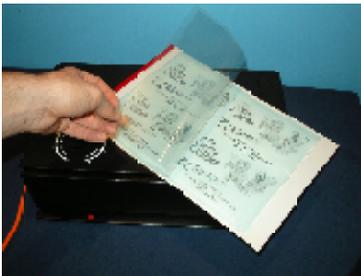
You will feel the clips become loose - they do not need to be completely removed.

You may now plug the machine into the power, as the machine is ready for use.

Using a Carrier

You must us a carrier with your machine to avoid artwork/ ScreenMaster from wrapping around the rollers and causing sever damage to the machine.

⇒ A carrier is supplied in an envelope with the machine and is clearly labelled.

⇒ For use see, Creating a Screen in **Section 3**

Always check your carrier before use, and return it immediately to the envelope to keep clean. Marks on the top of the carrier will affect the level of heat and your results.

Making Custom Sized Carriers

You are limited in width by the machine, but not length, if you create a custom length carrier to hold your artwork & screen. The standard carrier that is supplied with the machine is suitable up to A4 sizes.

We recommend the use of custom carriers only when extremely necessary, as incorrect assembly or materials will cause severe damage.

⇒ Use only thin materials, no cardboards, with a very high heat rating

⇒ The front of the carrier must be a clear acetate film to allow the heat to penetrate

⇒ Join with a Cloth Binding Tape, also know as bookbinding tape or '100 mile an hour tape'

Do you really know how RISO images a screen?
Videos of this process are available on the NEHOC Training CD-ROM and the NEHOC web site - www.nehoc.com.au

How RISO Really Works

The RISO system operates using a thermal process to transfer a carbon based designs onto either RISO ScreenMaster Screen Printing mesh or a PRINT GOCCO Print Masters.

The VISTAFAX Imaging Process

As the Carrier enters the machine, the heat lamp is trigered and turned on, producing the required heat that passes through the screen and hits the artwork.

This heats up the carbon on your artwork to melt away the emulsion [thermal film], transferring your design onto the ScreenMaster.

When the ink is squeegeed through the screen [which is attached to a frame prior to printing], the ink will pass through the exposed area of the screen – your design – and onto the item 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 using the Artwork Clean-Up Procedure, outlined in **Section 2-7**.
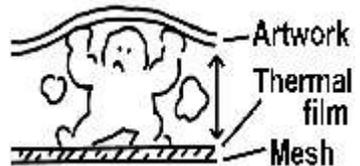
Artwork Types You Can Use

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 Good Artwork

1 - Use the same type of artwork [i.e. don't mix photocopy and laser print]
2 - Eliminate all moisture in your artwork
3 - Remove excess carbon that may block the screen

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

With a photocopy you can keep your original design for later use and can use almost any design to create a screen. Poor quality photocopies [background 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 to make a screen
⇒ For best results ensure paper is dry/ no moisture is present
⇒ Use the photocopy as soon as possible after removal from the machine [no moisture should be present in the paper]. If you can not use instantly – perform the Artwork Clean-Up Procedure before imaging.
⇒ Bold designs use the Artwork Clean-Up Procedure detailed in **Section 2-7**
2. Image your design as detailed in **Section 3-1**

Important note on photocopiers:
Many new model colour photocopiers do not contain carbon, but graphite powder, and are NOT suitable for use with the RISO system. FREE testing of any photocopy is available through the GOCCOclub - complete warranty form to register. GOCCOclub Contact details listed on page 2.

Artwork With RISO Carbon Pens

RISO Carbon pens contain the required level of carbon to hand draw artwork – 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**

Computer Laser Prints

The best form of artwork, clear and detailed, however laser prints have an extremely high level of carbon, often too much for the RISO screens, blocking the screen with carbon if not prepared correctly. **We highly recommend using the Artwork Clean-Up Procedure [detailed in Section 2-7] to eliminate the excess carbon.**

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**

RISO and NEHOC Artwork Books

Printed Design Books are ideal for logos, pictures, graphics, text, colour separated art-work & '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 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 is 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.

<u>Note</u>: Do not heat for longer than 2 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 or lift the carbon, 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

Video of this procedure is available on the NEHOC Training CD-ROM and on the Internet - www.nehoc.com.au in the TRAINING section.

