

Welcome to DecalProFX!



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This manual is broken up in to 5 sections. To learn the process in the least amount of time, read through the first 3 parts, then practice making images with the included images, following only these printed instructions in PART 3. We suggest not following the video clip on our website as it's only an attention-getting clip with basic highlights. Also, we can't vouch for the accuracy of clips found on YouTube®.

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This non-photographic method for making dry-transfers has a little bit of a learning-curve that typically takes a couple of hours to master. We have included two preprinted pages of graphics to get you started right away.

We hope you won't run into problems, but if you do, you can call us anytime, 9am to 5pm MST. We can quickly get to the root of any problem you're having. It's important to use only these written instructions with the pre-printed images to help you master this technique BEFORE working on your own images.

Before you can use this kit there are 2 key pieces of hardware you will need... a capable pouch-

laminator (referred to as a Toner Image Applicator (TIA) to deliver high heat and pressure to create your images. You will also need a conventional hot-air gun.



Not all laminators work well with our process. There are two ideal, low-cost '10mil' type laminators. These are the Apache® AL-13P and the Tamerica® SM-330 (shown above) with a much better design and higher quality and construction.

Most all other laminators are of the '3~5mil type. They do not work well with our process due to their limited performance capability. Also note that an iron will not work with our process. For 220 volt use, look at our site menu "**GET STARTED**" > **Laminator** and scroll to the bottom of the page to see the guide on how to find a good 10mil type laminator in your country.

You will also need a few miscellaneous items like a hobby knife, flat ruler, paper towel, 4" deep bowl and a bottle of 70% Rubbing Alcohol (91% preferred) from any local drug store/pharmacy.

PART 1: "Kit Components"

There are 8 components to the DecalPRO kit. Let's take a minute and explain each item, preparing for use and how they are used.

1) "TRF SAMPLER" PACK:

Unpack this envelope. Open the foil pack so the 20 foils hang vertically on a wall for the easiest way to get to any particular foil shade. We suggest securing the top of the foils (stapled to chipboard) and Foil Listing cover-sheet using tape or a map pin. In the package, there is also a letter-size fiberglass Carrier Board, Tack-Rag and 2 tape strips. Familiarize yourself with the listing of all foils on the cover sheet as the foils are stacked in this same sequence. Notice they are in 3 main groups: Metallic, Pigment and Specialty.

2) CARRIER BOARD: (Inside TRF Sampler Pack)

This board is used to hold the printed Toner Transfer Paper (TTP) and the selected Toner Reactive Foil (TRF) on top of the toner image, keeping everything perpendicular to the laminator rollers as it is passed through the unit.

Setup the Carrier Board:

Locate the Mylar Carrier foil (the very last foil in the Sampler Pack) and cut a 12" length. Lay this over the entire board and wrap the last inch around the top of the board. Flip the board over, keeping the Mylar centered, and tape the 1" wrap-around to the back of the board using one of the provided tape strips (or any paper-type tape... just don't use cellophane type tape as it may melt inside the laminator.) To use this board, you lift up the Mylar film cover, lay the printed image face-up and selected foil's bottom over the toner image, then bring down the cover, smooth out flat and insert into the pre-heated laminator. As soon as the rollers pick up the leading edge of the board, tug back on the Mylar cover (or drop your fingers down over the foil inducing drag) to prevent wrinkles from forming over the image. Always run the Carrier Board through the laminator twice. On the second pass, just reinsert without touching the foil.

Multiple Carrier Boards: (Suggestion)

If you will be making a lot of small images, you might want to cut this board into smaller, more manageable boards using a paper-cutter. An extra "Carrier Board" board is available online to then have a set of various sized boards to be able to speed up the process, not having to wait for the single 11" long board to pass through the laminator. Each smaller board will have it's own taped "Mylar Cover". Ensure the cuts you make are "true" straight edges. Over time, the Mylar will eventually get damaged (wrinkled) and require being replaced.

3) TONER TRANSFER PAPER (TTP):

The kit contains two 10-sheet packs of transfer paper. Always keep the paper sealed in its packaging until you are ready to use a sheet or partial sheet. Leaving a sheet out in the open air will cause it to lose much of its moisture and start to curl. Too much curling can cause a paper jam in your printer. Only the blue-side has the special coating on the paper called Dextrin. This coating is a barrier between the paper fibers and the printed toner image. When wet, the Dextrin dissolves which is what allows the printed image to release friction-free from the base of the paper. Handle this paper by the edges as much as possible to avoid oily finger prints on the blue coated side.

NOTE: *If you accidentally print on the uncoated white-side, the image WILL NOT release from the paper.* If this happens, do not try to print again on the blue-side as the toner previously printed on the white-side will fuse to the Carrier Board preventing the paper from lifting off and will require cleaning the board with Acetone.

4) KK-2000 ADHESIVE SPRAY:

This is a very unique alcohol-based adhesive (versus a solvent-based spray like that of all other adhesives). This adhesive can be easily removed with just rubbing alcohol which won't

PART 1: "Kit Components"

damage surfaces like acrylics and plastics, which would otherwise be crazed by harsh solvents needed for solvent-based adhesives.

Applying the adhesive has a bit of a learning curve. Images only require a very small quantity as it's a very condensed spray. Knowing how much adhesive to apply to your images is important. Too much or too little will cause images to not transfer properly.

NOTE: The "Export/Air" kit version does not include the adhesive spray due to shipping regulations prohibiting air transport. [Where To Find This Type Of Adhesive?](#) This unique adhesive can be found at fabric type stores (and some craft stores like Hobby Lobby in the USA). It's used specifically within the textile industry to temporarily hold printed paper patterns to cloth when cutting out pieces to make a garment. If having trouble locating KK-2000, ask your local fabric retailer what they carry to attach a pattern to cloth. Internationally, there are other sprays available that will work with our process, just that they don't have as fine of a spray pattern.

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

5) MYLAR CARRIER:

The Mylar Carrier film is packaged in its own 6"x9" envelope and is an extremely thin film at 1/2 mil (.0005"). It is used for every image you make to temporarily hold both your finished graphic and the applied adhesive, ready to transfer to your intended location. We call this packaging a "Flat-Pak" (8" wide by 15' long) and is the same as with all other foils available separately at our store online. If using a lot of one color, this is when you'd get a full-length of one color. After an image has been completed and transferred to your target location, the Mylar CarrierTRF film is peeled back and discarded.

