

# SCREEN PRINTING

SEPTEMBER + OCTOBER 2022 | SCREENPRINTINGMAG.COM

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WOMEN  
IN SCREEN  
PRINTING  
AWARDS  
SPECIAL FEATURE

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# PAUSE FOR EFFECT

THE BIG  
STORY

HOW TO ENHANCE YOUR PRINTS  
WITH SPECIAL EFFECTS INK.

+

**RED/ORANGE  
IS THE NEW  
BLACK**

Why an established practice needs to be altered.

**Technical Insight**

▶ Resources for hiring people with disabilities.

▶ Product comparisons that lead to better investments.

▶ How to capitalize on NFTs.



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**THE MARSHALL PLAN**

**24 The Sky's the Limit**  
*Marshall Atkinson*

What do NFTs have to do with screen printing? Surprisingly, the two are already intertwined, even though NFTs have barely scratched the surface of widespread adoption. Get acquainted with the basics of NFTs and try creating some of your own with your design department.

**FEATURES**

**30 Pause for Effect**  
*Adrienne Palmer*

Puff, crackle, and shimmer. Those aren't the names of the Rice Krispies elves – they're different screen printing effects that can take your prints to the next level. This guide is a stepping stone toward expanding your product offerings and separating your shop from the pack.

**38 Screen Printing ... One More Revolution**  
*Michael Caza and The Quyen Cun*

An age-old practice within screen printing may be obsolete, at least in the eyes of these two forward-thinking designers and printers. Find out why you should replace digital films printed in black with films printed in red or orange.

**42 Let's Talk About It**  
*Adrienne Palmer, Ali Banholzer, Amber Massey, Ryan Moor, and Jed Seifert*

Industry veterans from across the screen printing landscape share their best practices when hiring people with disabilities. Watch the webinar to gain access to the resources available to you.

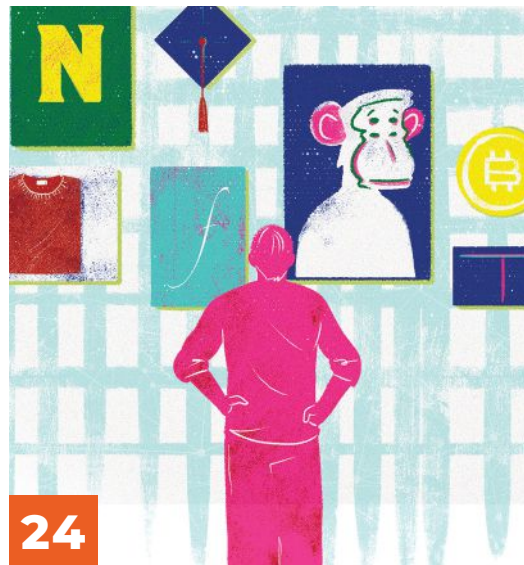
**46 The 2022 Women in Screen Printing Awards**  
*Alex Marcheschi and Adrienne Palmer*

Learn about the newly crowned winners of the 2022 Women in Screen Printing Awards. These six women have made their impact on the screen printing industry by being innovative, growing their businesses, expanding opportunities for other women, and improving their surrounding communities.

**ART, AD, OR ALCHEMY?**

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*Andy MacDougall*

Printing United is nearly upon us after a hiatus due to COVID. Screen printers will be in attendance, but what can they expect from the event? Will the focus be on technologies of old, or will this be the year the association takes a leap forward?



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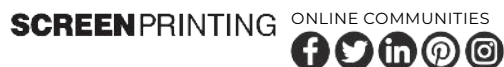
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**ABOUT THE COVER**

Puff ink is one of many special effects that is possible with screen printing.





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# WHAT WE'VE ALL BEEN WAITING FOR



The industry's big event is back. Will we see you there?

*Adrienne Palmer*

**ADRIENNE PALMER**

Editor-in-Chief

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## SCREENPRINTING

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## T-SHIRT SCAMS SWEEP ACROSS MULTIPLE STATES

Call it a sign of the times we're living in.

### 35-Year-Old Embroidery Company Acquired by Fully Promoted Shop

The deal will expand the franchise shop's reach into a new geographic area and an additional niche market.



### 5 Takeaways from Shirt Lab Chicago

Industry experts shared their best sales and branding advice with an audience of your peers.

### Screen Shop Sued by Apparel Company

The printer is accused of refusing to pay for nearly \$500,000 in merchandise.



### Failing T-Shirt Company Becomes a \$40 Million Business

Two college kids bought the company for \$16,000, and the rest is history.

# TAKE THE 2022 APPAREL DECORATORS INDUSTRY PROFILE SURVEY TODAY!



In exchange for your thoughtful responses, we are offering a complimentary summary of the findings and a free \$5 Starbucks gift card. This survey is for owners and employees. It is not intended for those who work for OEMs in the industry.

Stay tuned for an in-depth analysis of the results in the January/February 2023 edition of *Screen Printing* magazine.







## There's a lot going on politically, socially, and economically. Do you have rules for keeping the workplace conversations around certain topics to a minimum?

→ None except to be kind and respect the right for others to have different views than you. It is really OK we don't all agree. Really!  
**Charlie Vettors, Organic Robot Designs**

→ As long as it's respectful, it's healthy to discuss what is going on. **Shannon McKinnon, Aisle 6ix**

→ Not so much. If the subject comes up, my general approach is: How does this impact us *today* in the shop and what can we do to mitigate the impact?  
**Mark Coudray, Coudray Growth Tech**

→ We are here to earn a living and serve the customer. Everything

else, including disturbing the peace with heated discussions, puts your employment at risk. **Jim Bradley, Bradley Nameplate Corporation**



“

We just try to maintain a professional atmosphere and stay respectful of all people.”

**IAN GRAHAM,  
FINE SOUTHERN  
GENTLEMEN**

→ No rules, other than to treat other people with respect. We are professionals and adults. Act accordingly.  
**Marshall Atkinson, Atkinson Consulting**

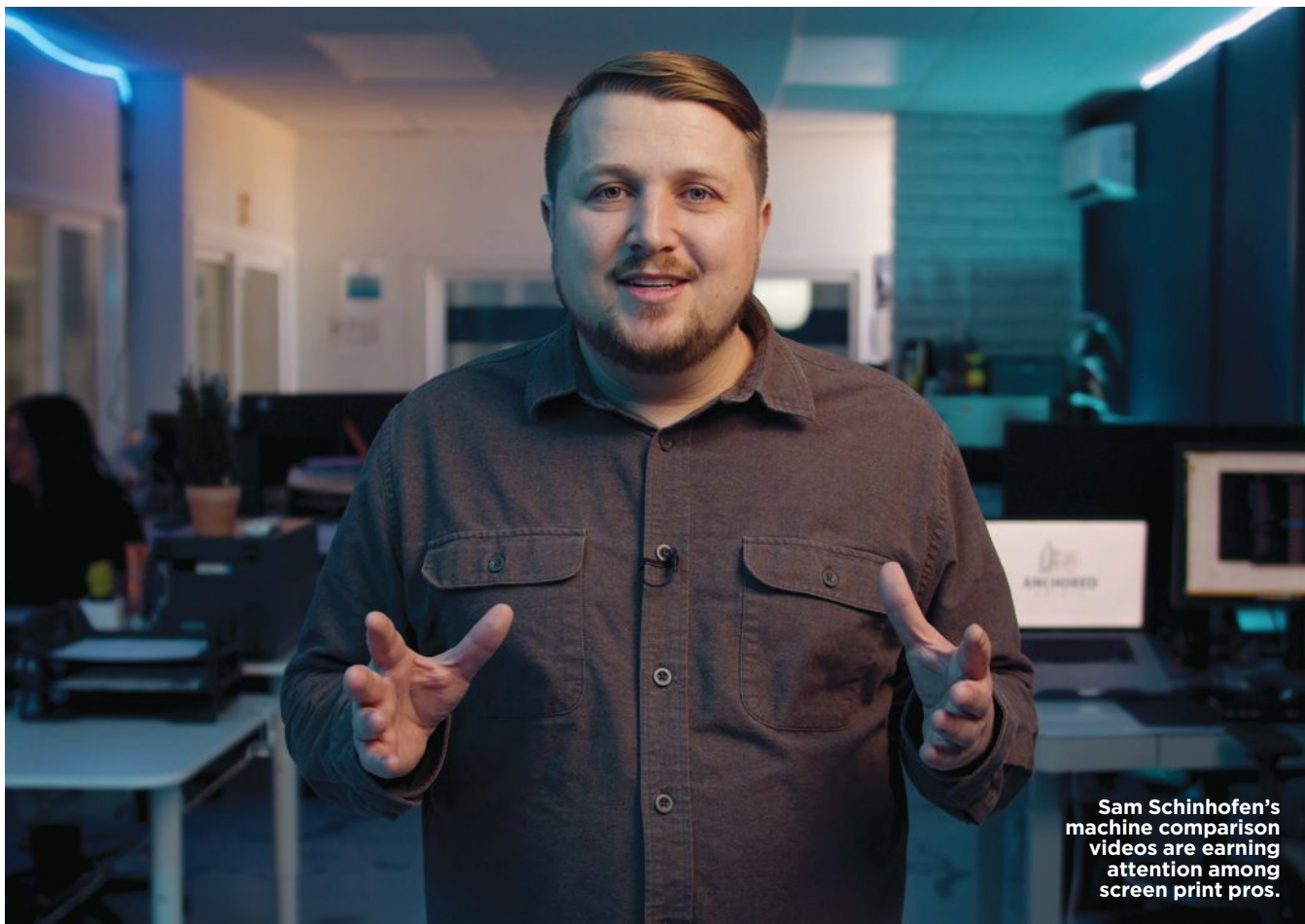
→ Nah, we believe in an active dialogue with our staff. Of course, we'd attempt to limit anything during our [live printing] activations, but our staff is incredibly diverse and we like it that way.  
**Maxwell Beehner, Family Industries**

→ No. We are a team. As a team, we must be united on all fronts. We allow open, healthy, and productive venting and discussion. **Scott Garnett, King Screen**

→ I have a great staff that is mature. We can discuss differences without getting angry or putting each other down. It's a great environment to discuss topics, learn, and educate. **Alison Banholzer, Wear Your Spirit Warehouse**

→ If we could find people to hire, we would institute some rules. But no need right now. Too few of us left. **Larry Mays, Mays Marketing Group**





# FRIENDLY COMPETITION

How Anchored Prints – and the industry – is benefitting from product comparisons. BY ADRIENNE PALMER

**SAM SCHINHOFEN** has been printing for the last 15 years. Like many other screen printers, he entered the industry via music – as a teenager, he toured for a metal band on the Warped Tour. Most of his friends were in bands and nearly all of them needed merch. He started out brokering work, but eventually, he created his own company: Anchored Prints. The shop,

based in Anaheim, California, has 150 employees with customers including bands, online stores, clothing brands, and wholesale clients.

Anchored Prints has nine automatic presses – four ROQs and five M&Rs. Earlier this year, Sam decided to launch a YouTube channel comparing the two brands, from pricing to reliability to speed.

Read our interview with Sam to learn why he created the videos in the first place, the reaction from the industry, and what he plans to do in the future.

**AP: What led you to create competition videos between machines?**

**SS:** Printing for as long as I

have, I've gone through a lot of different machines, inks, brands, etc. and have come to be well acquainted with most of them. But when I finally decided to buy my first press, I wasn't certain about what machine or brand to buy, which only led to a stressful purchase. Looking back, I wish I had access at that time to resources such as the content I now

share in my videos. For that reason, I thought it would be a fun and useful endeavor to begin making videos that would help someone such as my younger self, especially because I haven't come across many other printers providing honest feedback between two pieces of comparable screen printing equipment. Most people are very biased in this industry, and I desire to avoid that.

-----

**AP: What's the process look like when comparing?**

**SS:** My comparisons come from my own, hands-on

experience with the equipment our shop uses. Being a shop that prints higher volume, our equipment certainly receives its fair share of use (and abuse). That being the case, we can become very familiar with the strong points, pitfalls, and potential areas of improvement for each piece of equipment. Also, working with friends in the industry, we often share different tips, tricks, and insights we've encountered regarding the equipment. Just this week I spoke to a buddy who has the same auto-reclaimer as I do. He's been having a great experience with his, whereas



**I thought it would be a fun and useful endeavor to begin making videos that would help someone such as my younger self."**

we've been having many setbacks with ours. Talking with him, I get to see what he's doing differently, and what we can improve on.

-----

**AP: What has been the reaction from your audience, the industry, and the manufacturers?**

**SS:** A lot of fellow printers have found my content very helpful, and many thanked me for providing honest insight into the equipment. Most manufacturers have been fine with the content, as well. Obviously, no one enjoys negative content





"I hope the manufacturers can positively utilize my experiences to further improve their overall product," says Sam Schinhofen.



regarding their product, but at the same time, I feel obliged to share my honest reflections on what my shop experiences. Every shop is clearly different – and I'm not saying we're always right – but I hope the manufacturers can positively utilize my experiences to further improve their overall product.

I recently had a conversation with Ross Hunter, president of ROQ.US, regarding an issue with their dryers' gas pressure we were having issues with. He actually thanked me for sharing the content, and he and his team have already made improvements on the dryers. Similarly, I had an issue with M&R's flash sensors, which they reached out to me

about and ended up sending a tech to my shop to address the issue. We're excited to see what gets improved in that matter going forward.

**AP: Will you compare other manufacturers and products in the future?**

**SS:** Absolutely. I've already got some other ideas and products in mind to review, and my team is currently working on a lot of new content.


**AP: What's the goal in creating the comparisons?**

**SS:** Honestly, I like the idea of helping fellow printers

make good investments for their shops, because I have many times gone into debt and struggled due to bad investments in equipment, products, etc. I feel I am doing something positive if I can prevent others from going through what I had to endure due to my own lack of knowledge. Also, hearing the feedback and comments of other printers and what other people are suggesting has been really insightful. So, while my goal from the start has been to help others, I feel I also gain from others by putting out my content.

**AP: Is there a reason you chose YouTube vs. another hosting platform?**

**SS:** YouTube seems to be the largest platform when it comes to finding free, informational videos pertaining to a vast array of topics.

 **Watch three videos from the M&R vs. ROQ series on [page 14](#).**





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## M&R vs. ROQ

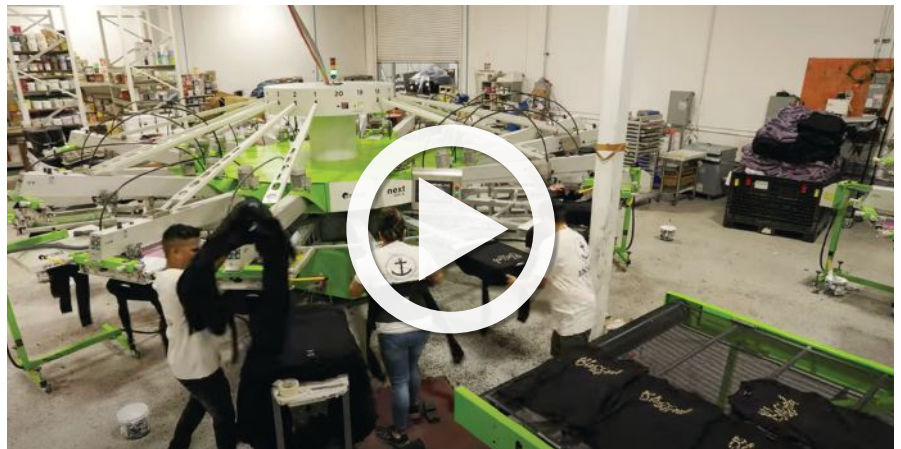
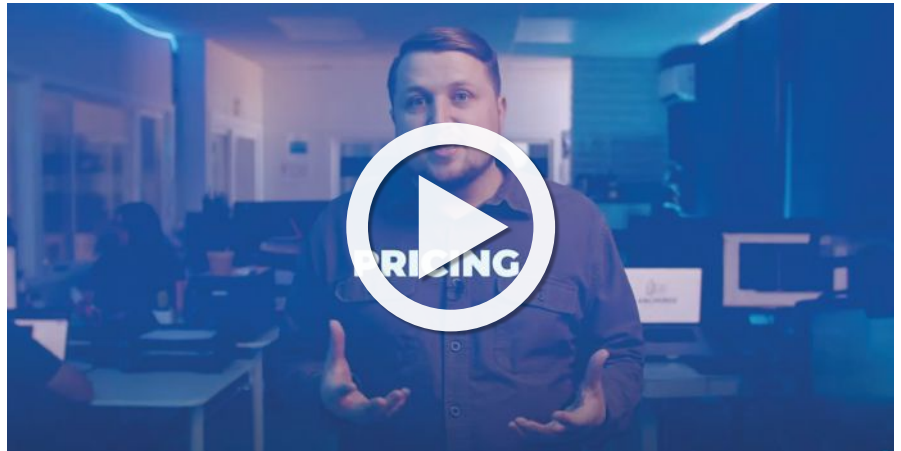
▶ The Youtube videos Sam Schinhofen of Anchored Prints creates include a \$5000 speed competition, pricing comparisons, and a breakdown of which machine produces better quality.