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 White Dot Screen overlay to reduce the carbon density and eliminate carbon blockages.

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

⇒ NOTE: Many photocopiers have the Dot Screen function built in and do not require a separate screen to be laid onto the glass - in this case just lay artwork onto the glass

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
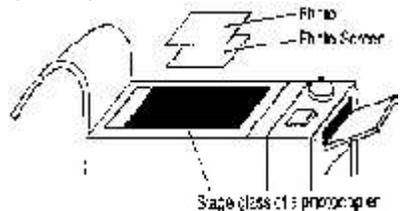
Creating A Screen

The quality of your print will be directly related to the quality of your Artwork. PLEASE ensure your artwork is prepared and ready for imaging.

How to Make a Screen Printing Screen

1. Cut a piece of RISO ScreenMaster to the size of the frame you will be using [allow room on each side to cover the double sided tape].

2. Lift the clear front of the carrier and lay the artwork in the middle, as pictured left.

3. Lay the cut piece of ScreenMaster mesh over your design - film [smooth] side against your artwork.

4. Lower the clear front over your artwork/screen combination, ensuring the screen covers the complete design area.

⇒ Ensure your design is centred on the screen

⇒ If part of the artwork is not covered by the screen this will damage the carrier when passing through the machine

5. Ensure the machine is plugged in and power on, then turn on by pulling the lever forward and locking it into place.

6. Adjust to the required setting - **DO NOT SET LOWER THAN 3 OR YOUR CARRIER MAY MELT**

⇒ If you use the same form of artwork the setting will not change - test initially with a small piece of screen

⇒ Typically a setting of 5-5.5 is used for most designs.

7. Place the head of the carrier into the front of the machine - between the guide marks - **and feed into the machine in 1 continuous motion.** The machine will grab the carrier and begin to pull it through.

IMPORTANT NOTE: DO NOT STOP FEEDING CARRIER WHEN HEAT IS TRIGGERED OR THE HEAD OF THE CARRIER MAY MELT TO GLASS ROLLER

8. The carrier will feed out the back of the machine - prepare to support the carrier

10. As the carrier feeds out the back of the machine, support this with your hand.

⇒ Do not pull at the carrier, let the machine feed it through to you

⇒ If part of the carrier becomes stuck at any stage turn the machine off on the top of the machine - **DO NOT TURN OFF AT THE POWER POINT**.

11. Remove the carrier from the machine

12. Open the clear cover of the carrier and check the exposure of your screen by gently peeling back a corner of the design.

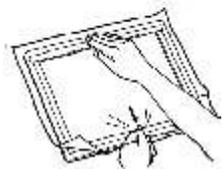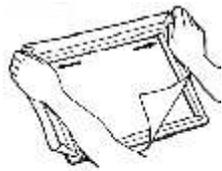⇒ If the design is not correctly imaged, adjust your setting and reimage.

When Finished

Turn the machine off on the top, but DO NOT TURN OFF AT THE POWER POINT for at least 30 minutes. The machine has an inbuilt fan to cool the rollers, if you disconnect the power the glass roller and element may be damaged.

# 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

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
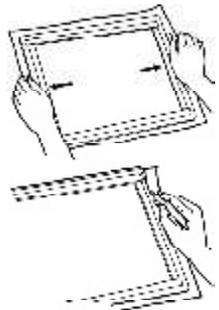
5. When screen is fastened to the frame, without wrinkles, trim the edge of the screen to the side of the frame
⇒ You may also tape the edge of the screen to the frame if performing a medium to long print run – this will help ensure the screen does not move

---

Creating your own frames
NEHOC supply a range of common size frames, however if you require a custom size for a larger/ longer item, you can easily make your own.
⇒ You can use wood or aluminium fly screen surrounds, available from your local hardware store, to create a custom size.
⇒ Ensure the corners are tightly secured and place double sided tape (N-190) to the frame before use.

How To Screen Print With RISO

Video of this procedure is available on the NEHOC Training CD and also in Information Sheet #25 on the NEHOC web site.

RISO equipment and techniques have changed the two basic elements of screen printing from that many people were taught in school - for the better!