6) SAMPLE TEST IMAGES:

There are two preprinted TTS pages of graphics ready to use to help speed-up the learning curve. To use with the instructions (PART 3), cut out one image for practice. Make sure to include the black border going around each graphic square! After you've got the process down, most all laser printers and conventional photostatic copiers (both B&W and color) will work fine to print your graphics and text. Currently the only banned printer manufacturers are Brother® (all models) and the Konika/Minolta® 'MagiColor' printer. If you only have an ink-jet printer, you would use a copier at your local "Quick-Print" shop to convert your inkjet-printed image (on white paper) to a sheet of Toner Transfer Paper. **The printer or copier you use must be toner-based; no wax or dye-sublimation printers will work with this process.**

7) 3M "Post-It" TAPE:

The Post-It® roll of tape has the lightest adhesive on the market. It is the same adhesive used on Post-It® Notes. The tape is used to lift off residual foil that sometimes get's left behind after a foil has been transferred to your toner images. Residual foil can be left behind after the foil sheet has been peeled off due to surface-tension. It's a good idea to always use this tape after a foil has been transferred. Without a magnifier, it's hard to see micro pieces of residual foil, so best to always use the tape to clean up images after foiling for super-crisp results.

8) TACK RAG:

This is an ordinary "dust" collecting sticky cloth used to wipe over the printed toner image to lift-off loose toner particles, preventing pin-holes from appearing through the foil. If for example, there is a loose toner particle and a foil is transferred and peeled off, the FOIL will lift off the loose toner particle leaving the underlying solid toner to show through the foil as a black spec appearing in an otherwise fully colored image.

PART 2: "How The System Works"

The following is a general discussion of the procedure, not the step-by-step instructions (which follows in PART 3 below.) We want to give you a detailed picture of the process.

1) THE "Dry Transfer" TECHNIQUE:

The dry-transfer technique relies on the principle of "differential transfer" using two adhesives; one being stronger than the other. The first half of our process is 'wet' to get the printed/foiled image off the Toner Transfer Paper. The second half is 'dry' to transfer to the target surface.

The first adhesive we use is actually a static-cling bond generated between the top of the colorized graphic and a piece of Mylar Carrier film. This very light-duty bond is created by the high heat and pressure from the laminator. It's just strong enough to allow the graphic and bonded Mylar Carrier film to be submerged into a tray of water to release the image from the Toner Transfer Paper, leaving the graphic on the Mylar as it's lifted out of the water bath and dried.

The second adhesive (KK-2000) is sprayed over the back of the Mylar Carrier, covering the image as well as the surrounding Mylar film. At the end of the process, the Mylar Carrier film is then flipped over and laid down over the target location using only finger pressure to secure the image. The Mylar Carrier is then peeled off and discarded. Because the KK-2000 is stronger than the static-cling bond holding the image to the Mylar Carrier, the image has to let go as the Mylar is peeled away. A property of this spray is such that it will bond better to the first surface it's first sprayed onto than any subsequent surface the adhesive touches, so all of the adhesive around the image will stay on the Mylar Carrier as it is peeled away.

What makes our DecalPRO® process different from conventionally made dry-transfers (besides the high expense and long wait times) is that this process does not require heavy burnishing of the image to make the transfer. Since transfers are made with mere finger pressure, this means that you can apply your graphics onto any soft, delicate material like silks, balsa wood, a wax

candle or even corrugated cardboard without any denting, deforming or otherwise damaging of very delicate surfaces.

2) B&W and COLOR PRINTERS:

You must use a toner-based printer for this process to work. Laser printers and photo-copiers (B&W and color) both use "toner" which is water-proof and contains plastic (styrene) in the formulation. The shoe-in is that all of our "Toner Reactive Foils" (TRF) will only transfer to plastics when subjected to high heat and pressure from a laminator. If you only have an ink-jet printer, you can then use a conventional copier at any quick-print or copy house to convert your inkjet original (on regular white paper) to duplicate the image onto a sheet of Toner Transfer Paper.

NOTE: There are a few laser printers that do not play well with our process. These are the entire Brother® product line, the Konica/Minolta® 'MagiColor' series and some Samsung® units. Since Samsung is a recent development problem, we don't have specific models cited). If you have a Samsung laser printer, by all means try it. If it doesn't give you satisfactory results, we'd appreciate your feedback to which model you're using.

3) LASER PRINTER SETTINGS:

There are two settings that need to be made to get the best prints to the Toner Transfer Paper. Printer factory default settings expect to see plain 20~24lb Bond paper. Our transfer paper is much heavier so the printer's setting needs to be changed. To change this setting, find your printer's "Paper Types" listing (generally found by using your printer's Utility software). Our Toner Transfer Paper is referred to by its weight as "170gm2" (or 'gsm' which stands for "grams per square meter"), versus a named paper like Coated, Uncoated, Glossy, Card Stock, etc. The "gsm" suffix is unimportant - the number is what you're looking

PART 2: "How The System Works"

for to make this setting change. If you don't see any numbers (or a range of numbers that incorporates the '170') then select "Card Stock". The second setting that needs to be made is the printer's "Toner Density". It should be located in the same general area in the printing parameters. Set to its max toner density output.

4) TONER CARTRIDGE:

An area of equal concern is the quality of the toner cartridge you're using. We highly recommend using a 'branded' toner cartridge (without a lot of miles on it). All after-market cartridges generally use inferior quality toner that causes poor performance. The reason after-market cartridges are a lot cheaper than OEM branded is that they skimp on the amount of expensive styrene plastic in the toner formulation. Styrene is what makes the foils fuse on top of toner images.

5) THE PROCESS:

Regardless of whether you are making an all white image, a metallic shade or a full-color image, there are 7 steps that are common to all transfers made.

- a) PRINT to the Toner Transfer Paper (TTP)
- b) REMOVE MOISTURE / MARK THE CURL
- d) COLORIZING (Foiling) the image
- d) SEPARATE image from the TTP
- e) BORDER removal
- f) ADHESIVE applied
- g) TRANSFER the image

To learn this process in the least amount of time, read only from these printed instructions! When you get to PART 3, read one step, perform it, then the next step and perform it. Don't try to read it over and try to do it as there are a lot of nuances to each step which you're sure to miss.

It will seem like a lot at first, but it's really simple and goes quickly once you do a few test images to get the hang of it.

Use ONLY the pre-printed sample images included in the kit while learning this technique. Note that each image has a thick black border around it. This is a most important requirement to have on every graphic. The borders are always trimmed off just before the adhesive is applied. Note that if your image is to include a border as part of the graphic, you'll then be putting two borders around the graphic (or text block). If you want to make multiple images on one big master layout, you only need one overall boarder around all of the images. When finished, you'll then slice up all images, apply adhesive one at a time and make the transfer.