**AP:** Do you outsource the video production or is it in-house? Any tips for other screen printers looking to capture high-quality footage of their shop?

**SS:** All of the video production for our content is done in-house by my creative team, Anchored Visuals ([anchoredvisuals.com](http://anchoredvisuals.com)). They manage mostly our in-house content (which includes the Anchored Prints channel/ M&R vs. ROQ series), along with several outside projects.

My tip to other screen printers is just start capturing footage in general. Similar to your very first print, you have to start somewhere, so I would encourage anyone just to try and give yourself time to improve in it just like you would with anything else.



## TRUE TALES

### Will You Accept this T-Shirt?

RECENTLY, WE WERE PRINTING for ABC's "The Bachelorette" during the Country Music Awards. One day, they had talent come to our booth - one woman was a recent winner of the show. Her hubby decided he wanted to print his own shirt. Naturally we allowed him, however he proceeded to print for 15 minutes, covering every inch of our press and himself in ink. Wonderful times on the road. *Maxwell Beehner, Family Industries*

## WOULDA COULDA

Things you wanted to say to frustrating clients, but didn't.

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## HAVE YOU EVER MOVED YOUR BUSINESS?

### 79% YES

- ▶ In January 2021, we moved into a larger space with three times the space. It was quite an undertaking, and we would absolutely do a couple things differently, but we couldn't be happier to have some room to move and grow. **Ian Graham, Fine Southern Gentlemen**
- ▶ We have moved our operation before. We only moved about 13 miles, but it was a massive undertaking. Be prepared for it to take longer and cost more than you think. **Damian Hobson, Dynamic Screen Printing Supply**
- ▶ We moved from 2500 square feet to a

6500-square-foot building 10 years ago. We had new equipment delivered right to our new location, but hired a rigger to move the big equipment that we kept. Our move was just over a mile away, same city, but it was still a very hectic time. **Jim Heiser, Bullseye Activewear**

- ▶ We moved six months ago; it was big. If I had the time to do it again, I would rent a shipping container for a couple of months, pack everything into it, and then move, instead of trying to do it one van load at a time, especially because we moved 55 miles to our new spot. I would definitely recommend getting the internet hooked up as soon as possible. We also chose not to tell anyone

we had moved until we did, which could have been handled better. We have double the space and put an auto in, which has been worth it. **Shannon McKinnon, Aisle 6ix**

- ▶ We moved to a bigger location four years ago when we made the switch to automatic presses. It was a nightmare! **Dario Vera, INKspired Promotion**
- ▶ From my home to a brick-and-mortar location. It was a pretty easy move. **Joe Ortinau, Ortinau Art**
- ▶ To the opposite side of the building. It was as much work as moving a house to another state. **Kyle Baker, Baker Prints**
- ▶ We relocated from Atlanta to Roanoke, Virginia, in 2015 after nine years. We spent over a year planning and coordinated the move in such a meticulous way that we only had five days of downtime. It was beautiful and horrible all at the same time. **Scott Garnett, King Screen**
- ▶ Six times in seven years when we started and kept

growing. Three in the last 25. No more! **Andy MacDougall, MacDougall Screen Printing**

- ▶ Twice. Once from my garage where it started to a small warehouse. The second time to a larger warehouse nearby. The expense and the stress involved with moving a production facility is quite overwhelming, and to be honest, not something I plan on doing again. **Matthew Pierrot, GetBOLD - T-shirt Printing and Embroidery**

### 21% NO

- ▶ My shop is located by my house and I don't plan on leaving anywhere for at least the next 25 to 30 years. **Rene Cantu, 361 Printing**
- ▶ I haven't moved my business because I adapted my business model to be so lean it now doesn't need to increase capacity. The business is now very cheap to run and more profitable because of our pivot away from small/medium-sized print jobs and into hyper niche clients and education. **Chessie Rosier-Parker, Squeegie & Ink**



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# THE BEST OF YOUR ABILITY

**A Wisconsin shop owner builds his business by preparing his daughters to be entrepreneurs and employing a man with Down Syndrome.**

BY ALEX MARCHESCHI

**NATE HANSEN**, owner of Hansen Screen Printing in Elkhorn, Wisconsin, has drawn inspiration from the young women in his family to increase his business' revenue and the quality of his local area. Four years ago, after a lengthy career in construction, Hansen started working with a friend in the screen printing industry and never looked back. He began in his basement and has since moved to a brick-and-mortar location. His entrepreneurial spirit and commitment to bettering those around him makes his business a pillar of the community.

These days, Nate's three oldest daughters, whose ages range from 16 to 19,

help in the shop and hone their business skills while working with their father. Nate's niece, who was born with Down Syndrome, also plays a large role in his life; she opened his eyes to new information about people with disabilities. She was born right around the time his business took off, and he eventually came to realize he wanted to employ others with Down Syndrome. One year ago, he hired Eric, a young man with Down Syndrome who has since become an irreplaceable asset, for both morale and meeting production deadlines.

"Prior to my niece's birth, I knew nothing about Down Syndrome. Since then, I've



**Nate, Eric, and Tom find success in networking at brewery festivals because they gain new and local clients.**

done research. I met Eric's mother at a brewery festival we were live printing for. She mentioned her son has Down Syndrome and I let her know to contact me if he was looking for work. So, he came in and asked for an application. I sat down with his mom to get an HR plan together, just to find out what his needs are," says Nate. "It just kind of worked out. He does a lot of screen prep, a lot of stacking, folding, and bagging. He gets all the tasks done that I can't, because I'm doing everything else. He's a huge asset to have. Eric knows what needs to be done every

day, and he enjoys repetition. He's not on his phone, he's not complaining. He's happy to be there and he creates good morale in the shop."

Nate's daughters have gotten real world working experience in the company. He's made sure to take them behind the curtain so they can one day be profitable and charitable business people in the community.

"With my daughters, they come in here and they work. Some days they don't necessarily want to come in here and help, but they really show their dedication by committing to it and learn-

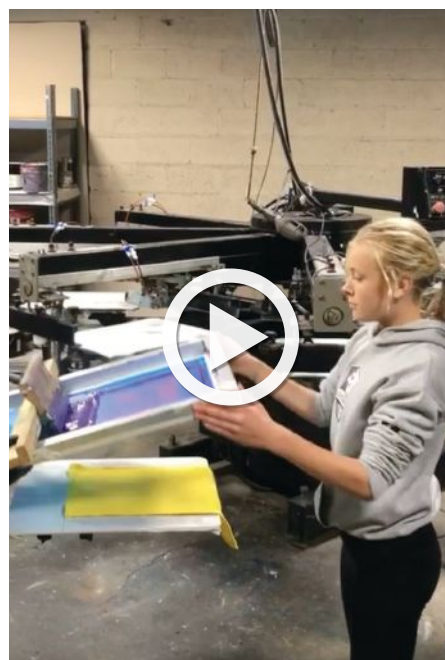
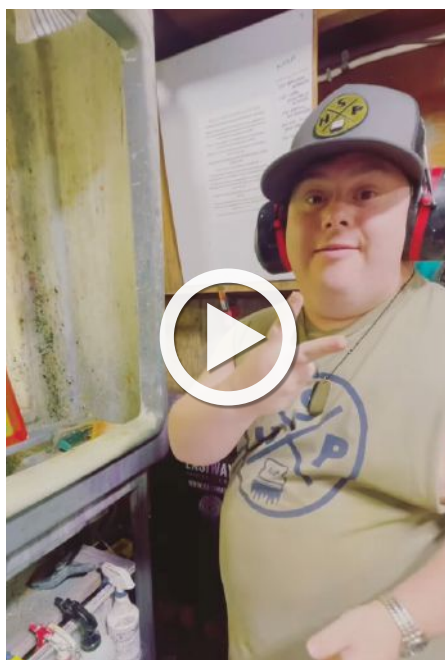


**Nate Hansen and his team bring a three-wheeled bicycle with an attached press to live screen print at events.**

ing,” says Nate. “And then I have Tom, who is a graduate student in a bit of a managerial position. He’s going to school for print making at the University of Wisconsin-Milwaukee and our shop really has a good flow because of him.”

Hansen Screen Printing has become a place of business and education through intentionality. When it comes to gaining new clients, Hansen recommends zeroing in on your community and finding out what people care about. Then, go to those dynamic companies and pitch your offerings. For his shop in Elkhorn, those businesses are breweries, coffee shops, and summer tourist spots.

“Breweries are popping up everywhere here. And a lot of the times their designs aren’t very complicated, meaning they don’t have 30 colors or ornate details. It’s simple to print and it’s good networking,” says Nate. “There are a lot of festivals these breweries put on that I live print at. I’ve got a little



three-wheeled bicycle that we have a press set up on. Just to get the staff out of the shop, we go to a brewery to print and give back by buying some beers when we drop shirts off. It’s better than just printing shirts for a 5K, for example, because you’re not building a relationship with that type of job.”

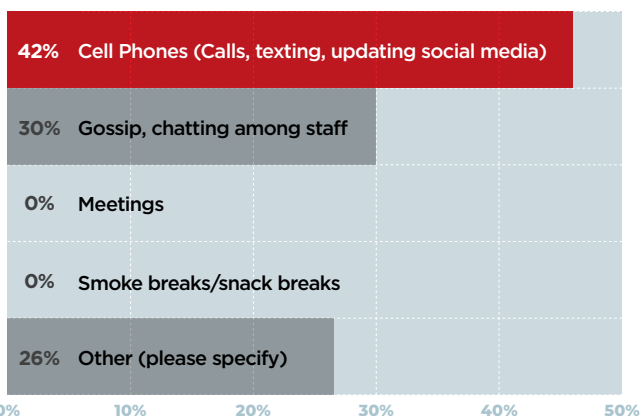
Nate has found a passion and income stream that works for him and his family, and discovered ways to better his community in the process. Whether it’s preparing his daughters to be successful business women, or encouraging others like Eric and his niece by providing opportunities to become tax

paying, capable members of the town, Nate is making his mark.

**▶ To learn how to employ people with disabilities, watch the Let’s Talk About It webinar and read the companion article on [page 42](#).**

## DO NOT DISTURB

What’s the biggest productivity killer for staff in your shop?



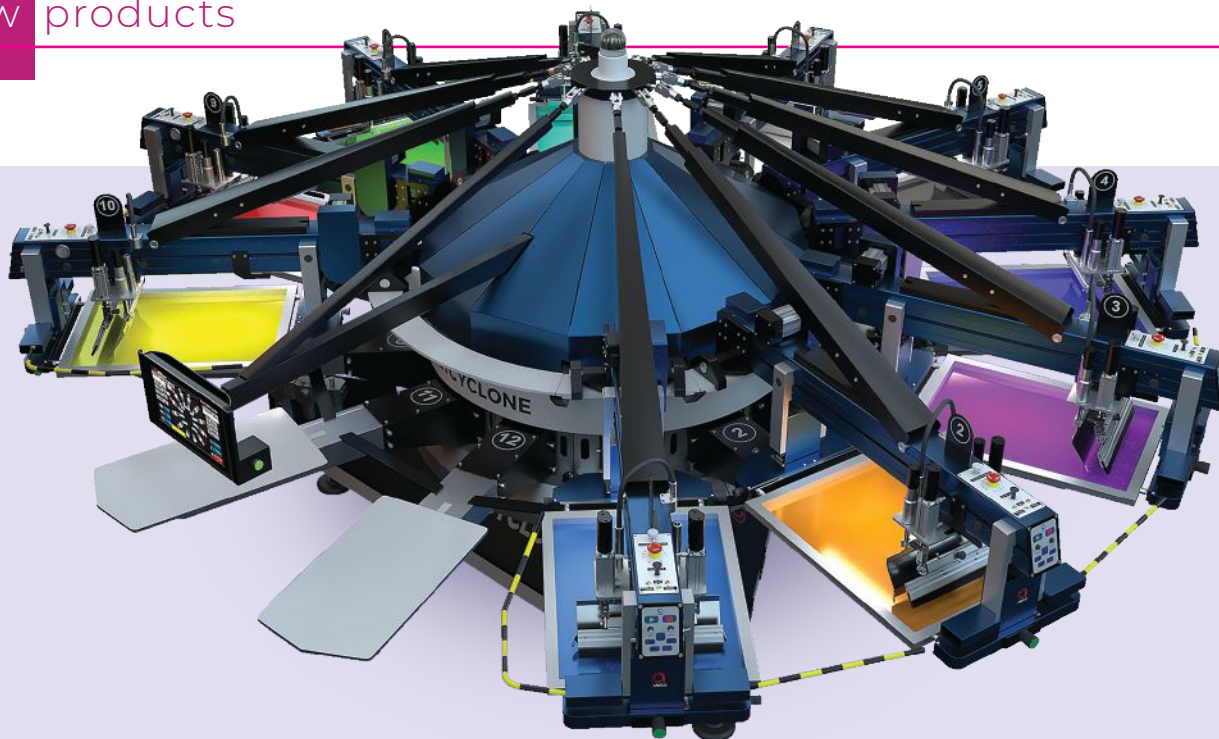
## OTHER:

- ▶ Live events, bad wifi, weather, and exhaustion. **Maxwell Beehner, Family Industries**
- ▶ Screen breaking, bad artwork, and art/first print approval. **John Wilhelmsen, Distinct Impression**
- ▶ Customer interaction. Our workspace is with our storefront and customers come in to place orders at some of the most inopportune times, ha! We do not have the budget to hire another employee to take

care of this at this stage of our business. **Charlie Veters, Organic Robot Designs**

- ▶ Being unorganized and ready to work. Number two on the list is missing, erroneous, or confusing information. **Marshall Atkinson, Atkinson Consulting**
- ▶ Lack of work ethic. Almost total lack of motivation. A belief that if I don’t like “this” job I can go anywhere and make just as much. **Larry Mays, Mays Marketing Group**





## ADELCO CYCLONE PRESS

[adelco.co.uk](http://adelco.co.uk)

Adelco has launched the Cyclone automatic textile screen printing press engineered for high-speed imaging. Available in small (18 x 20-in. print area), medium (20 x 28-in. print area), and large (23.5 x 31.5-in. print area) configurations, the press offers a rapid lock high-lift screen system for simple cleaning access, pinpoint registration of  $\pm 0.2$  mm, and AC servo-motors designed to drive the printhead for smooth print strokes at any speed, accord-

ing to the company.

Additional features include three-way micro screen adjustment for simple set up, HD touchscreen interface, optional built-in LED lights in the printheads, lightweight CNC aluminum pallets with tool-free quick release system and CNC print arms, dual chopper squeegee pressure cylinders, and automated start, stop, sample, and rotate flash settings. Available with 6 to 14 colors and eight to 16 stations.

## BORDERLESS NAME BADGES

[namebadgesinternational.us](http://namebadgesinternational.us)

Name Badges International has added Borderless Plastic Name Badges to the company's family of identification products. The polyurethane-coated, scratch- and fade-resistant badges offer black or white outside edges, a wide range of background colors and font options, and optional full-color printing of logos and text. Available with pin or magnetic backing in three sizes: 2.9 x 1 in., 2.9 x 1.4 in., and 2.9 x 1.2 in.