1. Keep the angle of the squeegee upright at approx. 60-70 degrees - this will let the sharp edge do the printing.
⇒ This provides a clear, sharp print - angles too low force too much ink through the screen and bleeding may occur

2. Do not use excessive pressure when printing
⇒ The blade on the squeegee should NOT flex or bend whilst printing
⇒ You don't need much downward pressure - the ink will naturally be drawn through the screen onto the material below - you just need to guide the squeegee with even pressure

Basic Screen printing Technique

The best way to lean is by printing about 20 times in an old phone book!

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

2. Dip an ink knife [wooden or plastic] into the ink and laden the squeegee blade with the ink ready to commence printing, as pictured right.
⇒ Laden by placing the ink knife against the blade and holding the squeegee still, pull the ink knife downwards - the blade of the squeegee will 'scrape' the ink off the ink knife
⇒ If you wish you can also put the ink directly onto the screen

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. 70 degrees

6. Raise the squeegee angle up to 90 degrees to 'pick up' the ink and remove from the screen

7. Place the squeegee on some scrap paper and lift your frame in a hinge motion to reveal your print
⇒ A hinge motion is used to avoid smudging/ blurring the print [hold the frame on one side]
⇒ If the print is too light you can lower the frame and print again

Points to note

⇒ Your squeegee should move freely across the screen with even pressure & ink coverage
⇒ 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

Heat setting eliminates the moisture and sets the pigments to the item.
General T-shirt & fabric setting is ironing @ 180°C for 30 seconds [no steam].
⇒ Cotton/polyester t-shirts may require lower heat for longer time period.

Not all inks require heat setting - please read ink instructions and set as required.

Testing your Screen

When you have finished making the screen, you should always perform a test print
⇒ Print onto white paper [or black if using white ink] as this will show up any spotting/ unwanted marks

What are we looking for in a test print?

Pinholes. These are tiny spots/ marks that are caused by specks of carbon not visible to the eye when making a screen.

Look carefully at the test print to locate any pinholes that may have occurred. If pin holes have occurred do the following <u>BEFORE</u> performing a second print.
⇒ Leave non-imaged screen areas coated with ink residue from your first print - the ink will naturally dry in the tiny holes blocking them
⇒ Allow screen to stand for about 40-45 seconds, slightly less if very fine lines are involved - you don't want the ink to dry in the screen [or you have to wash it up]
⇒ Generally spots and blemishes will disappear, but this process MUST be performed on the very first print

Perform a second test print and compare this against the first.
⇒ If pinholes are still present then you may need to perform one of the following screen corrections detailed below
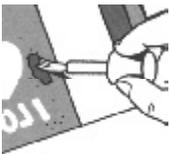
Making Corrections

1. Return all excess ink from the screen and squeegee to the ink pot

2. Leaving a 2 cm. wide border around the outside of the design, cover the outside area of the screen with Screen Masking Tape [T36]. Attach the tape to the back of the screen - film side of the ScreenMaster.

3. Hold the screen up to the light [this will reveal pinholes, as pictured right]

4. Repair pinholes by covering them with RISO Correction Fluid [S-767] and allow Correction Fluid to dry
⇒ Apply Correction Fluid to the film side of the screen

5. Try the test print one more time to ensure the pin holes were blocked.

IMPORTANT

DO NOT place Correction Fluid over design area or the screen will block and your design will NOT print, as illustrated right.
If you don't have a steady hand, place your screen face down and steady with your other hand when applying the Correction Fluid, or, improve artwork quality to avoid pinholes [see Artwork Clean-Up].

Colour Separations

To make a multi-colour print you need to make a screen for each colour. For this you must colour separate your artwork by either hand or computer.

Details for colour separations are available on the Internet (IS13), the NEHOC Training CD-ROM or from the GOCCOclub.

Original Design
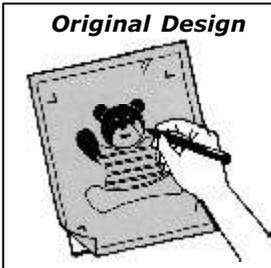
By Hand - Tracing method

1. Place a sheet of thin paper over the original picture.
⇒ Draw the outlines of the areas to be coloured with a yellow pencil.
⇒ Shade in the areas to be coloured with a carbon based pen
⇒ Fill with 'texta' if it is to be photocopied