Here's a rundown of the 7 steps...

a. **PRINT** the graphic image onto the blue side of the Toner Transfer Paper using a laser printer or photostatic copier. The only precaution it to never let the paper get wet before printing.

b. REMOVE MOISTURE / MARK THE CURL:

REMOVE MOISTURE: After printing, use a hot air gun set to the lower of the two heat settings and blast over the **BACK** of the paper first in overlapping passes for 10~20 seconds.

MARK THE CURL: The paper will "bow up" in the middle of the paper then relax back down. Draw a line on the back (white side) of the paper indicating the direction of this curl.

Now flip the paper over and spend about 10 seconds heating the top of the paper. Later on when the image gets inserted into the water-bath, it's imperative that the image is inserted in the direction of the line drawn. If inserted 90° from this line direction, the image will fall apart and you'll be starting over.

b. COLORIZE THE TONER IMAGE:

All foils have a special 'sizing' (adhesive) applied on the back of the foils that will fuse to any toner image when subjected to high heat

PART 2: "How The System Works"

and pressure from the laminator. All metallic foils have a grey colored backing whereas pigment colors (black, grey and white) look the same but with a 'flat' color tone. The ClearCoat foil is also crystal-clear like the Mylar Carrier film but it is noticeably heavier. Don't confuse these two foils! The Iridescent foil looks Metallic Silver on top but shimmering on the back side - that is the side that goes on top of color toner. The two holographic shades look 'silvery'.

All Toner Images... (both B&W and Color) must have a foil over the image to isolate the toner image from the Carrier Mylar (added later to hold the image together). So even if you want to make a black image, you still need to add the Black foil over the black toner. (There is only one exception to this rule to be discussed later when working with color images).

Black Toner Images... will use any of the 13 metallic shades, 3 pigment foils (white, grey or black) and 2 holographic shades. Color images will use either the ClearCoat foil (used on top of the color toner images), and the White or Iridescent foils used UNDER the toner as a reflector for transparent color toners. (To be explained in more detail later.)

Full-Color Images... use toners of Cyan, Magenta, Yellow and Black (K) that are all actually transparent! They only appear to be solid colors if they have a reflector, like white paper. If for example, you print a big red-filled circle on yellow paper, the image you see will be orange all day long. This is due to the paper reflecting light off the yellow background, mixing with the Red color (of magenta and yellow) and carrying orange back to your eye. So, if the background of your target location is NOT white, the image you transfer will be tinted by the target background's color. And if it's black, the image will just about disappear! One of our most powerful techniques is to use the White or Iridescent foils UNDER the color toner so it has it's own reflector as part of the finished image. A trans-

fer can then be put on any target background color and will retain total color vibrancy. This is an advanced technique to be discussed later. (Notice that the lower half of the sample color images have been reversed for this technique.)

d. SEPARATE THE IMAGE that is on the Toner Transfer Paper, onto a piece of Mylar Carrier film. We will make a static-cling bond between the top of the color foil over the graphic on the paper and a piece of Mylar film by using the laminator's heat and pressure. This paper and Mylar combo next go into the water-bath where the Dextrin coating on the paper will dissolve and release the toner image from the paper, leaving the image on the Mylar Carrier film.

The water tray being used must have at least a 4" depth of water. It is most important that when the paper is inserted into the water (in the direction of the line you drew on the back of the paper earlier) the Toner Transfer Paper should never be allowed to touch the bottom of the tray. When the paper and bonded Mylar Carrier combo is inserted into the water bath, the paper will start expanding rapidly, causing the paper to roll into a tight scroll. After about a minute, the paper will relax into a loose scroll which indicates separation of the image is almost done.

Now lift the paper and Mylar out of the water and lay it back down, flat on top of the water. Within a minute, the paper will fall away from the Mylar Carrier and sink. Remove the Mylar from the water, and pass it through the water to rinse off any Dextrin residue that may be on the back of the Mylar film. Lift it out of the water and lay it on a paper towel square. Pat-dry it on both sides carefully. The image is very delicate and can easily be damaged.

e. BORDERS are now trimmed off using a straight-edge ruler and an X-Acto® knife (or similar hobby knife). The ruler should lay flat over the TOP of the Mylar Carrier, positioned right

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up to the inside edge of a border. Slice off the border, then do the same for the other three. You should be left with a "clear area" of Mylar Carrier outside the confines of the graphic with enough space to be able to pick it up without touching the image area.

f. **ADHESIVE** is first sprayed onto a NEW paper towel square with one burst. Lay the Mylar Carrier face-down (black toner facing up). The spray you put over the towel will stop the Mylar image from flying away when it's applied next). Now apply the adhesive over the entire Mylar Carrier with two short bursts of spray. This is the most challenging step of all because the spray can easily be applied too light or too heavy. Too much adhesive is just as bad as not enough, so there will be some practice to get the correct amount to apply. Give at least a minute after spraying before picking up the Mylar Carrier.

g. **TRANSFER THE IMAGE** by holding the image by the clear edges and position the graphic over the target surface. When in position, lay the image down and rub well over the graphic from the center > out to prevent wrinkles from forming. You can drop the center of the image to the target location by holding it in a drooping "U" shape. Once transferred, scrape a finger nail over a corner of the film, grab the edge and peel the carrier back 180° over itself.

You should see only the image transfer with all of the surrounding over-spray adhesive remaining on the Mylar Carrier. Discard the Mylar. Note that once any part of the image touches the target location, you are committed. We have a technique under PART 5 "Further Reading" called "**Carrier Alignment Technique**" that will enable you to lay the graphic over a flat surface being able to move it around to get perfect alignment before making contact with the target surface.

END: "How The System Works"

PART 3: "Step-By-Step Instructions"

The instructions here show what to do for each specific step. If something is confusing or you're not sure what the step is talking about, review PART 2 for clarification. To learn this process in the shortest time, we suggest you read just one step, do it, then read the next step, etc.

There are a few preparations that need to be made now, then we'll move onto the actual step-by-step instructions. Use the pre-printed images until you have mastered the basic technique. When you cut out an image, ensure you keep the borders intact! These instructions are for working with the B&W images. If you get stumped or have a problem with any step, email us at "mail@pulsarprof.com" or call us at (850) 926-2009. We're open 9am to 5pm MST.

• LAMINATOR:

Turn on the laminator, set the temperature to its max setting and wait 15 minutes after the "Ready Light" comes on before using the first time (and for every new session). This allows the neoprene rollers to get fully "heat-soaked". Most of the inexpensive "3~5mil" type laminators are borderline at best to work properly with our process mainly due to low heat and/or low roller pressure. If you experience problems getting this process to work and you're not using a 10mil type laminator, this would be the first issue to consider obtaining.