## ALLMADE RECYCLED TEE

[allmade.com](http://allmade.com)

Allmade has launched the Recycled Tee, constructed with 50% recycled polyester and 50% recycled cotton T-shirt scraps, according to the company. To combat waste from the cutting and sewing process, scraps are sorted by color, reduced to fiber, mixed with post-consumer recycled polyester, spun into 4.5-oz yarn, and then knit, cut, and sewn into new blanks without redyeing, the company reports. Features include 1x1 rib knit neck, shoulder-to-shoulder taping, side seems, and a recycled tearaway label. Offered in XS-4XL in four colors: reclaimed red heather, reloaded charcoal heather, reused royal heather, and salvaged navy heather.

HOSTED BY ANDY MACDOUGALL

# ART, AD,

OR

# ALCHEMY?

PUTTING THE MAGIC BACK  
IN SCREEN PRINTING.



LISTEN TO ALL 11 EPISODES ON-DEMAND AT [screenprintingmag.com/artadoralchemy](http://screenprintingmag.com/artadoralchemy).



## AEON HYBRID DTG PRINTER

[aeon.com/en](http://aeon.com/en)

Aeoon's Kyo hybrid DTG/screen printing press is designed for high-volume production environments, according to the company. The printer can image fabrics such as cotton, synthetics, mixed fibers, canvas, wood, leather, and more with or without pretreatment. Users can choose between models with:

- Eight or 12 printheads
- Two or three print stations
- Max. printing size of 16 x 20 (with frame) or 20 x 28 in. (frameless)

→ Double CMYK ink configuration or CMYK+4W+HL

The press is engineered for standalone screen printing or digital printing, or a combination of screen and DTG printing simultaneously. Features include KyoToScreen

workflow for simple, precise screen positioning and prep for hybrid printing; app for screen setting; screen adjustment up to 0.001 mm; industrial printheads with 600 to 2400 dpi res; low white ink consumption; integrated OPC-UA interface; and more.

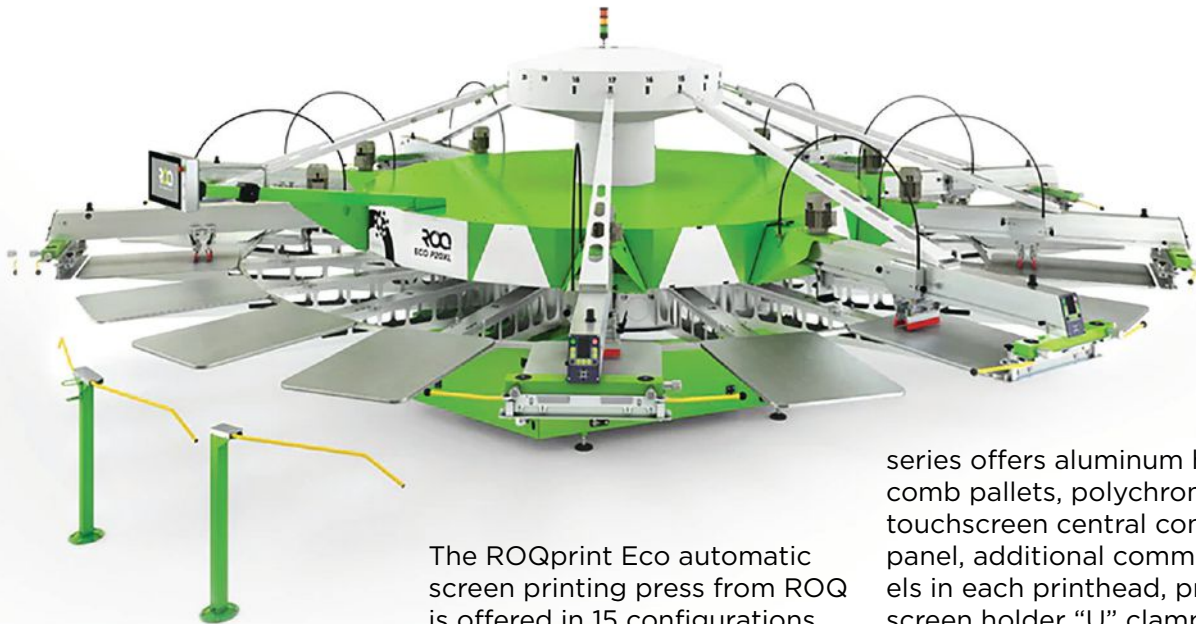


## INDEPENDENT DUCK CAMO PULLOVER

[independenttradingco.com](http://independenttradingco.com)

Independent Trading Co. has added a new pattern to its IND4000 Heavyweight Hooded Pullover offerings; duck camo is now available in addition to forest, black, tiger, army, and snow camo styles plus houndstooth, safety yellow, charcoal heather/black, charcoal heather/currant, grey heather/black, grey heather/currant, and grey heather/slate blue.

The heavyweight hooded fleece pullover in duck camo is composed of 10-oz ringspun three-end 75% cotton/25% polyester with 100% cotton 32 singles face yarn for printability and soft feel. Additional features include generous fit, fleece-lined hood, twill neck tape, heavy-gauge round draw cord with nickel eyelets, and 1x1 ribbing at the cuffs and waistband. Offered in sizes XS-3XL.



**ROQ ECO  
AUTOMATED PRESS**  
[roq.us](http://roq.us)

The ROQprint Eco automatic screen printing press from ROQ is offered in 15 configurations ranging from 8 colors and 10 platens up to 18 colors and 20 platens. Reaching print speeds up to 1300 garments/hr, the Eco

series offers aluminum honeycomb pallets, polychromatic touchscreen central control panel, additional command panels in each printhead, pneumatic screen holder "U" clamp and pin systems, integrated special effects features such as automatic flock and automatic foil, and more.

# LISTEN TO ALL 15 EPISODES OF SCREEN SAVER SEASON 2 AT

[screenprintingmag.com/screensaver](http://screenprintingmag.com/screensaver)

**SCREENSAVER**



Joe Sudrovic

Marj Easterling

Dani Diarbakerly

Logan Ruddick

Nikki Bowen and Christina Haines





# THE SKY'S THE LIMIT

HOW TO USE NFTS FOR YOUR SCREEN PRINTING BUSINESS.

*By Marshall Atkinson*

**DISCUSSING NFTS** in a screen printing magazine may seem a little strange. Our purpose is to champion printing; NFTs are digital and will always be digital. So, what gives? Let's look at NFTs in general, and then we'll unpack why you should be interested in them.

## NFT BASIC PRIMER

NFT is an acronym that stands for "Non-Fungible Token." Non-Fungible means that it's unique. No two are alike. Token means that it can be transferred to someone.

And in this particular case, the transfer happens out there on the internet using the blockchain. So, this makes that transfer secure.

NFTs have been around for a few years, but in the grand scheme of things, they're still in their infancy. There are a few uses for NFTs, such as:

- ➔ **Artwork.** Artists use this digital medium to build and market their creative work.
- ➔ **Collections.** Where each NFT is unique but fits into a collective set.
- ➔ **Affiliation.** NFTs can show proof

of belonging to a club, group, fanbase, or idea.

➔ **Ticket or Access.** NFTs can be used as a ticket to gain entry or access to a concert or event.

➔ **Reward.** Used for customer engagement or as a bonus.

➔ **Games.** NFTs have been used to create games to engage fans and customers.

➔ **Link.** You can link to something tangible, such as a T-shirt, an item, or even real estate.

➔ **Connectivity.** Used by brands or creators to connect with customers, fans, or new interests.

## AN NFT IS A DIGITAL ASSET SECURED ON THE BLOCKCHAIN ... SUCH AS A PHOTO, DRAWING, PAINTING, VIDEO, AUDIO FILE, OR GRAPHIC.

According to a recent Business-Wire article, the growing NFT marketplace could reach \$211 billion by 2030. That's great, but what does this mean for your basic screen printer?

### NFT INNOVATION CURVE

While there's a lot of money to be made creating, investing, and selling NFTs, the best thing is lurking just below the surface: the ability to engage and connect with an audience.

It's an exciting time for NFTs. It is early. Your core audience probably doesn't know anything about NFTs or have the right tools and apps to obtain and use them. The newness is why you should be paying attention and learning how they work.

At one point, we had never heard of email. Or Instagram, Facebook, YouTube, or TikTok.

NFTs work a little differently than other platforms, so let's unravel that mystery and give you a few examples of how you could benefit from using an NFT in your work.

### CONSTRUCTING AN NFT

An NFT is a digital asset secured on the blockchain. It could be an image, such as a photo, drawing, painting, video, audio file, or graphic. Anything secured on the digital blockchain can become

an NFT.

Part of the uniqueness of the NFT is that it can have other properties or values attached to it. One of the most popular parts of the NFT creation is that a small percentage of the resale value could be transferred back to the original owner through what is called a "Smart Contract." When a particular NFT is bought and sold, money can flow back to the original NFT holder. Look for sporting events and concert tickets to start becoming NFTs soon.

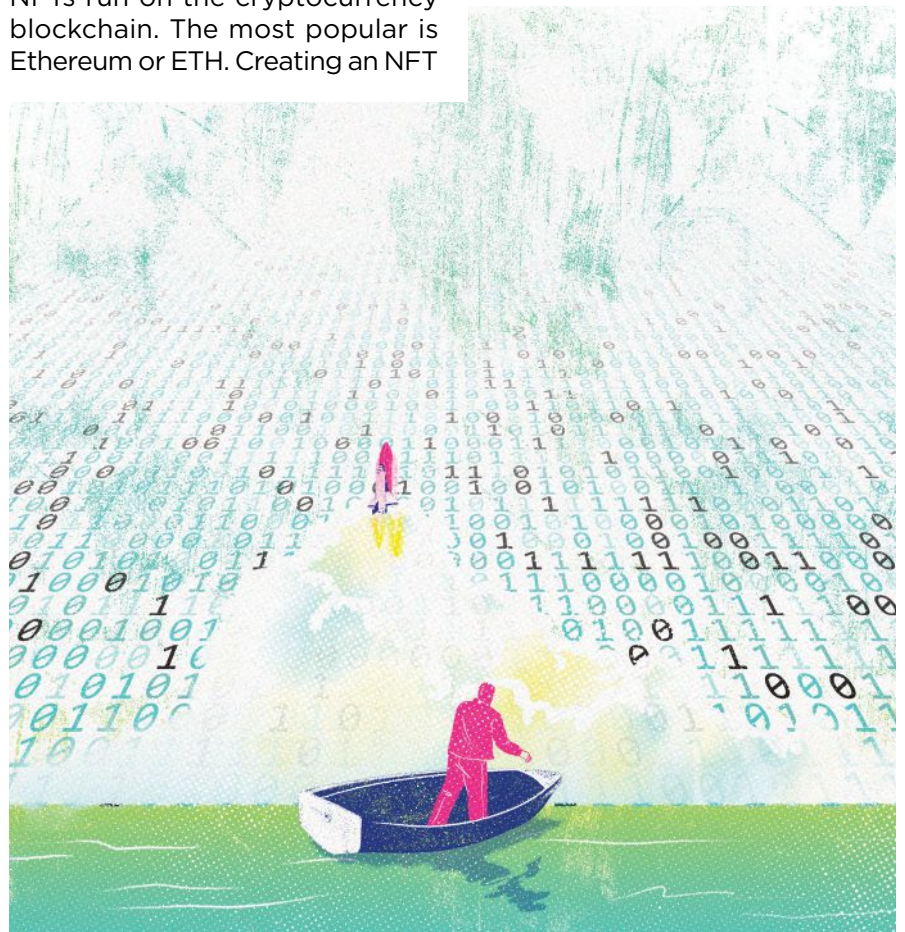
From a financial perspective, NFTs run on the cryptocurrency blockchain. The most popular is Ethereum or ETH. Creating an NFT

is called "minting," and there's usually a "gas fee" you have to pay. You can, however, mint NFTs for free using a different platform called Polygon, which doesn't have gas fees for NFT creation.

You can create a single NFT that's unique or build out a collection of NFTs. All NFTs are unique and exist on the digital blockchain to be traded, bought, or sold.

There are three significant apps you need to familiarize yourself with and use.

- ➔ **OpenSea** - This is where you can create your NFTs.
- ➔ **MetaMask** - This is your digital wallet. Think of it as a place to store your digital assets.
- ➔ **Coinbase** - This is your digital bank.





**EXTRA!**

Want more from The Marshall Plan? Read all of Marshall Atkinson's columns at [screenprintingmag.com/themarshallplan](https://screenprintingmag.com/themarshallplan).



All three of these are free, but to use Coinbase, you'll need to fund your account.

## THE NFT COLLECTION

For screen printers, here's one use you could consider to align a customer challenge or need with an NFT. Is it the only use for an NFT collection? Of course not. The idea here is just an example.

Let's look at the high school senior class sales. Right now, school is starting back up, and an incredible number of students are preparing for their final year in high school. If you cater to this market, I'm sure you probably already have designs for Senior Class 2023 shirts.

But what if a special senior class NFT collection was created? The collection has each student's name, grad picture, or something unique.

Embedded in the NFT could be a special access ticket to the Grad Night Event, discounts to the online merch store, or any other URL landing page. The NFT could be free and act as a way to deliver market differentiation.

The NFTs value connects and engages customers in a new and exciting way.

## THE NFT AS VALIDATION

Another use for the NFT could be in validating authentic merchandise. Think of all the hologram stickers placed individually on championship T-shirts, posters, and other printed material every year. High-end brands struggle with counterfeit products constantly.

As the NFT is tied to the blockchain, the merchandise can be cre-

ated and produced using special symbols, numbers, QR codes, or anything that makes the piece a unique item. This art attribute could also be paired with an NFT that matches that piece. Here's where digital hybrid screen printing adds tremendous value to brands that are concerned about this challenge.

Imagine doing rock concert tour shirts for a band and having each T-shirt linked to an NFT for that concert, with actual footage from that show embedded. The "T-shirt as a memory" item just grew in value. Not only was I there, but here's my favorite song from the show.

## THE NFT AS ACCESS

Many screen printers produce apparel for restaurants, bars, clubs, gyms, associations, and other types of businesses that have memberships. At one time, it was common to have printed paper cards that showed you belonged. Then, plastic cards, often with your photo on them, showed affinity and access. Now, it's common to have a downloaded app that displays a scanned QR code.

The next evolution of this is going to be using NFTs. To gain access to the VIP area, eat at the



restaurant, work out at the gym, or be a member of the club, you will have to have the NFT. The fun thing about using an NFT is that it's part of the blockchain. This means if you're a gym member and move away, you could potentially sell your gym membership to someone else who could use it. Maybe even profit on the transaction, too.

For screen printers, our place will be to support this new level of access with exclusive product ideas. There could be different levels of NFT access, such as basic, advanced, and premium. How could you connect the NFT experience to what you provide? Could you somehow tie in their NFT ownership with the custom product you produce?

You could even design and create merchandise to promote the NFT sales. The sky is the limit!

When they show up to the event because they have the exclusive merchandise, they can spot other superfans, which makes the entire experience overwhelmingly unique.

## THE NFT AS A SERVICE

You probably already have an art department. Everything you produce must have something created and made for the customer. We don't sell a lot of blank stuff.

Because you're already creating art for your customers, why not look into creating NFTs, too? NFT usage is such a new and relatively confusing place; this could add more value to your relationship in solving problems for them.

Jump in and try your hand at creating NFTs. The time is now to

start learning what to do and to build out your processes.

Create a collection, buy some NFTs on the market, and maybe sell a few, too. Learn how it works so you can educate your staff and customers. There will be plenty of cases where NFTs will be used to engage with customers. Is it the perfect platform? For some, it will be. For you? Who knows? The thing to do is to roll up your sleeves and play around a little bit. Learn how it works. Experiment. Talk to other people playing in the space.

My interest in NFTs is in the possibility of higher connection and potentially adding more value. It admittedly has a lot of drawbacks and a steep learning curve. It won't be for everyone.