1st Screen   **2nd Screen**

2. Image and frame each screen

3. Test print each colour

4. Start printing with the lightest colour
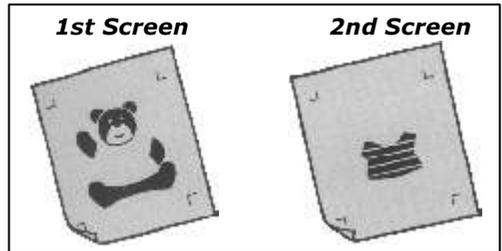
By Hand - Blocking Method

1. Place your original design onto the stage glass of the photocopier and make as many copies as you need layers (plus 1 or 2 spares).
⇒ Each photocopy becomes it's own separation/ layer
⇒ Name Each layer (on the top or back) so you know what to remove from each separation

2. You must now block out using correction fluid (or cut with a sharp knife) the areas on each separation that are not required. Repeat the process for each photocopy/ separation.


When you have finished all your separations, take a new photocopy of the design and use this as your artwork when imaging your screen (remember the blue filter for photocopies).

By Computer

Computers are the best method of colour separating as they enable you to move, re-size and manipulate your design quickly and accurately.

See Information Sheet #13 in the TRAINING section of the NEHOC web site for full details of this process, of view details from the 'How to . .' on the NEHOC Training CD-ROM.

Registering Multiple Colours/Separations
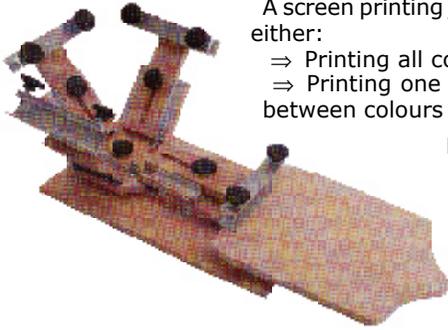
A screen printing jig is normally used for registering multiple screens either:

⇒ Printing all colours at once, overlaying the 'wet' colours

⇒ Printing one colour at a time, removing the item from the jig between colours [not normally suitable for t-shirts]

Having done all the hard work with your colour separations, it is important to line up succeeding screens precisely, each and every time.

Using a screen printing jig:

Video demonstrations of screen printing jigs are on the NEHOC Training CD-ROM. View these for details on jig use and single/ multiple colour registrations.

Making a simple one/ two colour jig on a table

This process will not work with every item, but by understanding the process you'll be able to make your own make shift jig as required.

⇒ Lay the item [t-shirt] down and place some pen/ registration marks around the item to get a rough outlay of the item

⇒ Place a copy of your original design onto the item and put it in the desired position

⇒ Lay one of the screens over the design and register

⇒ Tape the edge of the screen to the table [forming a hinge] - lift this over and tape the inside for extra strength

⇒ Repeat this hinge process with other screens/ colours - putting a screen on each side of the item [you can have a maximum of 4 colours]

If you are not using a jig:

Some people develop their own simple form of registration depending upon the equipment they have available, here's a few simple guides to help you get started:

⇒ Place a copy of your original design over your item, in the correct printing position. This becomes your 'home' position and you will line up each of the screens over this design.

⇒ Since RISO Screen Master is transparent, you can visually line up a second screen with the finished print of the first screen.

Printing Dark Fabrics

When printing on dark coloured fabric a thicker pigment ink is required called Opaque [Hy-Cover in the Hydrotech range & Supercover in the Permaset ink range].

⇒ Standard colours will not show up as well as expected and have a transparent look

Hint #1

As the ink is thicker, you MUST elevate your screen 2-3mm above the fabric or the ink will not travel through the screen correctly, sticking in the design producing a patchy print.

⇒ If using plastic frames, place 3 frames under [2 if using A5 size] your screen - this will raise it to the required height

Hint #2

For a bright print and good ink coverage, print the design twice in the one go. This involves printing the design, lifting the screen [in a hinge action so as not to move the registration], lowering the screen and printing over the top of the print again.