• TRF SAMPLER PACK:

Read the information on the cover-sheet of the "TRF Sampler" pack to prepare the fiberglass Carrier Board with the Mylar film. The last foil in this pack is an extra length of Mylar Carrier, the same foil that is in the separate 6"x 9" Flat-pak.

• CUT UP SAMPLE PRE-PRINTED IMAGES:

Cut out a few of the sample B&W images. Ensure you leave the black border with each image as it's necessary for the water-bath later. When you're ready to do your own images you will add 1/4" or wider borders to your images, spaced about 1/2" outside the confines of the graphic. Borders will be removed just before the adhesive is applied to an image.

• PREPARE A DEEP BOWL w/WARM WATER:

Ensure the bowl is deep enough to hold about a 4" depth of water. When the paper is submerged into the water bath, the paper must never touch the bottom of the bowl. And warm water is preferred over cold.

PROCEDURE OUTLINE:

- 1 Setting Up Your Image
- 2 Remove Moisture - Mark the Curl
- 3 Cut Colorizing Foil To Size
- 4 Tack Rag Wipe-down
- 5 Transfer Foil and Cleanup
- 6 Bond Mylar Carrier
- 7 Water Bath
- 8 Dry Image and Remove Borders
- 9 Apply Adhesive
- 10 Clean Target Surface & Transfer
- 11 (Additional) Color Instructions

STEP #1: Setting Up Your Image

Ensure you have a 1/4" (or wider) black border around the graphic, about 1/2" outside the perimeter of your image. Trim the image close to the outside border edges.

STEP #2: Remove Moisture / Mark The Curl

Remove moisture from the printed image by using a hot air gun set to the lower of the two heat settings. lay the image face-down and apply heat to the back of the paper first! Move the gun back and forth over the paper with slow steady passes (about 3" per second) held a few inches above the paper. The paper will curl when first hit with the hot air gun. Draw a short line on the back of the paper (white side) in the same direction the paper curled. (This indicates the direction the paper MUST be inserted into the water-bath later.) Flip the print over and heat the front of the image for 10~15 seconds.

STEP #3: Cut The Colorizing Foil To Size

Using any regular metallic foil, cut a 3" strip across the 8" width of the foil. Now cut this

PART 3: "Step-By-Step Instructions"

strip to make a 3" square matching the size of the sample image, including the borders.

STEP #4: Tack Rag Wipe-down

Using the yellow tack rag, wipe both the top of the printed image and the back (grey side) of the metallic foil square. This removes all micro-dust and loose toner particles that can cause a pinhole (missing foil) to form through the foil.

STEP #5: Transfer Foil & Cleanup

Lift up the Mylar film of the Carrier Board and position the graphic centered at the top of the board. Lay the metallic foil in place covering the image and borders. Bring down the Mylar film, flatten it out and insert into the applicator. Drop your fingers down spread out across the Carrier Board to induce drag over the film or pull back on the tail of the foil. When the board exits, making another pass through the laminator but don't touch the foil. When the Carrier Board exits the second time, lift the Mylar foil and remove the image. Let it cool to room temperature then peel the colored foil 180° back over itself and discard.

Residual foil can be left on the print due to "surface-tension" created by high heat and pressure of the laminator. Use the white "Post-It" 3M tape to lift off excess/trapped foil. Apply strips of the tape slightly overlapping each other all the way down the graphic. Then starting at the top, peel back the first 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. 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.

STEP #6: Bond Mylar Carrier

Cut a piece of the Mylar Carrier to the same size as the printed image including the borders. Do not have excess Mylar foil overhanging outside of the borders. Again using the Tack Cloth,

wipe over the foil-covered print and the Mylar Carrier film to remove any lint or dust that may have settled. Reinsert onto the Carrier Board as before and run through the laminator twice. After exiting the second time, carefully remove the image off the board and let it cool down.

STEP #7: Water Bath

In this step you will separate the toner image from the Toner Transfer Paper. The Mylar Carrier you just bonded to the toner image will hold the graphic together when the image releases from the paper. Following the direction of the line you drew on the white side of the paper, feed the image vertically and slowly into the water bath. As you insert into the water bath, the paper will begin to curl like a roll of film in the same direction as being inserted. Keep feeding the paper into the water until it is fully submerged. If the image is very short, you may not see the paper fully scroll.

After about a minute the paper will begin relaxing and partially unroll. When it has stopped unrolling (no more action seen), lift the Mylar and print out of the water and lay it flat on top of the water. After about a minute the paper will fall away from the Mylar and sink. It is common for some of the border to break away in the water bath. The purpose of the border was only to protect the Mylar's static-cling bond during the shock of the paper getting wet and rapidly expanding. Lastly, grab two corners of the Mylar floating in the water. Lift it out of the water and drag it through the water and remove. This is to rinse off any Dextrin that might be clinging to the underside of the Mylar Carrier film.

STEP #8: Dry Image & Remove Borders

Lay the Mylar image-side down on paper towel, cover with another and pat-dry. Using a straight-edge ruler and an X-Acto® knife (hobby knife), put the ruler's edge close to one of the borders and slice off the border. Do the same on the other three sides.

PART 3: "Step-By-Step Instructions"

STEP #9: Apply Adhesive

Apply a bursts of adhesive over the center of a NEW square of paper towel. Lay the Mylar Carrier (colorized front of the image) face-down over the towel. This 'sticky towel' will hold the Mylar from flying away when you shoot the adhesive over the back of the image. Now apply two bursts of KK-2000 spray adhesive over the entire Mylar area at height of about 10" to 12" above the graphic.

NOTE: IT IS VERY EASY TO APPLY TOO MUCH SPRAY! But too little is just as bad. It takes a bit of practice and this is why you want to practice with our images so that you'll feel comfortable when you do your own images. It takes surprisingly little adhesive to make a perfect transfer. After spraying, let the adhesive setup for about a minute. If you find that your images are not transferring (next step) you may be applying too much or too little adhesive. We have a simple method to calibrate yourself on how much spray to apply. Take a look at PART 4 "Trouble-Shooting", 2) Images Are Not Transferring.

STEP #10: Clean Target Surface & Transfer

While the adhesive is setting up, clean the target location using a paper towel lightly wet with alcohol. Let the alcohol evaporate, then wipe the surface with the tack rag to remove any dust from the paper towel. During this learning phase, we suggest using any piece of scrap cardboard as it's the easiest surface to transfer to. Line up the image, press the graphic down onto the surface and rub well from the center, out. Now "scratch a fingernail" over a corner of the Mylar to grab the foil and peel 180° back over itself and discard.