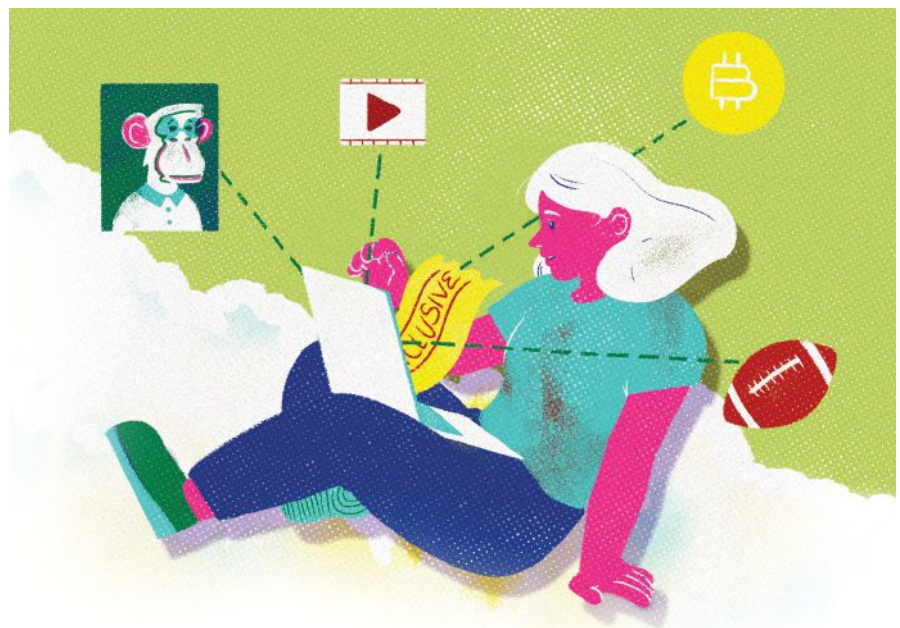
Yet, an email was weird when it initially came out 25 years ago, too.

## THE NFT AS A TICKET

As mentioned before, NFTs will be coming to any venue that's selling tickets. Sporting events, tradeshows, special classes, music, movies, theaters, and other activities.

One of the unique characteristics of an NFT is the ability to embed something inside that can be unlocked if you own the NFT. While this could be an enhanced experience such as a video clip from the performance, an interview with the star, or access to a particular VIP area or tailgate, it could also be a link to your unique online store.

Imagine the impact for that superfan who bought tickets to the game or the show and was issued a special NFT ticket. Embedded is access to your VIP online store with exclusive high-end merchandise that isn't available anywhere else.



**MARSHALL ATKINSON** is the owner of Atkinson Consulting, based in Mesa, Arizona. He coaches apparel decoration companies on operational efficiency, continuous improvement, workflow strategy, business planning, employee motivation, management, and sustainability. He is a frequent tradeshow speaker, author, and host of two podcasts, as well as co-founder of the Shirt Lab educational company. He can be reached at [marshall@marshallatkinson.com](mailto:marshall@marshallatkinson.com).





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# PAUSE EFFECT

HOW TO ENHANCE YOUR PRINTS  
WITH SPECIAL



FOR

EFFECTS

BY ADRIENNE  
PALMER

EFFECTS INK.

**I**F you're looking to enhance your end-product, excite customers, and elevate your position in the market, consider special effects. Many of your peers are currently offering scratch 'n sniff scents, glitter, puff, glow in the dark, and high density to take their prints to the next level.

According to Family Industries, here's a list of all the special effects that are possible with screen printing

#### **WATER-BASED**

Absorbs into the fabric for a very lightweight and soft print.

#### **DISCHARGE**

Water-based inks that remove the dye from the fabric.

#### **PUFF**

This additive expands while being cured, for a soft, raised feel.

#### **FLUORESCENT**

Very bright neon colors, also known as "day glow."

#### **METALLIC**

Popular ink for a shiny look. Typically, in gold, silver, or copper.

#### **SOFT HAND**

Additive for reducing the thickness of ink for a softer feel.

#### **GLITTER**

Contains glitter for a sparkly

look, often combined with a clear gel.

#### **GLOW-IN-THE-DARK**

Almost clear, light-activated ink that glows in the dark.

#### **SUEDE**

Similar to puff, but it creates a soft and fuzzy texture to the surface.

#### **HIGH-DENSITY**

Creates raised layers of rubber-like ink for a three-dimensional print.

#### **CLEAR GEL**

A thick glossy coating that can be used in combination with others.

#### **SHIMMER**

Creates a unique reflective, iridescent shine.

#### **CRACKLE**

Splits and cracks during curing for a naturally distressed look.

#### **PLASTI-CHARGE**

Combines the best of plastisol and discharge.

Want to learn how to screen print with foils and metallic inks? Head over to [screenprintingmag.com](https://www.screenprintingmag.com) for more insight from Family Industries.



To help you better understand puff ink, Brian Lessard, partner at MADE Lab, breaks down a recent special effect print for an open house workshop. His goal was to explain a special effect that could easily be achieved by printers. The design needed to print on a six-color automatic press using only one flash unit. Follow along for Brian's step-by-step process of screen printing with puff ink.

### DESIGN

We used an embroidery-inspired typeface from Mysterylab Designs purchased on **Creative Market**. This allows anyone to purchase the typeface and recreate similar art to what we printed.

### PUFF INK

This special effect print uses only one additive to keep it simple. We chose Avient Flexipuff because it can



← Texture for distress and vector art. Texture added and opacity reduced to 65 percent.

shirt and rise higher with more texture, depending on the shirt. Printed on top of an ink, the puff generally won't rise as high, but can be better controlled by how thick the ink underneath is printed. This produces a more even, smoother puff.

### SCREENS

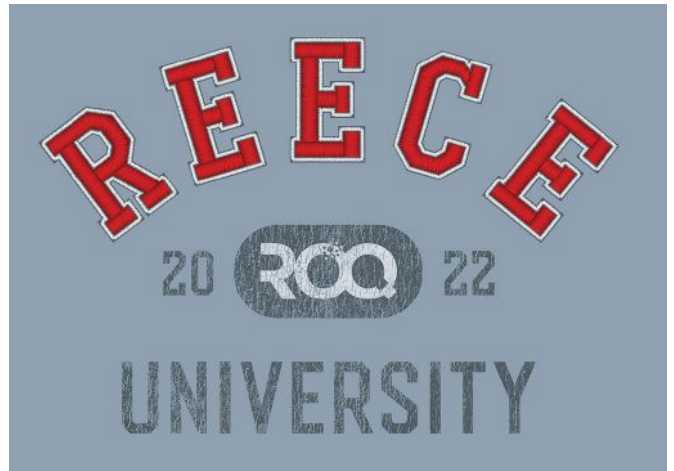
We used 305 mesh for the white and grey distressed portions of the print. Using a 305, adding a texture, and reducing the opacity of the art to 65 percent allows us

be added to any plastisol ink to achieve a puff effect and it is very durable, i.e., it won't crack and fall off the shirt when stretched. The puff combined with the art makes an interesting

print that any printer can reproduce on an automatic or manual press. All other colors are unmodified plastisol inks printed through standard mesh screens.

We printed the puff

white direct to fabric and the puff red over a thin layer of red ink. We did this to show how puff reacts in both applications. With direct to fabric, the puff will react to the texture of the



to use a standard opacity plastisol ink right out of the bucket and achieve a soft print rather than reducing the ink with plastisol thinner, which creates one more custom mix on the ink shelf.

For the puff we used 86t mesh. The mesh is coarse, which allows us to achieve a good deposit and also leaves a subtle texture on the ink surface to make it more interesting.

“

**The heavier the ink deposit, the higher the puff will be.”**

#### CURING PUFF

This can be the trickiest part for printers. A puff ink starts out flat like a standard ink when printed and then expands when exposed to heat in the dryer or under a flash. Not enough heat and the puff ink will remain flat. Too much heat and the puff will collapse and become shiny. The key to successfully printing puff is to adjust the heat and dwell time of the dryer until the puff has a matte finish and rises off the shirt. Note: The heavier the ink deposit, the higher the puff will be. For large designs, two layers of puff with a flash between may be required.





# WHERE TO START?

**WE ASKED THE BRAIN SQUAD:** What are your tips for someone who wants to offer special effects? While some joked, like Shannon McKinnon of Aisle 6ix, who said “Good luck” or Rene Cantu of 361 Printing who said, “Rather it be them than me,” others, like Keith Abrams from The Decoration Facility, gave practical advice, like “test, test, and then test some more.” Here’s what more of your peers have to say:

► To start, make only one special effect at a time and do a small number. It might even be best practice to start with special effects on tees for the shop not customers. **Maude Swearingen, Fully Promoted Arbutus**

► Get good at one and really flog that to the world. It’s hard to master all of them, and to keep all those extra supplies in stock. So, stick to the one that makes you the most money. **Matthew Pierrot, GetBOLD - T-shirt Printing and Embroidery**

► Research, talk to other printers, watch videos, and read articles. **Jim Heiser, Bullseye Activewear**

► Some special effects have a little bit of a learning curve, and it is better to figure them out before offering them, if possible.

Specialty inks all cost considerably more than regular ink and some require extra steps in production and more time. Make sure to work these increased costs into your pricing, which is difficult to do if you have not printed them beforehand. And last, use them sparingly. We have found that many times when used to highlight one particular design element only, it can really make the design pop. You know, like using foil only for the tiger’s eyes. **Charlie Veters, Organic Robot Designs**

► My only advice is to be careful what you offer and to make sure your productivity will not take a hit

when offering these special effects and garment embellishments. **Shaun McCarthy, GL Imprinting**

► Find and get to know a supplier. They are so helpful and want you to learn how to best use their products. Always ask for help if you don’t know. **Kristin Deutsch, Hair of the Dog Graphics**

► Ask your fellow print shop owners on the technical side of things, and then someone who specializes in mechanical development, about how and when to offer special effects. Just because you can print with puff doesn’t mean you should. Meaning, make sure the decoration matches the

design and client demographic. **Jeremy Picker, AMB3R Creative**

Take it slow and do a wash test! Use quality products or it’ll come back to bite you.

**Ian Graham, Fine Southern Gentlemen**

► Have lots of samples and a variety of special effects to show and what the additional costs would be.

**Charlie Taublieb, Taublieb Consulting**

► Test them first. Special effects can be tricky and a logistics nightmare if they are not properly scheduled.

**Shamus Barrett, 7 Corners Printing**

► Special effects can be fun to offer... but, trendy special effects can be short lived. Make sure you understand any financial risks... and be prepared to market this new process like crazy.

**Tracey Johnston-Aldworth, Consultant**

► Experiment ahead of time doing R&D around the effects you want to offer. Document everything around the recipes or formulas you used to get the results. This includes temp, humidity, and shop conditions along with the obvious aspects of squeegee, pressure, stencil, mesh count, and tension, etc.

**Mark Coudray, Coudray Growth Tech**

*Test it and learn how to do it well before you sell it. “Fake it ‘til you make it” doesn’t play well with some aspects of this industry.*

**MARSHALL ATKINSON, ATKINSON CONSULTING**



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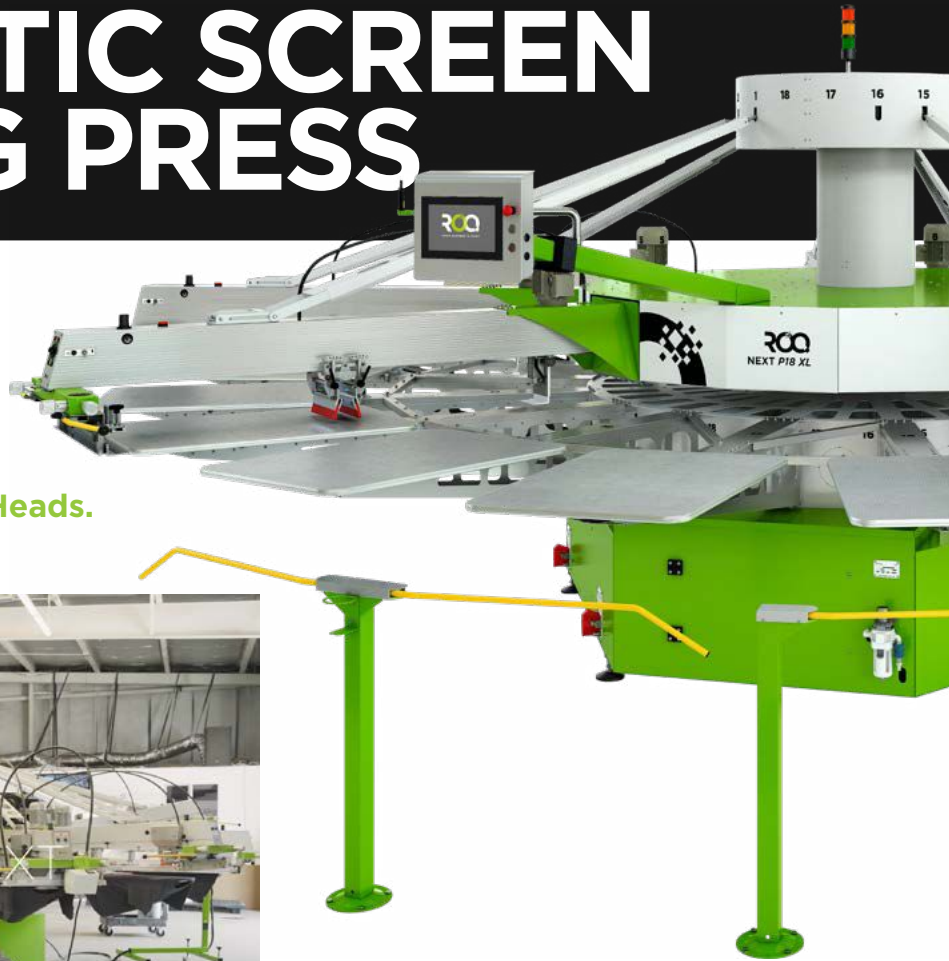


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# SCREEN PRINTING... ONE MORE REVOLUTION?

**Why you should  
replace digital films  
printed in black  
with films printed in  
red/orange.**

BY MICHEL CAZA  
AND THE QUYEN CUN

## PREAMBLE - MICHEL CAZA

Twenty years ago, seeing the problems experienced by screen printers printing films for their screens with inkjet – silver photoengraving was becoming scarce due to high prices and pollution – I wondered, “Why weren’t these films printed in red/orange?” After all, in the stenciling rooms, orange lighting was used, the inactinic touch-up markers were red, and the fabrics of the screens were yellow to reduce the dispersion of UV rays in the white mesh. So, why not red films instead of black?

I had indeed noticed – from someone like myself who used to print halftones in ultra-fine lines from 150 to 300 LPI – that trying to exceed 115 LPI with these black films made with an inkjet press was almost impossible.

Why? Mainly because the dots generated and printed

in this way were neither really “sharp” nor really “fully opaque.” They looked like small clouds, and their size on the screen varied according to the duration of the exposure. In addition, the finest dots tended to completely disappear.

Considering what I said before, I asked several of the big manufacturers of these inkjet presses if they could manufacture an inactinic red ink. They told me: “Impossible for such a small market.” Full stop? Yes, for quite a few years!

A few months ago, I spoke about it to one of my new “First Circle” students, The Quyen Cun, a brilliant Vietnamese screen printer and researcher. He immediately got to work with the genius idea of using the standard magenta and yellow of inkjet presses to achieve the result I wanted. And he did!

Quyen is a screen printer and freelance researcher on the concept of “Color Reproduc-



tion” and “Pixel Technique” in printing.

## BACKGROUND - THE QUYEN CUN

I used to work in the music production industry, but a small accident caused me to temporarily lose my inherent sensitivity to sound. But in return, my eyes have acquired a special ability to perceive colors and groups of light spectrums. Simply put: I can see sharp color light and the halo of reflected rays and segments radiation on the surface of any object when it is acted upon by light.

I began learning about the screen printing industry in 2017 by self-studying through YouTube videos and documents collected on the internet. At the same time, I also learned a lot on my own: the theory of color mixing, the artistic thinking of painting, and its application in combination with the theories and techniques of the printing industry.