⇒ If the ink is too thick you can reduce with either Reducer/ Humectant [HTR] or 2-3 drops of water

Screen Printing Jigs

The ALL NEW range of NEHOC Screen Printing Jigs are designed by professionals using the RISO system - to give you professional quality prints with perfect registration every time!
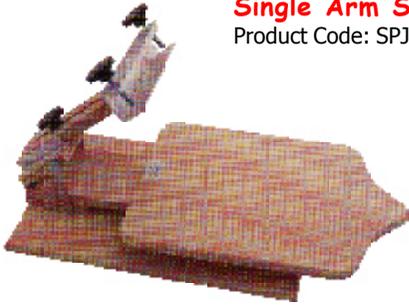
Single Arm Screen Printing Jig
Product Code: SPJ-SK

T-shirt printing has never so easy, the Single Arm Jig is a perfect entry level system, providing a large range of functions for printing t-shirts, fabric, paper, plastics, metals, etc.

✔ Ultra light weight at only 4.3 Kg
✔ Professional registration of designs
✔ Large clamp for ALL frame types
✔ Portable for easy storage between use
✔ Automatic holder between prints
✔ Print up to 20 times faster using a jig

Print 'off contact' plastics & metals
Both jigs are suitable for printing plastics, metals and items 'off contact', as the clamps allow up to a 32mm thickness using the Plastic Frame Mounts [25mm with Metal].
Print flat items - stickers, magnets, signs or raised items - pens, lighters & folders

4 Arm Multicolour Screen Printing Jig
Product Code: SPJ-4SK

Print multiple colours at the same time using the 4 Arm Jig, or use a single arm for single colour printing - fast and easy to use!

Quality construction by professionals without the premium price you are used to paying for 4 arm jigs.

✔ 4 easily adjustable arms
✔ Accurate registration
✔ Light weight and portable
✔ V-neck guide T-shirt board
✔ Print more than T-shirts
✔ Print 10 times faster than hand

X-Large Plattern Board for Screen Printing Jigs
Product Code: SPJ-XLP

Suitable for both the Single Arm [SKJ-SK] and 4 Arm [SPJ-4SK] jigs, just slip the X-Large Plattern Board over the existing board for a larger printing surface.

Fast and easy to add and remove when required.

Replacement Items

RISO ScreenMaster 70Mesh - for fabrics

ScreenMaster is available in a wide variety of widths and lengths to suite all printing applications. Check out the Product Catalogue or web site for a complete listing.

FRAME MOUNTS

Available in A5 Small Plastic [S-9100] & A4 Large Plastic [S-9101] PLUS A4 Metal Frame [S-9102] and A3 Metal Frame [S-9103].

FABRIC SCREEN PRINTING INK

We use and recommend Aquatex Fabric Inks, however you can use ANY water based fabric screen printing ink.

A wide range of colours is available, all intermixable, see the catalogue or your supplier.

LONG LIFE SQUEEGEES

The squeegee is critical to your final result, so don't use cheap rubber squeegees with rounded and worn edges. Long Life Squeegees are a professional quality squeegee at affordable costs in a large range of sizes.

See the NEHOC Product Catalogue or contact your supplier for details.

THERMAL CARRIER

If you mark or damage your carrier replacements are readily available - just contact your supplier for details.

Accessories

The complete range of products is available in the NEHOC Product Catalogue [on the NEHOC Training CD-ROM] or visit the web site and view the products on-line – **www.nehoc.com.au**

N-190 DOUBLE SIDED TAPE

Keep your costs low by reusing all your frames again and again - simply replace the double sided tape as required. *Contents: Roll 50M*

S-525 RISO SCREEN REPAIR KIT [NEW]

A new pack that combines the 4 main accessories most screen printers will commonly use - all in a simple pack saving you $$$$

The RISO Screen Repair Kit contains a full 30 Metre roll of Artwork Clean Up Paper, a bottle of RISO Correction Fluid [20ml] to touch up any pinholes or mistakes on your screen, a 75Metre roll of Screen Masking Tape to block large areas of the screen, the all new convenient size 165ml Table Adhesive to keep your items still whilst printing, plus Correction Instructions.

Contents: Kit

S-181 ADHESIVE BOARDS

Similar to Table Adhesive but are solid boards that can be inserted inside items [t-shirts]. *Contents: Pack 10*

NEHOC Australia Pty Ltd

Correspondence

PO Box 175
NARRABEEN NSW 2101
AUSTRALIA

Phone and Fax

Phone: (02) 9979 9700
International: +61-2-9979-9700

Fax: (02) 9979 9201
International: +61-2-9979-9201

Internet

Internet: www.nehoc.com.au

E-mail: support@nehoc.com.au