NOTE: If you see any adhesive that has also transferred in and around the graphic, you may have applied too much adhesive. Any residual adhesive can easily be removed, after the image has been allowed to setup for a day. (Not necessary to do while practicing on cardboard). Wet a very soft tissue or toilet paper with 70%

rubbing alcohol and lightly wipe over the offending areas. Exposed adhesive will immediately liquefy and can be wiped off without damaging the image.

End of B&W Instructions

COLOR INSTRUCTIONS (Continuing On) Working With Full-Color Images:

We highly recommend mastering the B&W instructions first before moving on to these more advanced instructions for color images.

Color images will require one of three foils: ClearCoat, White or Iridescent. The ClearCoat foil is used on TOP of color toner images - the same way as pigment and metallic foils. The White and Iridescent foils, however, are used UNDER the color toner image to act as a "reflector" for the transparent color toners, thus maintaining the vibrancy of the toner color. This is the focus of these instructions.

NOTE: The White foil is a dual purpose foil, used on top of a black toner to make white graphics and under color images to act as a reflector for the transparent color toners.

These other two foils (White and Iridescent) are 'reflectors' placed UNDER the color toner. In effect, the color toners carry their own "white paper" with them and are not visible outside of the toner image. (The IRIDESCENT foil does the same but adds a metallic-like shade across the spectrum of colors used for a very unusual effect.)

We are assuming you are now proficient with making conventional black-toner images as steps below are condensed saying, "... do as per usual" referring back to the main instructions.

PART 3: "Step-By-Step Instructions"

STEP #1: Print The Image In Reverse

Print your image to the Toner Transfer Paper in "mirror" with borders. (Notice that the lower-half of the pre-printed color images in the kit are already reversed to speed up learning this process.) Trim TTP to the borders as per usual.

STEP #2: Apply Reflector

Cut a piece of either White (or Iridescent) the size of the image to include the borders. Wipe down the toner and foil with the tack rag and transfer the foil to the toner image. Peel off the foil and clean up any residual foil using the tape as per usual.

STEP #3: Bond BOTTOM Mylar Carrier (#1)

Cut a piece of Mylar Carrier 1/2" LARGER than the outside edges of the borders. Now make the static-cling bond it to the foil as per usual.

STEP #4: Water Bath

Separate the image from the Toner Transfer Paper in the water bath. After separation remove from the water bath and dry as per usual.

STEP #5: Bond TOP Mylar Carrier (#2)

Cut a piece of Mylar Carrier foil to the size of the borders - and no larger! Lay the image color-side UP on the Carrier Board, position this second Mylar Carrier over the toner image and create another static-cling bond through the laminator.

STEP #6: Remove BOTTOM Mylar Carrier (#1)

Carefully remove the entire image off the Carrier Board by carefully sliding the blade of an X-Acto® knife under a corner of the Mylar film and flip the image over. We now want to peel off the LARGER (1st applied) Mylar film. With a very small piece of Scotch® tape, adhere it to a corner of the Mylar Carrier and peel it back 180° back over itself. As you start to peel it back, you will see the smaller Mylar reveal itself. Keep pulling the foil all the way off and discard.

STEP #7: Trim Off Borders

Flip the image over (Mylar side up) and remove the borders as per usual.

STEP #8: Apply Adhesive and Transfer

Apply the adhesive as per usual and make the transfer.

END: "Color Instructions"

PART 4: "Trouble-Shooting"

Here are some common problems and how to fix them. If you run across a situation that isn't addressed here, please let us know so we can trouble-shoot this for you and add it to this list.

CONTENTS:

- 1) *Paper Jams In Printer*
- 2) *Images Are Not Transferring*
- 3) *Black Specs In The Foil*
- 4) *Laminator Is Causing Wrinkles*
- 5) *Mylar Carrier Won't Bond to WHITE Graphics*

1) PAPER JAMS IN PRINTER:

In the package, the paper has 70% RH in the fibers to maintain flexibility to go through the most complex of printers without jamming. Ensure the "Remove Moisture" step is always done AFTER printing! Removing moisture before printing will cause a jam due to the paper fibers getting stiff and less flexible. Another possible reason for a jam can be an unusually critical paper-path through the printer. A test would be to trim off a very small amount down the 11" length of the Toner Transfer Paper reducing the total width a tad.

2) IMAGES ARE NOT TRANSFERRING:

Applying the right amount of adhesive is the most challenging step of the entire process. Knowing how to apply the spray is most important because too little or too much are equally bad causing poor transfer performance.

Each user obviously handles the spray differently (speed of the pass, height over the image, etc.) We have a simple procedure outlined here that will show you exactly how much spray to apply to images. Start by making a new image using the sample images in the kit. Cut a strip of 3 B&W images across to include the borders. Follow the regular instructions in PART 3 to create this three-wide image, ready for adhesive, however, don't apply any adhesive yet. With the graphic Mylar side down over a paper towel as per usual, cover the left and center images with a sheet of regular paper. Apply a SINGLE SHOT of spray over the one exposed image from a height of about 10"~12". Now pull the white paper back exposing the center image and ap-

ply another single burst over both exposed images. Remove the sheet completely and do a third burst over all three. Lift the image up, flip it over and make the transfer, rubbing down well. Peel back the Mylar Carrier 180° over itself and discard. Now look to see which image transferred the best. The square on the left received 3 shots, 2 in the middle and 1 on the right. This is YOUR calibration to know how many shots of spray to be applied the way you handle the adhesive.

3) BLACK SPECS IN THE FOIL:

When a toner image has been printed on the Toner Transfer Paper, there is always some toner dust on the top of the toner image that needs to be wiped off using the Tack Rag.

When a colorizing foil has been transferred on top of a toner image, the foil will fuse to all toner it touches, however, if there is any loose toner or dust present, the foil will lift off the loose particles resulting in a spec of missing foil and the underlying fully-fused toner will show through, looking like a spec in an otherwise perfectly foiled image. Specs are not repairable as you can't get another piece of foil to make contact with the toner under the spec. There is no fix. You must reprint and start over again.

4) LAMINATOR IS CAUSING WRINKLES:

Ensure there are no heavy-duty wrinkles on the Mylar covering the Carrier Board. Minor crinkles should not cause wrinkles in the foil over the toner image. When foiling any image and the laminator has grabbed the Carrier Board, either drop your fingers down over the board to induce drag over the Mylar as its fed into the unit, or, pull back on the tail of the Carrier Board's Mylar film. Lastly, if you have cut the Carrier Board to make smaller Carrier Boards, look at the leading edge of each board to ensure this leading edge is perfectly "true" (or straight). If there is any waviness on this edge, it WILL in-

PART 4: "Trouble-Shooting"

duce wrinkles in the foil regardless of how hard you pull back on the cover film.