This self-study had many difficulties in reaching a pro-



1. In black, the outer part (gray) allows more or less UV light to pass, depending on the exposure time. So, the size of the dot varies according to the exposure time and its periphery lacks sharpness.

2. In red, the outer (lighter) part of the dot blocks UV light as well as the darker center. So, the periphery of the dot remains perfectly sharp.

↓ The striking colors used in these designs were achieved using Quyen's techniques.

fessional level in the printing industry. Fortunately, I met “Grandpa” Michel Caza through an international screen printing group on Facebook in 2020. Looking at his work, through my own artistic perception, I knew I had found a great teacher – the best for myself.

When I told Michel about the power of my eyes, I was embarrassed because before, people in the screen printing industry in Vietnam or international printing colleagues thought I was crazy and delusional.

But Michel didn't. He responded to me with very positive comments and encouraged me to take advantage of this faculty to research and improve my skills in printing, and also accepted me as a student in his “Second Circle” group (with thousands of other students he connects and helps).

Then, he sent me a lot of documents, textbooks, and articles about his research results during his 65 years of work. Since then, I have learned the knowledge of the printing industry firmly.

Pictured below are a few of my prints dating back to the time I started studying with Michel, all the way up until he recognized me as a student of the “First Circle” group.

## USING RED INK TO OUTPUT FILM

After perfecting how to make RIP FM Staccato 360 – 720 LPI with my own inkjet printer under the guidance of Caza, I brought that film to output with high-density black ink for exposure.

But the result was terrible. I lost a lot of micro-dots, and it made it very difficult to wash off the unhardened emulsions after exposure.

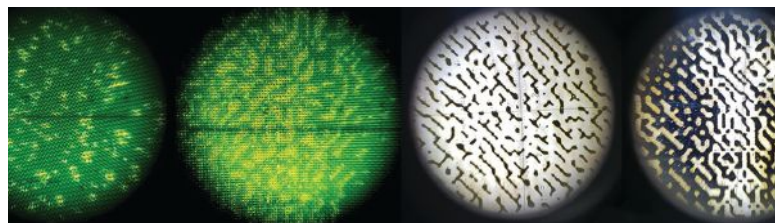
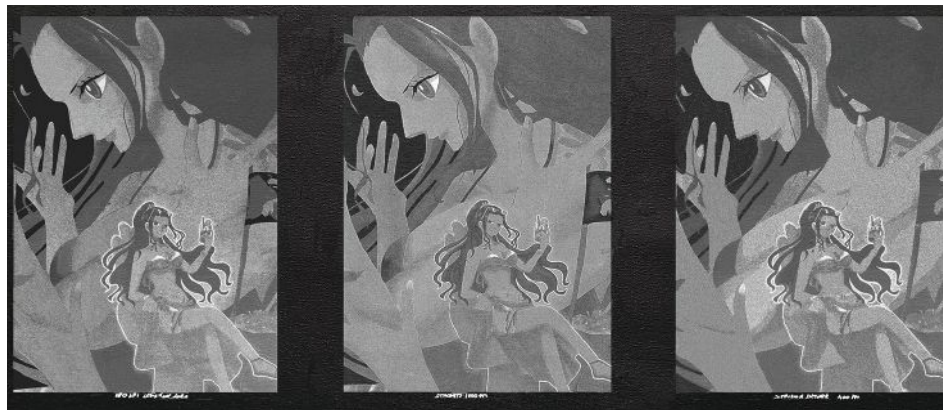
Despite Michel's standard exposure techniques, the dots on the emulsion were only about half as good of those on the film. And then I put the film on the table to examine it again. I discovered there was a bluish light fringe around the edges of the black lines and patches. I used a 30X magnifying glass to take a closer look, and I found a bright edge completely cover-



ing the area of the micro-dot, but the micro-dot was in black ink, completely covering the light below the lamp.

Below is the result of the dot image obtained when exposed to black ink film, yellow mesh 140T. It's very bad.

I brought this problem to Michel, and he also said he saw it 20 years ago, but so far no



one had researched it with him.

He advised me to delve more deeply into the physical theories of "Quantum of Light" and "Quantum Optics."

After learning more about the above, I have deeply researched this problem. I went through many steps of discussion, experimentation, and collection of different results. We have now successfully applied the exposure technique with red ink film.

And this is the result we got on the mesh (with blue emulsion and white 140T mesh to test effectiveness, but we recommend yellow mesh for best results).

## COMPLEMENTARY PROOFING - MICHEL CAZA

In the studio of my friend Fabienne Verdier, I wanted to see how the red films would behave under the exposure of the

screen with a 5 KW metal halide lamp at 2.5 meters and with a different emulsion, the Dirasol 915, with, like Guyen, a single round-trip layer on the support side of the screen: exposure of 50 pulses (45 seconds) on yellow 140 T fabric.

Everything went according to our plan, including a quick print on black painter's canvas. I chose an opaque white, a 75° shore squeegee at 45° on a semi-automatic press.

## HOW TO PROCEED

It's very simple, printing in 180 LPI four-color process (AM), or in diffusion dither, or in FM ≈ KCMY + White + skin color.

1. Open the file
2. If necessary, correct the curves to obtain the correct ICC profile for all the colors.
3. Select file at 720 PPI for white

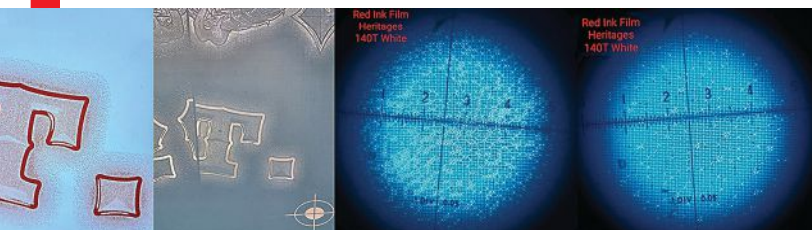


↑ Exposure tests can be tedious and difficult, but they are necessary to nail down the process.

(on T-shirts or black paper)

4. Choose the mode = Bitmap: resolution 1800 PPI - halftones: 180 LPI - 15° angle - ellipticals dots.
5. Switch to grayscale
6. Switch to CMYK
7. In layers, remove cyan and black. This is the simplest method, but if you want to increase the density of magenta and yellow, you can use the curves by setting the cyan and black to zero and bringing the "inputs" of magenta and yellow at 80 percent and 50 percent respectively.
8. So, we simply keep the magenta and yellow layers.
9. Print red/orange with your inkjet press on transparent film.
10. These operations will be repeated for CMYK colors and skin tone with the following angles: K 45°, M 75°, C 15°, and

← Print works with red ink film (made by Guyen). Rip Heritages VietNam FM Staccato 360LPI (developed by Guyen), plastisol on cotton.



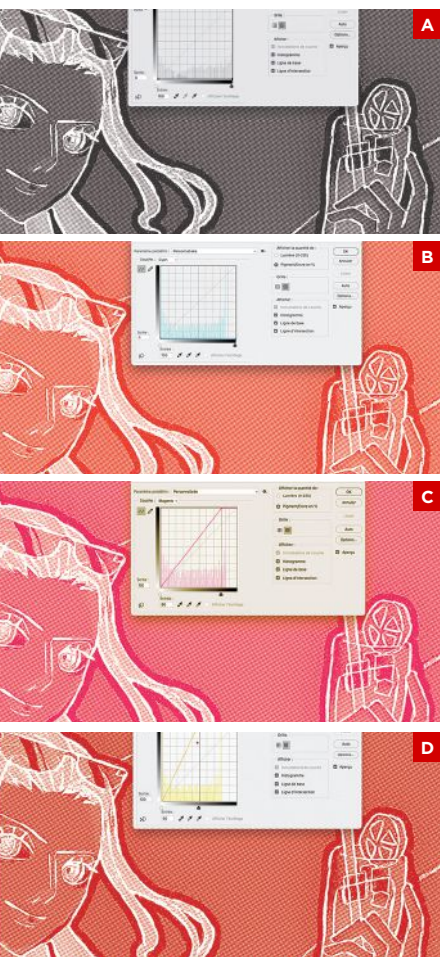


flesh 15°. (We use this angle of 15° for white and flesh simply because in this image the cyan is very insignificant so less risk of moiré.) We can proceed exactly according to the same scheme to obtain films in diffusion dither:

- Bitmap 400 PPI – dither diffusion – resolution: 1800 PPI. and for :
- an FM dot, the “Staccato” – resolution: 1800 PPI.

Now, we no longer use black for our inkjet films, whether they are line or halftones, including for the finest halftones. Red films are our preference.

- ↓ A. In CMYK, put the curve of the black to zero. B. In CMYK, put the curve of the cyan to zero. C. In CMYK, put the curve of the magenta to in 80 and out 100. D. In CMYK, put the curve of the yellow to in 50 and out 100.



← The skin tone shades used in this illustration were painstakingly created to ensure an optimal print.



**MICHEL CAZA** has been a high-tech screen printer since 1954 and has been

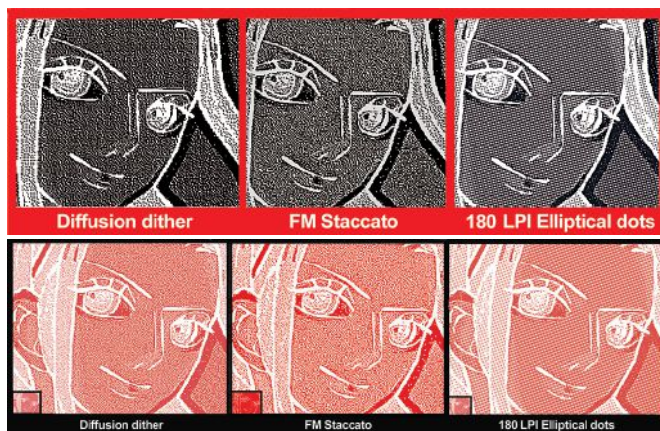
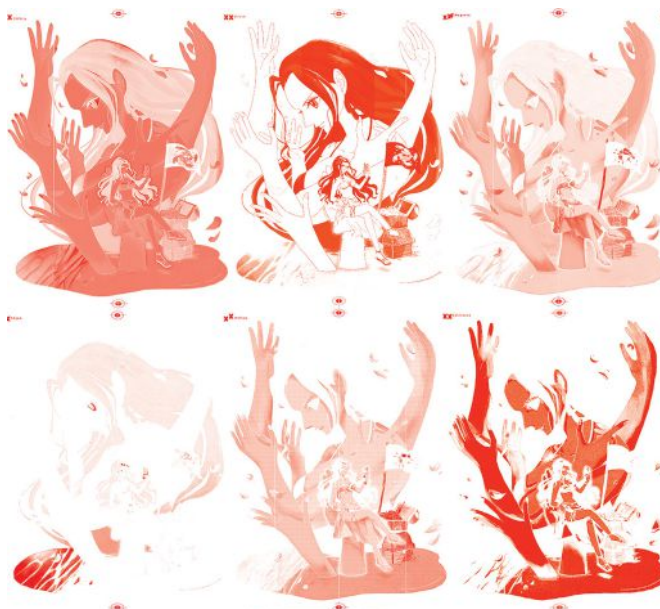
deemed a Master Screen Printer. His last company, Graficaza (1983 to 2004) was dedicated to industrial screen printing, art, and P-O-S. Graficaza won 350 prizes between 1983 and 2004 in screen printing competitions. A specialist and pioneer in UV technologies since 1976 for screen printing and 1996 for digital printing, he was also the first to screen print four-color processes in 300 LPI (120/cm). He is one of the founders of FESPA (1962), was the president between 1996 and 2002, and spent 44 years on the board. He was a member of the Board of the American SGIA, (1990/2003) and the Chairman of the Academy of Screen Printing and Digital Technology (2004/2006) of which he has been a member since 1982. He was also President of the French Association, FESPA France, and is an honorary president. Caza received SGIA's (now Printing United Alliance) highest honor, the Howard Parmele Award in 2010. He published a book *The Chameleon of Contemporary Art*, many technical CDs, and numerous articles in technical journals all over the world. He runs the Screen Printing and Fine Art Facebook group. He now works as an international consultant.



**THE QUYEN CUN** is a screen printer, artist, and colorist; Michel Caza's "First Circle Student;" and a member of FESPA France. He lives and works in Ninh Thuan, VietNam.

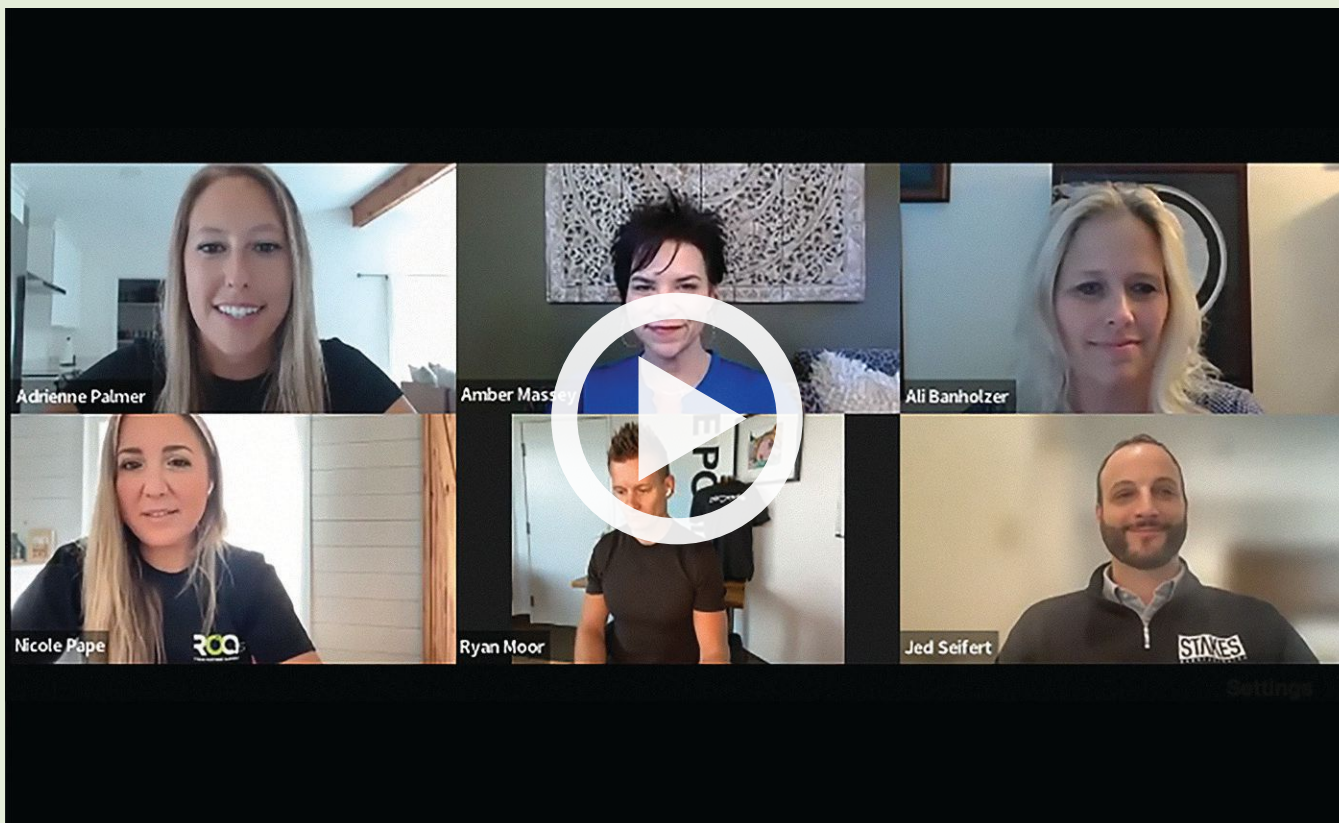
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★ ★ ★ SCREEN PRINTING... ONE MORE REVOLUTION? ★ ★ ★





# LET'S TALK ABOUT IT

CREATING A PATH TOWARD A MORE DIVERSE AND INCLUSIVE SCREEN PRINTING INDUSTRY.