5) MYLAR CARRIER WON'T BOND TO WHITE FOILED GRAPHICS:

Sometimes the clear 'top coat' of the WhiteTRF foil doesn't transfer with the pigment color on top of a graphic. Without this top coat, the Mylar Carrier will not create the static-cling bond.

Remove from the trash a peeled-off white foil. While holding this foil up to a bright light source, look in the clear areas where the white has been removed. The clear areas must be crystal-clear. If however, you see a slight fogginess, this is the culprit. It means the foil for whatever reason, did not receive enough heat & pressure. We'd suggest doing a test again with one of included sample images as these have been printed with known good toner. If this work fine, it's pointing to your printer's toner quality or density of the printer's output setting. If no luck with these tests and the clear areas are not crystal-clear, please call us as you may have a defective foil.

END: "Trouble Shooting "

PART 5: "Further Reading"

This is additional information to explain more of the background material for why things have to be done a certain way and other info you might find useful for a complete understanding of this process.

CONTENTS:

- 1) About The Toner Transfer Paper
- 2) Why We Need Borders
- 3) Half-Tone Images
- 4) Moisture In The Transfer Paper
- 5) Carrier Alignment Technique
- 6) Sending An Image Through The Mail
- 7) Removing A Transferred Graphic
- 8) About White Graphics
- 9) Specialty Foils
- 10) Determine Paper's Grain Direction
- 11) Colorizing Toner Images
- 12) Sprayed-On Protective Clear Coat
- 13) Removing Borders (Two Alternate Methods)
- 14) Alternative Adhesives
- 15) Spray Application Techniques

1) ABOUT THE TONER TRANSFER PAPER:

Conserving Toner Transfer Paper:

There is no need to use a full sheet of Toner Transfer Paper (TTP) for making very small images. This simple trick allows you to pass a very small piece of TTP through your laser printer or conventional copier.

- First print your image to a sheet of regular white paper with borders all around the image. This page will become a 'carrier' to transport a very small piece of TTP through any laser printer or conventional copier.
- Cut a piece of TTP about 1/2" larger than the printed graphic on the white paper. Lay the cut piece of TTP on top of the printed image and secure just the top edge of the TTP to the white paper 'carrier' using any paper-type tape (or an Avery-type of paper label).
- Position this 'carrier' sheet into the manual-feed tray and print again. The image will print directly over the TTP... voila!

The Paper 'Carrier' Jams When Printing:

When using a white sheet of paper as a carrier and it jams going through your printer, it means the combination of paper and TTP is too thick for your particular printer. Alternate method: Create a "doggy door". Reprint the image again to a new sheet of white paper. Cut out the printed image 1/2" larger. Cut a piece of TTP a tad smaller than the opening you just made in the white paper. Now position the TTP paper inside the white paper's window and tape the top edge to the top of the opening forming a "doggy door" and print again. This now reduces the total thickness going through the printer.

The paper itself can also cause a jam if it has lost too much moisture. If the paper has been left out of its sealed envelope for too long in very dry environment, it can lose a lot of its 70% RH making the fibers of the paper stiff which then can't flex to follow the printer's paper path.

Safety Certification:

Since you may be using the services of "Quick-Print" shops like FedEx Office, Staples to make a copy of your inkjet original image onto the TTP, you may run into a situation where an employee of the store may not want to run this paper through their expensive copiers, and rightfully so because there are transfer papers out there that should NEVER be run through a laser or copier that use 'heat activated' adhesives.

This paper is totally safe to use with all photo-static copiers and laser printers. 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 'n Pop" shops tend to be the easiest to work with. We suggest using the "self-serve" copiers to not get hassled. However, if your image is on a thumb-drive you may have to deal with management on this issue.

PART 5: "Further Reading"

2) WHY WE NEED BORDERS:

To ensure perfect transfers, images should always have a 1/4" (or wider) border around the graphic and in close proximity to the graphic, placed about 1/2" outside the confines of the image. This border is needed during the water-bath step when the graphic is being released from the Toner Transfer Paper, staying on the Mylar Carrier film. When the paper first gets wet, the white side is rapidly expanding and this puts a lot of stress on the blue (image-side) where the very light static-cling bond was created. The borders act as a seal to prevent water from getting between the Mylar Carrier film and the foil covered graphic. If this happens, the water's dynamic pressure can force its way in between to break the static-cling bond. The stress is over after about 20 seconds of this rapid expansion.

The borders are removed ONLY AFTER the image has been taken out of the water-bath and dried with a dry paper towel. During the water bath, you may lose some of the border... this is normal for this to occasionally happen. 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 layout, you do not have to put a border around each one. You can put just one border around all images. When it's a large grouping, you will want the border to be at least 1/2" wide.

3) HALF-TONE IMAGES: What are they?

This is really important to understand when it comes to making a photo-based image as your dry-transfer.

A computer printed photo is called a "half-tone" image. It is comprised dots... lots of dots. Dots of various sizes and space between the dots makes up the *illusion* your eye sees as a continuous-tone image. (A real photographic print

is a true "continuous tone" image). When half-tone images are viewed from a distance, your eye blends the black & white dots together to form a shade from 0% (no dot, or "white") to 100% (solid black). Everything else in between 0% and 100% appear as shades of 'gray'. This is the same concept for both a B&W photo or full color using Cyan, Magenta, Yellow and Black (CMYK). Everything is comprised of dots to create "shades".

When making a dry-transfer 'half-tone' image containing white in the image, is now a problem as there is no white! A photo printed on white paper means that when there is no 'dot' in the image, it uses the white paper for the white in an image - like a white teeth smile... the dots fade out to "no dots" for the whitest part of the teeth. Keep in mind that white isn't a printable color! For regular printing, you're sending a white sheet of paper through the printer. When printing onto the Toner Transfer Paper, there is no white "backing". The white foil for example, must touch a toner image to transfer the white to, however, white in an image is "no dot"... so how do we fix this? Simple! You just print black where you want white giving the foil something to transfer to.

Taking the example of a half-tone "photograph" of someone with a big smile on their face, and the background of the target location you want to transfer the image to, is blue. If you printed this half-tone image and completed the steps to have a completed dry-transfer then rubbed it down over the blue background, everywhere there was supposed to be white (like the original image you saw on your computer monitor) you now see as blue... where it should be white! Blue is now the "no-dot" white.