## PART 3: DISABILITIES EMPLOYMENT

Let's Talk About It: Part 3 discusses how four screen printers have employed people with disabilities, why you should consider doing the same, the resources that are available, and more.

Watch the webinar moderated by Adrienne Palmer, editor-in-chief, *Screen Printing*

magazine, with panelists Ali Banholzer of Wear Your Spirit Warehouse, Amber Massey of Tshirts for Hope, Ryan Moor of Allmade and Ryonet, and Jed Seifert of Stakes Manufacturing.

The multi-part diversity and inclusion series is hosted exclusively by ROQ.US and U.N.I.T.E Together. Let's Talk About It: Part 1 focused on Black, female screen printers and can be watched [here](#); Part 2 focused

on the LGBTQ+ community and can be watched [here](#).

**EDITOR'S NOTE:** *These topics aren't political. They're not meant to divide our industry, our country, or our world. This is about human rights. This is about welcoming all people into our industry with open arms and giving everyone a seat at the table. I hope we all learn something and find ways to grow together.*





“There’s no question they should feel uncomfortable asking and no fear or concern we aren’t happy to address.”



**Ali Banholzer**  
Wear Your Spirit Warehouse



**Amber Massey**  
Tshirts for Hope



**Ryan Moor**  
Allmade and Ryonet



**Jed Seifert**  
Stakes Manufacturing

Ali Banholzer and Ryan Moor began hiring employees with disabilities through local chapters of The Arc. Learn more about The Arc in the interview below with Lyndee Waldbauer, marketing and communications coordinator for The Arc Southern Maryland.

**ADRIENNE PALMER: What is The Arc’s role in helping businesses employ those with certain disabilities?**

**LYNDEE WALDBAUER:** The Arc Southern Maryland’s (Arc SoMD) vocational support staff help to match the right candidate to the needs of the employer, with the individual’s strengths and interest in mind.

**Free Disability Employment Resources:**

- ▶ The Arc
- ▶ APSE
- ▶ SEEC
- ▶ Disability Employment Service Providers
- ▶ State Vocational Rehabilitation Offices

Our staff provides one-to-one, on-site job coaching that fits the needs of the employee and business, at no cost to the employer.

**AP: How did you become involved with Ali’s business, Wear Your Spirit Warehouse?**

**LW:** Having used Ali’s business for our screen printing needs before, we reached out to collaborate on starting an online “SWAG Store,” so our employees, people we support, and family and friends could purchase Arc SoMD apparel and merchandise. During one of the visits to Ali’s shop, our development team asked, “Are you hiring?” and Ali enthusiastically replied that as a matter of fact they are. This exciting opportunity was passed on to our vocational services team who knew they had just the person for the job. The rest is history! We get so excited every time we share our SWAG Store,



because not only is it supporting a local business, but many of the products purchased are made by someone we support. It has been an amazing partnership from day one and it is *exactly* what we envision for our community businesses and the people we support.

**AP: What does the process look like for someone who is interested in working with The Arc to hire someone with intellectual and developmental disabilities?**

**LW:** To the employer, it looks just like the same process if the candidate did not have a disability. On our end, we may have been working with the person we support to perfect their personal presentation, interviewing skills, and/or to help them build desirable employment skills.

**AP: What does the disability inclusion strategy entail?**

**LW:** We like to think of disability inclusion as more of a movement than a strategy. Our mission is to create opportunities for independence and personal success for people with different abilities in inclusive communities.

**AP: Is The Arc involved post-hire?**

**LW:** The Arc SoMD is very involved post-hire. This is when our involvement is most evident. Depending on the needs of the business and the person we support, our vocational support professionals (VSP) create an individually focused plan for each match. The VSP may attend portions of any required training with the new employee so they understand all the job

details and can help train the employee if additional training is needed, and they make regular check ins with both the employee and the employer. If the employer has a concern, they always know the VSP's contact information so they can reach out. The VSP is part of the employee/employer relationship and is a bonus to the employer.

**AP: What are the benefits to both the hire and the employer?**

**LW:** An employment partnership with The Arc Southern Maryland provides your business with:

- ▶ On-the-job training assistance with skilled coaches, at no cost to you
- ▶ Well-qualified candidates
- ▶ Dedicated and dependable workers
- ▶ A more diverse workforce
- ▶ Potential tax credits

While there are many benefits to employment for both disabled and non-disabled employees, the number one benefit to the employee is they become a valuable, contributing member of their community.

**AP: How many local chapters are there?**

**LW:** There are more than 600 Arc chapters in the US. To find a list of chapters for different areas, please visit [thearc.org/find-a-chapter](https://thearc.org/find-a-chapter).

Business owners may have questions that are specific to their needs. There's no question they should feel uncomfortable asking and no fear or concern we aren't happy to address.





## FROM THE BRAIN SQUAD



# DO YOU CURRENTLY EMPLOY PEOPLE WITH DISABILITIES?

**NO: 62% | YES: 38%**

### What programs do you partner with?

► “We worked with the mental health unit of our local hospital. Plus, the local high school for kids with mental health issues – hiring them upon graduation, with support from the school staff.” **Matthew Pierrot, GetBOLD - T-shirt Printing and Embroidery**

► “I have a niece with Down Syndrome who is

four years old. Her being born really opened a world that most people, myself included, don’t understand or can’t relate to. We didn’t work with a program, it just kind of happened. Our recent hire, Eric, has been

with us for a year now and exceeds any expectations.” **Nate Hansen, Hansen Screen Printing**

► “Government programs. **Tracey Johnston-Aldworth, Traces Screen Printing**

### Have you explored hiring people with disabilities?

► **YES: 50%**  
► **NO: 50%**

► “We haven’t hired yet but have contacted local organizations for a possible part-time employee.” **Charlie Vettors, Organic Robot Designs**

### What is holding you back from employing people with disabilities?

► “We can’t hire full time at the moment, and we are so busy now it is difficult to get implemented.” **Charlie Vettors, Organic Robot Designs**

► “Lack of work, suitable candidate.” **Andy MacDougall, MacDougall Screen Printing**

► I’ve contacted a couple of agencies, but I didn’t hear back.” **Shannon McKinnon, Aisle 6ix**

Read more about Hansen Screen Printing on **PAGE 18.**

We are actually meeting with someone who is going to look for candidates who might work for our needs.

**JIM HEISER, BULLSEYE ACTIVEWEAR**

► Honestly, if they can do the job in a safe and timely manner, I’m open to hiring them. **Rene Cantu, 361 Printing & Embroidery**

► “Nothing; the opportunity has not presented itself to us yet.” **Scott Garnett, King Screen**


► “Nothing; I think most jobs can be adapted to fit the person doing the work if needed.” **Chessie Rosier-Parker, Squeegee and Ink**

► “The kinds of work best suited for them.” **Mark Coudray, Coudray Growth Tech**

► “I don’t currently need to hire anyone.” **Joe Ortinau, Ortinau Art**

Some days are harder than others, but that goes for any employee. You just have to take a different approach when teaching and directing.

**NATE HANSEN, HANSEN SCREEN PRINTING**



# WOMEN IN SCREEN PRINTING AWARDS 2022

*SCREEN PRINTING*  
MAGAZINE RECOGNIZES  
**SIX LEADERS** IN THE  
SCREEN PRINTING  
INDUSTRY.

**CONGRATULATIONS** to the six winners of our third annual Women in Screen Printing competition. These women are leaders at businesses that provide screen printing services as a primary function. From prominent positions such as CEO, owner, and production manager, these women excel in and improve the industry by demonstrating exceptional leadership, progressive responsibility, and community awareness. Our winners were chosen by the *Screen Printing* Editorial Advisory Board, comprised of 18 industry experts. Nominators highlighted candidate's leadership, community involvement, mentorship, awards, certifications, and more.



The Women in  
Screen Printing  
Awards are  
exclusively  
sponsored by  
ROQ.US.

The winners will be recognized at Printing  
United Expo in Las Vegas on Thursday, October 20  
at 4 p.m. in the Future Stage Theatre.



# Amy Baker

**OWNER** | THREADBARE PRINT HOUSE, EUGENE, OREGON

**Q:** Your nomination form states: “There is no better way to connect and reshape than on social media. People get to see first-hand what it’s like to be a woman building a small business. She is a true influencer in our industry.” How has using social media affected your business? What are your tips for being a brand ambassador in the screen printing space?

**AB:** Social media is a tool I use for my business for two main reasons: connecting with other printers for friendship and advice and showing our customers what we can do. Of course, I try to put my best foot forward on Instagram, but I also post about the stressful times and the learning experiences – like when I was trying to learn our new auto press and it was going so slowly, or like when our power went out and we had to stop production for the day. I learn a lot from other printers and I hope I help those learning to screen print. I also really like learning about the way our industry operates. We believe there is a conversation to be had about sustainability; this means more than just choosing an organic cotton tee. Our customers want to know about where shirts get made and how well the people in the factory are treated. I’ve been lucky enough to visit some garment facilities. Posting about things like that – the bigger picture outside of our shop – has



gotten a lot of engagement. Even if you don’t travel overseas, there are so many interesting videos about screen printing techniques around the globe that are fun to repost and share with your audience.

**Q:** You host ThreadFest, where you live print, support local artists and businesses, and raise money for a cause. Why is it important to give back locally and how has it affected your company?

**AB:** ThreadFest was brought to life because we wanted to have a fun party and celebrate our shop’s

expansion in a new space. Then it occurred to me that maybe I should try *not* to lose money on it, ha. In the end we did, but it was a marketing expense, right? We supported several local artists, bands, and vendors. We raised money for our local watershed and drank beer made from that same watershed. We tried a new ink made of algae by-product and our customers and friends were able to chat with printers and see us in action. I’ll definitely do it again next year. First and foremost because it’s fun, and secondly because being a part of our community attracts customers who care about more than just getting the cheapest service. We are not the cheapest in town, but we throw the best party!

**Q:** What has been your biggest accomplishment to date and how did you get there?

**AB:** Earlier this year, we moved from 1500 square feet to 5000 square feet, and went from a manual shop to an auto. I’m really proud of how far we have come, but it has been a challenging year. We did it because we lived by one of our core values: Embrace the Unknown. Like so many things in this small business life, you can’t expect perfection overnight and you have to be able to roll with the punches. Our shop can feel frustrating at times, and dirty, and hot, and we can get snappy at each other. But we are always striving for improvement, and this year has been proof that we can accomplish so much.

**Q:** What does being a woman in the screen printing industry mean to you?

**AB:** Like so many crafts, screen printing was historically done by mostly women long ago. But

↓ The Threadbare team “specializes in sustainability, creative designs, and super soft, breathable prints,” according to its website.



like everything else that became a money-making industry, it became dominated by men over time. I find the running a business part to be more intimidating than the actual screen printing. I'm so glad to connect with more and more women all the time who make a living screen printing. When I first started, I had doubts about myself, mainly because back then I just didn't see a lot of women running a commercial print shop. But luckily now I do, and they have always been there, just harder to find. I'm really focused on learning how to run a profitable business that is successful, pays employees well, gives back to the community, and tries to make the world a tiny bit better.

# Alexa Cary

**CO-OWNER | IN-HOUSE PRINTS, FRENCHTOWN, NEW JERSEY**

**Q:** You went from being self-employed to a full-time employer in 2016 at In-House Prints. You've created new jobs, expanded the business, and helped grow clients' brands. What is your biggest motivator for success?

**AC:** My biggest motivator for success is the look on my client's face when they open their box and see their new merch. There is nothing better than seeing their vision come to life. Our business has grown into something we never could have dreamed of and it's all thanks to our amazing clients, our hard work, and dedication. Tyler (husband/co-owner) and I went from printing in a basement to a 3600-square-foot building with two ROQ automatics because of how loyal our clients are. That just makes me want to work even harder for them.

**Q:** When asked how your work is pushing the industry forward, your nominator said by teaching clients there are better shirts and printing techniques. Why is educating your clients critical and how has it benefited your business relationships and bottom line?

**AC:** I've learned it's my job to educate the customers on the different types of apparel. Choosing the right shirt can help ensure the return of a customer. Our goal isn't to sell to our clients, it's to grow with them! I love showing them new apparel from our vendors and keeping them on trend



with what's new! I have created really great relationships with my clients to where I would almost call them friends over clients.

**Q:** Your nomination form states that being the sole printer in town keeps you involved with many organizations. You helped provide financial relief to many businesses affected by COVID-19 by making sure anyone who wanted an online shop had one for their company and were able to send

checks to many local businesses in need. Can you explain this philanthropic endeavor? Why is it important to give back to your local community?

**AC:** Our community means everything to us! They are the reason we have been able to grow. Our "advertising" has been strictly referrals and to me that is the best compliment we could ever ask for. During COVID-19, we knew there were businesses that were



↑ "We believe there is a conversation to be had about sustainability; this means more than choosing an organic cotton tee," says Amy.





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# Alyson Collins

**PRODUCTION MANAGER**  
PARKWAY PRINTSHOP,  
WILLIAMSBURG,  
VIRGINIA

forced to shut down and knew we had to do something to help. We stayed open because we do a lot of work with local fire, police, and EMTs. As a business owner, if I were put in that position, I would be devastated. It wasn't a question in our mind to help the people who helped build our business to where we are today!

**Q:** A good example of how you embrace who you are in the industry is your Instagram handle: [@lifeofa.female.screen.printer](#). What does being a woman in the screen printing industry and the Print Girl Mafia mean to you?

**AC:** I was raised to be strong-willed and to work hard for what you want and that's why I'm here. Showing women that we *can* do whatever we put our minds to.

I am so humbled that I was selected for this award. It's just a great reminder as to why I work as hard as I do. I started my Instagram as a joke and it ended up helping me find some of the best people in the industry - both ladies and guys! This industry of apparel decoration is pretty amazing. We all can come together as a group and help each other even when we could technically be competition. But a friend isn't a real friend if they aren't happy about your successes. Print Girl Mafia has been a cheerleading squad since day one. We talk about print and personal life stuff in our chat, but it has been such a great place for us to throw around ideas. My PGM girls have shown the industry how capable ladies can be and are continuing to push boundaries and level the printing field. I couldn't be more proud of them, myself, and Tyler for being a part of this adventure.

**Q:** You donated the steel support beam/crate your printer arrived in to a local school where the students repurpose it for welding projects; you powered your company's Here for Good Campaign that raised more than \$18,000 for local businesses; and you focus on retail-quality printing for local companies. Why is giving back to your community important to you?

**AC:** I love giving back to our community because I think our community has always supported

us, too. Our business is largely local, and it makes me so happy to see how many people trust and recommend our business. Community involvement brings customers back time after time and helps us build a relationship, not only as partners, but also friends. We live here, too, and it is so fulfilling to be your friendly neighborhood print shop!

**Q:** All four of your nominations touted your screen printing knowledge and willingness to give technical assistance to anyone in the industry, even if they're a competitor. One nomination stated: "Alyson is insanely

knowledgeable about the screen printing process and effectively leads our production team. Her peers, both men and women, lean on her expertise to troubleshoot issues in other shops, and she is always open to sharing her knowledge. She has created a network of printers across the country and is highly respected. She does an amazing job leading her team and those who report to her." How has training and mentoring others in the industry impacted your growth as a leader?