There is only one answer to fix this problem... create a white foil background (by printing a black box and transferring white on top of it) then print the half-tone photo right on top of the white foil by printing to the TTP again. Voila! The photo now has white coming through where there are no-dots. It's like having your own piece of paper

PART 5: "Further Reading"

in your transfer. An interesting property of all of our foils, is that you can print toner images on the top of any previously transferred foil by printing multiple times. This is how to create a collage of overlapping foils and even color toners on top of other foils. Very powerful!

So why can't a half-tone photograph be printed and transferred as per usual to a white target background? The simple answer is, within a high-resolution photo where there is something like white teeth in the image (made up of hundreds of dot sizes and distances between dots) that are fading into no-dot (white), the toner particles get so small that they become too small to hold onto the adhesive, and you start losing dots when you try to make the transfer, and the whole image starts looking terrible. This is called "dot loss" and it effects the top 20% of the entire gray illusion. It's akin to a high-contrast image. You lose the subtle shades of gray.

There is one exception to half-tone images when they DO NOT include white. Take the example of a rainbow that you want to transition from one color, to the next, to the next, across the graphic. Since there is no white in this full-color example, this can easily be done because all dots that make up this kind of a half-tone never get that small because of the way color printing (Process Color) works... all dots are supported by other dots in the color transition. Nothing is fading to "no-dot" - rather, they're fading to other dots forming other colors.

Now, let's assume for a moment that you're going to transfer this rainbow to the same blue background target location as before. A new problem arises. Because ALL color toners are translucent, you will need a reflector UNDER the color rainbow, otherwise the blue background will tint all of the colors, making it look pretty nasty. We'll use the same trick to put the white foil UNDER the color toner image. You won't see any white... but the toner will. This is an ad-

vanced trick that we'd suggest you try AFTER you've mastered the basic process instructions.

4) MOISTURE IN THE TRANSFER PAPER:

This transfer paper medium has about a 70% Relative Humidity (RH) from the factory and keeps it from losing moisture while in the re-sealable envelope. Moisture is necessary to keep the paper fibers flexible to travel through even the most complex of color laser printers without jamming. However, AFTER printing, we need to remove a lot of this moisture from the paper before adding colorizing foils by using a hot air gun. If this is not done, you can get foils to permanently transfer to the paper's Dextrin coating which can't be removed with the clean-up tape.

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. However, it must be done BACK FIRST, then the front of the image! 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. Using an oven or hair dryer doesn't work very well. We suggest using the least expensive conventional 'Hot Air Gun' (also called a 'Paint 'n Strip' gun) from any hardware store. They normally have a 1" barrel with two heat settings rated at approximately 1,200 watts. Use the LOWER heat setting and make your passes about 3" above the paper but don't stop moving the gun over the paper as it could brown the paper, cooking the Dextrin coating on top and that would be a bad thing.

5) CARRIER ALIGNMENT TECHNIQUE:

There is a neat trick to make alignment of your transfers exactly where you want them. Keep in mind that once your graphic makes contact with the target location... you're committed! If you didn't get it lined up before you make contact, you CAN NOT lift the image, reposition and re-transfer. This is the only difference between our process and commercially made dry-transfers.

PART 5: "Further Reading"

Here is a simple technique on how make an oversized "frame" for your completed image to allow you to move the image around on a flat target surface to get it perfectly lined up before making the transfer.

In the kit there is ONE letter-size sheet of Acetate (typical 'Overhead Projector' type). You can buy these at any office-supply store. Get a small box of the cheapest ones they offer. The idea is quite simple and very effective to enable perfect alignment.

How To Setup: Right after you have printed your image to the Toner Transfer Paper, lay the sheet of Acetate over the image, centered in the middle. Using a Sharpie® type marker, draw a box around the image about 1/2" larger all around. Remove the Acetate and cut out the box you drew. Lay the sheet aside and perform the normal steps to create the completed image ready to transfer. Now transfer the image on TOP of the Acetate, centering the image inside the cutout area. The Mylar Carrier area around the outside of the image will stick to the area outside the cutout. The Acetate now holds the graphic above the surface so you can lay the Acetate over the target location and move the frame around to get perfect alignment. When positioned where you want it, press down in the center to make contact with the target surface. Rub it down well, and peel off the Mylar Carrier from the Acetate and discard both.

6) SENDING AN IMAGE THROUGH THE MAIL:

You can easily create a finished image, ready to transfer and send it through the mail. The sprayed-on adhesive can last about a week so plenty of time to send by Priority Mail.

Follow the above "Carrier Alignment Technique" to mount the completed image to a sheet of Acetate. Purchase a roll of Reynolds® brand 'Parchment Cooking Paper' from any good grocery store. (ONLY this brand unless you

want to experiment with others. Not all brands work as well. Prepare two sheets of cardboard cut to 8-1/2" x 11" to match the Acetate sheet. Cut a piece of the Parchment paper to the same size and put it UNDER the Acetate frame. This prevents the adhesive from sticking to anything. Now sandwich the cardboard on either side of the Acetate sheet and tape them together. Slip this into a free Priority Mail envelope. You should also include a note to the recipient on how to handle the image, prepping the target surface, etc. from PART 3 "Instructions" as this is all new to them!

7) REMOVING A TRANSFERRED GRAPHIC:

If you transferred a graphic in the wrong location or wasn't applied straight, it can be removed quite easily if action is taken within the first few hours. Simply lay down strips of full strength Scotch® (cellophane) tape over the graphic. Rub the tape down and pull the tape STRAIGHT UP. If the surface has been recently painted, test the tape in an inconspicuous spot to ensure the tape doesn't lift or otherwise damage the paint. The objective here is just to break-up the image. Now wet a paper towel with rubbing alcohol and soak the image. The alcohol will wick under the broken image and start softening the adhesive. After about a minute, you should be able to wipe off the graphic.

8) ABOUT WHITE GRAPHICS:

The WhiteTRF foil is a relatively heavy pigment to be to be able to cover as much total back toner as possible. The WhiteTRF will cover about 95% of the black and your eye won't detect this 5% UNLESS there is a pure white painted surface nearby. If there is a pure white reference right next to a white foiled image, your eye can detect this slight difference. It's possible to add a second coating of the WhiteTRF foil on top of the first one. This is a bit unusual as all other foils will not transfer to each other. To do this, you need to get more heat to the image and that's done by NOT using the Car-

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rier Board. After the FIRST white foil has been transferred, remove the image from the Carrier Board, wipe down the white foil with rubbing alcohol, overlay another piece of WhiteTRF and insert into the laminator WITHOUT the Carrier Board. You cut the second White foil an inch longer than needed to cover the first white foil so you can wrap the 1" of extra length around the top of the Toner Transfer Paper. Crease the foil tightly around the top of the TTP. With one smooth movement, re-insert the page into the laminator. Upon exit, insert a second time. Let the image cool to room temperature before slowly peeling the foil back 180° over itself.