**AC:** When I stumbled into a Facebook group for screen printing, my entire "print world" flipped upside down. I was working at a really old-school shop, and I didn't realize there were different ways to do things other





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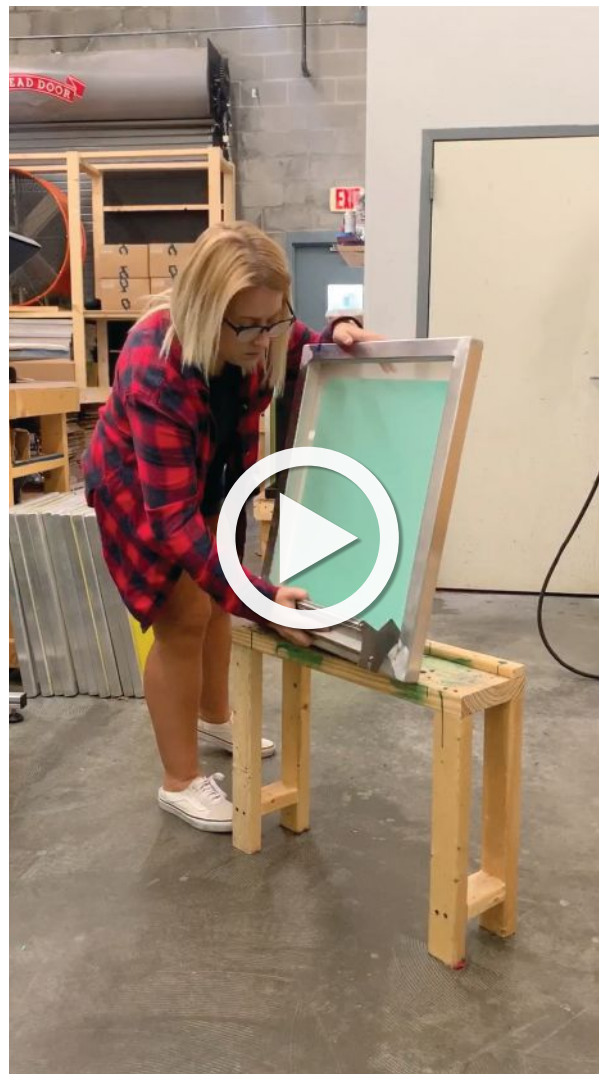
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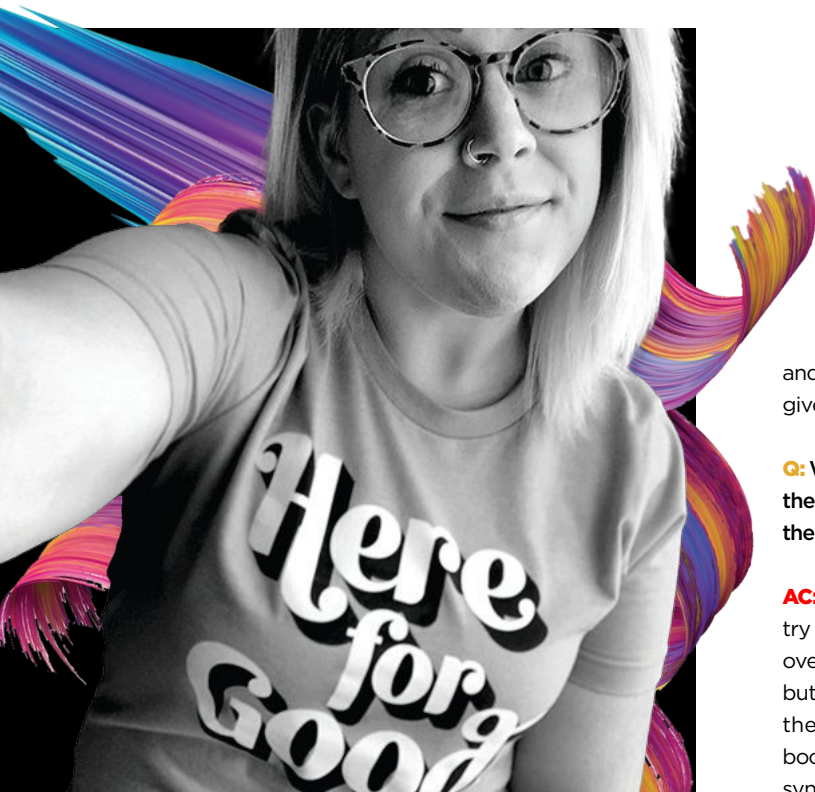
than the way they'd always been done. The knowledge I found in those groups from people asking questions and others sharing their knowledge totally changed the way I thought about printing, making me realize there are infinite ways to grow and improve. I really value all of the technical knowledge I have been able to pick up along the way - not only from the groups, but especially from friends I have made in the industry. Because I know how much it helped me, I love to pass it on and share whenever possible.

**Q:** You know how to run every piece of equipment in your shop, you've assisted in a new reclaim department, oversaw an auto install, and, according to your nomination forms, you act like an owner. Why is knowing every facet of the business important to you?

**AC:** Learning all of the production processes was really a matter of necessity at the beginning of Parkway, but I have loved every minute of it, even through our growing pains. As we've grown up to this point, from one manual to two autos, I have done all of the jobs in print production and now am able to delegate it to our team. That knowledge is very valuable because I am able to help and troubleshoot with anyone on our production team with any problem that may arise. For Parkway, my ability to run the entire production side of the business has been a major asset as it has allowed my boss to focus on the business side and not have to worry so much about production itself. The reason I feel such a sense of ownership in the business is certainly (at least partially) because I started at day zero, but overwhelmingly due to the trust



↑ Alyson has excelled in every job in print production, which helps when delegating tasks to her team.



and support my boss Jared has given me along the way.

**Q:** What does being a woman in the screen printing industry and the Print Girl Mafia mean to you?

**AC:** Being a woman in the industry presents some challenges. I overall have been pretty lucky, but have definitely experienced the "standing in a tradeshow booth and being totally ignored" syndrome. My first friends in the

industry were all guys - everything in the industry seemed so predominantly male! When I met several other girls at Print-Hustlers, one of them started a group chat and the rest was history. I feel so lucky to have such a supportive gang of girls in my life. Even though it started out as a group chat, it has evolved into an initiative to make women feel safer and more welcome in the industry, which I think we can all stand behind. Girl power!



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# Linda Davis

**CEO** | DYNAMIC  
DESIGNS, AMBRIDGE,  
PENNSYLVANIA

**Q:** You've moved from production to head of production to chemist and plant manager to secretary/treasurer to your current position as CEO. How has understanding all aspects of the business impacted you as a leader?

**LD:** It's necessary to walk before you run. Going from production to chemist to CEO was a natural progression. I wear many different hats. Change is a guarantee in every career. Knowing your industry is the informed way to address change. You can ignore change, fight change, flow with change, or become the driving force of change. Hands-on knowledge gives me insight into the many changes our company has experienced and will continue to experience.

**Q:** You're responsible for the

**formulation and in-house manufacture of GlowFlex PolyPoster Xtreme Inks, the only Fluorescent Polyethylene Billboard Ink in the world. "Without the proprietary ink formulations of Linda Davis, there would no longer be any Grand Format Screen Printed Fluorescent Billboard Posters on this entire planet," according to your nomination form. Would you consider this your greatest career achievement? How has this shaped your career and your business?**

**LD:** Under our trademark – Pitts-

burgh Poster Div. Design Dynamics – we market fluorescent billboard posters as GlowFlex PolyPosters. Including DayGlo Color Corporation, with the exception of GlowFlex, no one has ever formulated a fluorescent ink that will adhere to polyethylene. In 2004, grand-format screen printers flocked to digital printing. Digital was easier than screen print, and less messy. Our company began moving to digital. Then, we surveyed a broader view. Everyone was going to digital. It would be a battle to the low-

est price. What did we do better than any other printer? The answer was GlowFlex (screen print fluorescent). Other screen printers hated fluorescent. They viewed it as an uncontrollable beast. We dissected the beast with an involved study of why. We worked at solving the problems and tamed the beast. Then we embraced Fluorescent. Our GlowFlex Xtreme Ink Formulations are brighter, last longer, and outperform anything there ever was before. Hopefully, my greatest achievements are in front of me, yet to be discovered. We've expanded our proprietary GlowFlex Technology beyond billboards, into the entertainment industry with additional products of backdrops, scenes, and sets.

**Q:** You're a graduate of the University of Pittsburgh with dual majors in Biological Science and Mathematics and come from a family of billboard owners and screen printers. How did you decide between the two industries?

**LD:** Actually, I never decided between the two industries. They are one in the same. My education in science and organic chemistry provided the tools necessary to develop our GlowFlex Formulations. GlowFlex Brightness is quantum science. The human eye only sees .0035 percent of available light. GlowFlex absorbs Light Energy (even invisible light) then re-radiates this Light Energy at 300 times the energy introduced. GlowFlex is sub-atomic re-radiation. This is the magic of GlowFlex Brightness. Digital inks only reflect light. They have no benefit from absorption and re-radiation of light energy. My "human speak" explanation of "PhD Speak" is a brief transla-





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tion of the GlowFlex Process of Fluorescent Brightness.

While I was at the University of Pittsburgh, I went into business with my boyfriend (now my husband). We opened a couple of retail boutiques. In the basement, we screen printed T-shirts to sell in the stores. As if by magic, Design Dynamics T-shirts were featured in Pittsburgh's three major department stores (Horne's, Kaufmann's, and Gimbels). We sold the boutiques to begin printing T-shirts full time. One October morning, we changed from T-shirts to grand format - screen print - billboard posters. Ours was a natural evolution. My parents owned billboard structures in Pennsylvania, Ohio, and West Virginia. Their clients were our first billboard poster clients.

**Q:** You're responsible for the successful hiring and training of employees through the Pennsylvania Office of Vocational Rehabilitation (OVR) as well as ex-convicts through a program with the Pennsylvania Board of Probation and Parole, leading Design Dynamics to be honored with the Louis C. Herrle Award as Employer of The Year by the Beaver County Mental Health Association. Can you share why this is important and how these hires have affected your business?

**LD:** Rehabilitating through employment is necessary, but not easy. Initially, this was a readily accessible labor pool. Then we discovered a deeper purpose. We were dealing with sociological misconceptions. Everyone deserves a chance. Explaining the complications of hiring through the Pennsylvania OVR and the Board of Probation and Parole is an involved subject. There is

no easy answer. It would take volumes. This is not for the faint of the heart. You must be a dedicated multitasker, employer, confessor, mentor, and guidance counselor. It is never easy. There are many obstacles to mainstreaming and rehabilitating. Each person is an individual. Most of their previous history wasn't good. This is difficult to overcome. However, our print floor supervisor came to us through OVR. He has been growing, with our company, for 20 years. He is an exception rather than the rule. Past employees, who came to us via these programs, keep in touch. We gave them an opportunity when no one else would.

Being honored with the Louis C. Herrle Award as Employer of The Year by the Beaver County Mental Health Association was an acknowledgement of our company's efforts to provide meaningful employment to individuals society had discarded. Many of them had never held a job. They did not know the basic fundamentals of work. We don't consider ourselves do-gooders. But we have done good by opening doors of employment at Design Dynamics.

**Q:** What does being a woman in the screen printing industry mean to you?

**LD:** Our company's employment process is equal opportunity. We present each applicant (male and female) with a thought: "If you can't work for a woman, don't accept the job." This is cut and dried. I am CEO and the majority stock holder of Design Dynamics. Being a woman has nothing to do with what I do or how I do it. In screen printing, this woman formulates and manufactures

GlowFlex Xtreme Inks, the only Fluorescent Inks to ever adhere to polyethylene in the history of this planet. Sex has nothing

to do with how I accomplished this or how I run my company as a woman. I personally sign paychecks for a reason.

# Amber Masse

**OWNER | TSHIRTS FOR HOPE,  
FORTSON, GEORGIA**



**I am an encourager and connector of people, and I think that's where I can give back the most."**

**Q:** Your nomination form lists at least 20 organizations you're involved in, including being a founding member of U.N.I.T.E Together, donating your time with adults and students with disabilities in the local schools and community, and advocating and speaking for AI Anon and Alateen. Why is philanthropy and giving back to your com-





↓ “I get to do what I love every day: print shirts that inspire people, support their passions, and celebrate their memories and adventures,” says Amber.

community paramount in your life and business?

**AM:** When I spend time where I’m passionate, I’m much better with my time management. It’s just something I’ve always done, so I don’t really look at it as being a big deal. I find joy in supporting other people’s passions and what they are excited about.

**Q:** You were the only female judge in the screen printing category at SkillsUSA Nationals this year and are now mentoring four students who competed in the competition by connecting them with other printers in their area. You’re scheduled to volunteer at schools moving forward to help encourage and prepare the students for the competition and to join the industry. Why is mentorship and training the younger generation important to you? How do you think this has impacted the screen printing industry?

**AM:** I love asking questions, so people end up mentoring me not necessarily by the normal teacher/student route, but because I keep asking questions and they keep answering. I’m lucky to have so many people in the industry who just keep replying! As a former teacher, I know what the student to teacher ratio is, and teaching screen printing is no easy task. I want all creatives to see how they can be part of the screen printing industry. I am an encourager and connector of people, and I think that’s where I can give back the most. I’ve been able to connect students with local shops and printers or provide them with social media resources. There are so many exciting things going on in our industry.

**Q:** Your nomination form states: “Tshirts for Hope does not have a storefront and is located on eight acres outside of the city limits. Although they do not have set hours, they welcome people to visit and often have other printers come from out of town. On a monthly basis, Amber welcomes people with a serious interest in screen printing to come into the shop to get hands-on experience before they make financial investments. She also welcomes graphic designers once a month to help educate them on how they can get the best product and simplify the process of working with screen printers for their brands. Amber loves to visit shops in whatever town she’s in to learn more or provide suggestions of what they may find helpful.” Why is it important for you to give back and to educate yourself and others in the screen printing industry?

**AM:** I serve and give back because scripture says to love our neighbor and when I give back, that’s the closest I feel to God, and as Christians we are called to serve like Jesus did.

We should never stop learning or being curious. I’m so excited about pretty much everything related to printing and I like to share my excitement with others.

**Q:** Your shop’s mission statement is “We believe we can make a positive change in the world one print at a time.” You do not take income from your shop, instead you put that money back in to create a better print and to invest in the future. Your nomination form says: “She is not intimidated to jump in and learn new things to be a better printer... Tshirts for Hope is a small shop with a big

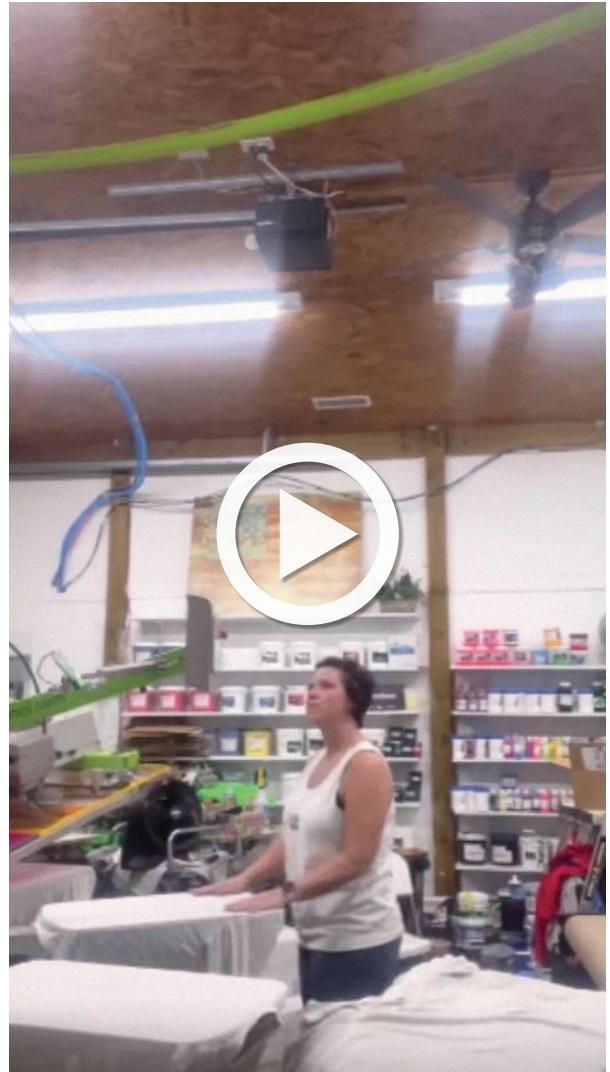
heart and big goals to make local and global impacts.” What has been your biggest accomplishment to date?

**AM:** Seeing people locally and globally wearing our shirts is just humbling. “Boundaries Are Beautiful” and “... instead be filled with the Holy Spirit” are two of my favorite projects that show support for people affected by addiction and alcoholism. Working with Jason (my sole employee) and our other friends with disabilities makes printing much

more impactful!