9) SPECIALTY FOIL "ClearCoat" #1232:

This foil initially looks and feels exactly like the "Carrier Mylar" (which is wrapped on it's own 6"x9" cardboard form). After comparing them you'll see that the ClearCoat foil (found in the "TRF Sampler Pack" right after the Black foil) is noticeably heavier than the Mylar Carrier foil. Don't confuse them as they work completely differently.

So which side is the coated side?

If after you have cut-off a piece of this foil and forgot which is the coated (bottom) side where the "clear" is on, there are two simple ways to determine this. First look at the natural curve the foil (if its a large enough piece). The coated side is on the inside of the curl. Alternately, you can take a piece of regular full-strength Scotch® (cellophane) tape and lay it over a 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 and it should be difficult to remove. The top of this foil will also be difficult to pull the tape off.

10) DETERMINE PAPER'S GRAIN DIRECTION:

It's very important to know the correct orientation of the paper's "grain" when the paper is being inserted into the water-bath. To determine this, lay the printed side of the paper

face-down and pass a heat gun slowly over the BACK of the paper about 3" above the paper. You should immediately see the middle of the paper "bow" then flatten out. Take note of the direction of this curl as that is the direction the paper is inserted into the water bath! We suggest you mark the paper with a line indicating this direction. If the paper is inserted the wrong way (eg. 90° off) the Toner Transfer Paper will not scroll and cause the Mylar Carrier to break away. The image is ruined... start over again!

11) ABOUT COLOR TONERS:

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 "look" solid is due to the white paper the toner is printed on. Light goes through the color toner, reflects off the white backing then carries the color into your eye. If you were to print a big RED filled circle on a YELLOW piece of paper the result will be a very bright ORANGE color all day long.

A very interesting effect is to take advantage of this translucent effect. If you were to make a color toner image and apply it to a piece of glass you'll have a very interesting transparent graphic effect.

To be able to put a solid color graphic on glass or a target surface other than white, the color toner needs its own white reflector. We use the same WhiteTRF foil (normally used over black toner to create a white graphic) but we put it under the color toner. This technique requires that the image be printed in REVERSE (or "mirror"). This is the ONLY time we 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 pre-printed color samples included in your kit, the bottom half of the color images are already reversed for you to practice this technique. There is also a video clip on our site to show how this is done.

PART 5: "Further Reading"

12) SPRAYED-ON PROTECTIVE OVERCOAT:

If a transferred 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 of acrylic, lacquer, polyurethane, etc. Even though these images are very durable in-and-of themselves, no dry-transfers are scratch-proof. Before applying your selected over-coat spray to your work, TEST IT FIRST! Ensure the particular brand of clear-coat spray does not react to the foil and toner. Avoid "automotive" types of over-coat as they normally contain a solvent which would not be good!

To test your overcoat spray print a black box as a toner test image on regular white paper, then transfer white foil on top of this box. Lay the print on a horizontal surface and apply a heavy amount of spray over the print making a wet puddle. Watch the image. If the spray reacts to the toner it will swell and you'll see a distinctive black outline appear outside of the white foil edges. If that happens, either test a different over-coat or spray a few very light, quick drying "dusting" coats over your transferred graphic. The dusting coats will create a buffer/sealer to the image, to then be able to apply a few heavier coats without any reaction.

13) REMOVING BORDERS: (Other Methods)

There are a 3 methods at removing borders. The main instructions use [Technique #1](#). Review the other two below to see which method you like best. During this learning process, we suggest you follow the main instructions.

Technique #2: COVER THE BORDERS:

Cover the borders with strips of conventional 3M Blue-type tape after the adhesive has been applied as per usual. This is easier than slicing off the 4 borders off as per the Instructions. The added tape goes right over the borders to isolate them from being part of the transferred graphic.

Technique #3: ACETATE CARRIER:

As mentioned earlier, you can use a sheet of Acetate where you have made a cut-out slightly larger than the image area. Then just transfer the image to the top of a acetate sheet. The borders should land over the Acetate, leaving just the graphic image inside of the opening.

14) ALTERNATIVE ADHESIVES:

If you're out of the USA or can't find the much preferred Sulky brand "KK-2000" spray adhesive (or "Gunold" the international name by the German manufacturer) there are a few alternatives that will work with this process:

Manufacturer: **SULLIVANS**

Product Name: "QUILT BASTING ADHESIVE"

<http://www.sullivans.net/usa/Pages/usa/sprays/quilt/dir.htm>

Manufacturer: **JT TRADING COMPANY**

Product Name: "505"

<http://www.jttrading.com>

Manufacturer: **MADEIRA**

Product Name: "MSA 1100"

<http://en.madeira.de/meta/search/>
(Enter the product name in search box)

Manufacturer: **DRITZ**

Product Name: "403"

<http://www.dritz.com/quilting-sewing-supplies/sewing/glues-bonding-stabilizers/fabric-spray-adhesives/403/#sthash.MDzMPmAr.dpbs>

If none of these are available, contact your local "fabric" type store and ask them what they carry as a temporary spray for holding a printed pattern to cloth material for making cutout pieces for making a garment. They should carry something to accomplish this.

15) SPRAY APPLICATION TECHNIQUES:

The instructions address one basic way of using the adhesive. There are however, some difficult types of target surfaces that need alternate

PART 5: "Further Reading"

methods for transferring images. There are two alternate techniques for applying the adhesive.

Alternate Method #1:

Spray Target Surface Only And Not The Graphic

The KK-2000 adhesive will always adhere better to the surface it is first sprayed onto than any subsequent surface the spray comes in contact with. So this is a great method when presented with difficult surfaces. The drawback of this technique is that you have intentionally put adhesive around the image that needs to be removed. Because we only have a very light static-cling holding the image to the Mylar Carrier, it's always very easy to pull the image off the Mylar onto the target surface. After the image has been transferred, it's best to give the transferred image a day to setup before removing the residual adhesive around the image.

Wet a very soft facial or toilet tissue with 70% rubbing alcohol and make very light passes over the exposed adhesive. The adhesive should immediately begin to dissolve. Just be careful you're not wetting the image too much as the alcohol can seep under the graphic as that adhesive too will start to soften and could break away. Give some time between wipes to let any seepage under the graphic re-harden.

Alternate Method #2:

Contact Adhesive:

Similar to the above method, except you're going to apply smaller amounts to both the back of the Mylar Carrier and the target surface. This would be used in the most difficult of surfaces like a wax candle. The two adhesives will make a very quick strong bond for extra soft surfaces.

END: "Further Reading"