**Q:** What does being a woman in the screen printing industry mean to you?

**AM:** It means everything! I absolutely love it! I get to share my joy, compassion, and a different perspective with my fellow male printers. It allows me the opportunity to encourage and inspire other women to join our industry or other industries where there aren’t a lot of women.



↓ “I like to educate myself on the newest technology and attend events with the industry to help grow my business and motivate me,” says Megan.



become a loyal customer for life. We strive to make sure every customer is happy and will go above and beyond to make that happen. The biggest accomplishment so far would be just looking back at where we started and seeing how far we have come in 15 years. It is exciting to see what the future holds in our industry.

**Q:** What does being a woman in the screen printing industry mean to you?

**MU:** I have never let being a woman hold me back in the industry. I have always been a competitive person and I use that to my advantage in my business. All of the printers in my shop are women. My employees are great and none of this would be possible without them. I learned from my mother – who was a business owner when I was growing up – that hard work and treating your customers with respect will get you far in life. I hope to pass down this trait to my children and show them that with hard work and determination you can get anywhere in life you want to be.

# Megan Urban

**OWNER | IDNTITEEZ  
MARYSVILLE, KANSAS**

**Q:** All three screen printers who nominated you referred to you as a “ninja entrepreneur” because you’ve pushed the industry forward by being a “strong, silent, humble, sneaky, and profoundly positive influence and example.” What motivates you to make this industry and your business better?

**MU:** The people I have met at events like Shirt Lab and trade-shows have been an extreme asset to my business. I am also in a Sprint group that meets twice a week, and we work on our business and set goals. To be able to bounce ideas and talk shop with people in your same position is very encouraging and rewarding. I may be a quiet person, but I’m always pushing myself to learn more and be a positive influence

in the community. I am always thinking about what I could do next to grow my business.

**Q:** Can you explain the Together is Better campaign you created to support people in your community?

**MU:** The Together is Better campaign was started during COVID. It really helped us get through the tough times with all the events being canceled. It started out as just our local businesses within our community and eventually we had businesses all throughout the state of Kansas and Nebraska that were participating. We ended up giving back more than \$50,000 to small businesses. In return, we gained a lot of new customers and it really helped us grow as a business through COVID.

**Q:** You started your business 15 years ago with a manual and have since added an automatic press, UV printing, embroidery,

sublimation, laser engraving, and recently purchased your own building. What are your tips for growing your company?

**MU:** In the last three years we have grown tremendously as a company. When we added our ROQ auto it helped us be more efficient and cut down our production time. We continued to bring in more equipment to add more options for our customers that we could do in-house and offer quick turnaround times. Our business is located in a very rural area; customer satisfaction is huge in a small-town setting. We go out of our way to make our customers’ experience pleasant. When a customer places an order, we make it as easy as possible for them through every step. Once we earn their respect, they





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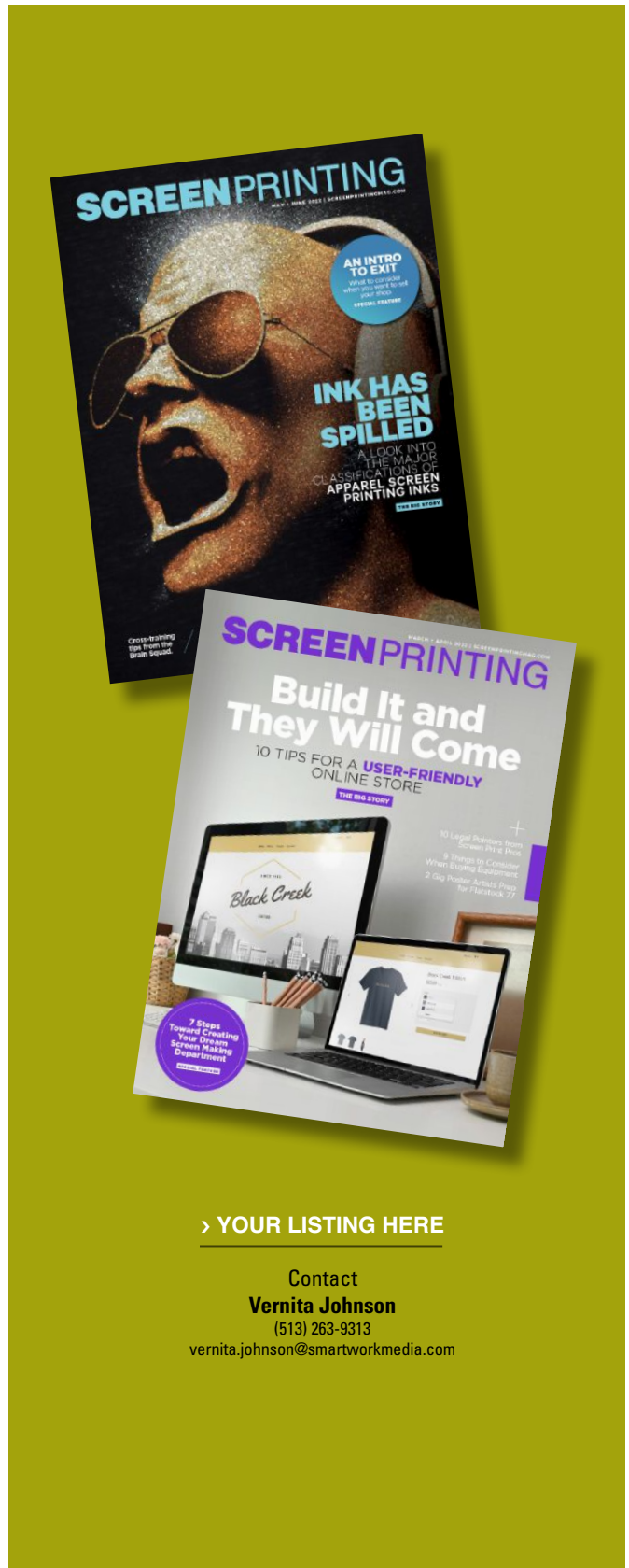
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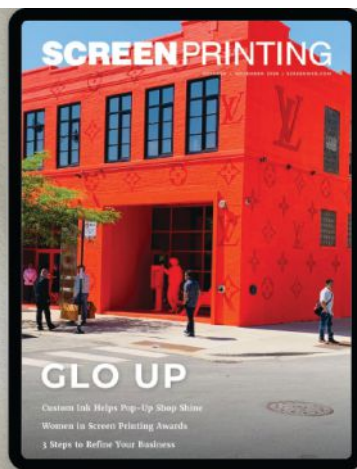
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# PRINT DIFFERENT

Electric prints, the return of Printing United, and let's get functional.

By Andy MacDougall

**B**UCKLE UP my friends and fellow serigrafistas. We're going to hop on the magic flying squeegee and visit a few sectors of our exclusive under-the-mesh world in anticipation of the upcoming PU print-a-palooza in Vegas. Finish reading and then visit the podcast. We're on **Episode 11**.

First off, let's finish up and report in on Dr Frankenstiles, Squeegeerama, and the electric poster project from **Episode 10**. Find out if a gaggle of hosers using hokey, local, low-tech screen equipment, with nothing but a thickness gauge, inner tubes, and some barley therapy after work can bring dimensions of sound and light to the lowly poster. (Continued below.)

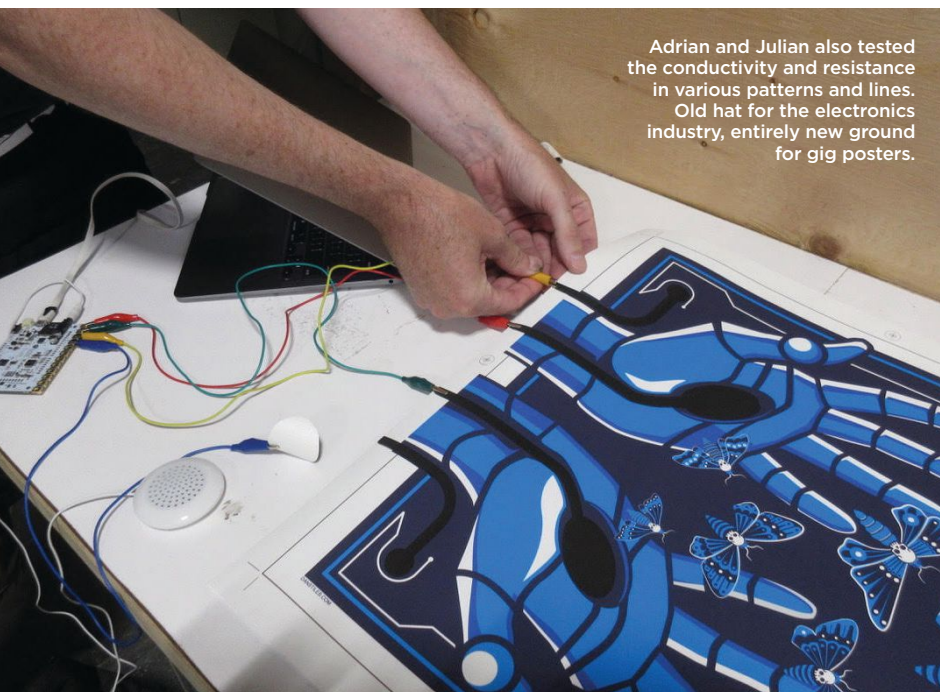
Secondly, printing functional inks precisely is harder than it looks. At the end of our experiments, we learned how much we don't know, and what we need to do better. **In this (and upcoming) podcasts**, we're talking to a few people who are involved in functional printing and manufacturing in North America to see what's going on in their corner of the screen-printed world. We speak with manufacturers of the specialized equipment and materials, scientists, engineers, and printers - are people still using screen printing for advanced manufacturing in North America? Is the market growing? What are some of the challenges? (Continued below.)

The big news of course is that Printing United is back in Las Vegas. Barring fire, pestilence, war, canceled flights, or the complete collapse of society, there's a good chance many of us will return, like the swallows to Capistrano, or the perpetrator to the scene of the crime. I've been going to this convention, as a printer, then manufacturer, then showing up for the ASDPT lunch and making bad jokes with old friends for nearly four decades.

Like the old hometown, a lot has changed over those 40 years. As a screen printer, I might have disagreed occasionally with the direction of the organization in the new century, but it's a testament to the original founders and the screen printing industry who, over the last 100 years, have driven the "print different" mentality that makes up our DNA in 2022. Today's print world is so much more than words on paper. It gets into all these different manufacturing segments that continue to require print



Adrian Granchelli, education coordinator at [screen-the-world.org](http://screen-the-world.org), and Julian Rendell, tech wiz and sponsor from Make-It Zone, tested and tweaked code for a day and made the Therman effect louder, more distinct, and easier to use.



Adrian and Julian also tested the conductivity and resistance in various patterns and lines. Old hat for the electronics industry, entirely new ground for gig posters.





The Comox Valley Art Gallery hosted an artist talk by Dan Stiles, and Wachiay staff dug through the flat files for a pop-up show of past Squeegeerama-created artworks. The gallery liked it so much, they invited the Wachiay crew to leave the show up until the fall, and invited Squeegeerama 2023 back next year. See Dan's talk in [the video](#) - some practical advice about design, how he approaches it, dream clients, and chasing the concept of the electronic poster.

## DAN STILES, SQUEEGEERAMA, AND THE ELECTRIC POSTER PROJECT

We tried two experiments. One featured a printed theremin-like instrument on a special edition for a major player. Movement of a person's hands over the sensors could vary the pitch, volume, and sound. By tweaking the code - thanks to Adrian Granchelli of [screentheworld.org](#) and Julian Rendell, an electronics wiz from Make-it Zone down the block - it works really well. Local talent for the win. [Check it out.](#) The other uses Electro Luminescent inks. [Check it out.](#)

Dan gave a great talk on posters, design, and the electric poster project, and then led a Q&A that should be part



Andymac and Dan Stiles start burning screens as they attempt to bring sound, light, and screen printing together at Squeegeerama 2023, sponsored by [Screen Printing](#) magazine, Sefar, RH Solutions, and Creative Materials. Did they succeed?

of any art/design curriculum. **Have a look and listen.**

## FUNCTIONAL PRINT

We can safely say screen printing (sp) invented the whole printed electronics field, but a recent article in *The Printing United Journal* continues a troubling trend where instead of delving into why sp and other analogue processes continue to kick ass (according to the story it's the dominant player in printed electronics of an estimated \$26.7 billion, where inkjet is at \$6.2 billion and not showing the year over year growth of sp or other analogue processes), it presents the wonders of digital in glorious, full color photos, and sp is illustrated as a wooden screen with a hand squeegee - the same crap they use on Wikipedia that perpetuates the false narrative of an old, handcraft method of print. In the interest of fairness and truth, they could have shown at least one picture

of a modern automated screen press and system. Instead, we get the party line of digital uber allies. I'm going to get into this a bit more in [the podcast](#). If *The Journal* won't tell the story, *Screen Printing* magazine will.

Look after yourself, stay healthy, and I hope to see you at Printing United. I'll be at Rockin' Ronnie's Home for Wayward Screenprinters, booth #C6029. Squeegee spoken here.

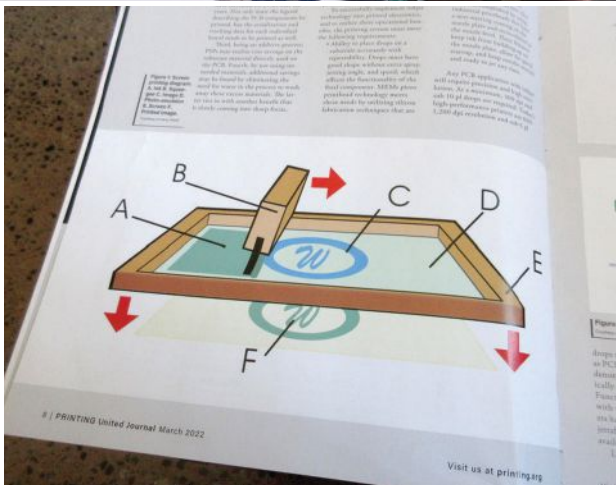


Modern screen printers use automated presses; this one features a CCTV registration system. Photo courtesy of RH Solutions.



**ANDY MACDOUGALL, ASDPT**, lives on an island in the Pacific where he can't admit he is retired, so he engages in random acts of screen printing. He continues to follow the twisted trinity of the squeegee, screen, and stencil, watching and writing and podcasting about its evolution as both a print and manufacturing process. If you have comments, questions, good jokes, or suggestions for upcoming "Art, Ad, or Alchemy?" podcasts, send them to [andy@squeegeeville.com](mailto:andy@squeegeeville.com).

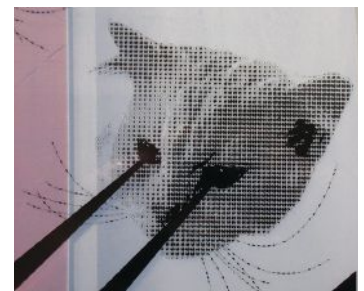




Is it silkscreen, or slick screen? Can you spot the difference? One photo is the example for screen printing shown in a recent *Printing United Journal* article on functional and industrial printing. The other is what the grown ups play with in today's modern manufacturing facilities. 4000 iph. You can check them out at Printing United Expo in Vegas and learn about the modern uses of the ancient technique.

to grow. All that electronic crap from Asia that we're going to start manufacturing (again) in our own back yard? We need to master print production and automation to make it happen. The new energy systems, medical devices, planes, trains, and electric automobiles? The same. We need print more than ever in society. Ironically the organization was founded to assist and educate the practitioners of the screen process as they didn't have the resources or clout of the mainstream printing establishment. Seventy-plus years later, the tattered remains of what in the 1990s was the single biggest employer by industrial category (printing) in the US has now flocked to the renamed and rebuilt tradeshow that is the direct linear descendant of the original Screen Printing Association.

I don't mind that we now have offset, jiffy, pad, gravure, letterpress, and those pesky digital printers roaming the halls. And I try to control the urge to snark when the uninformed stop to look at a cylinder press and ask where the T-shirt goes. I wish we had more hands-on educational opportunities for attendees, but at least they brought back the Apparel Zone. Maybe all the other print processes that are part of Printing United don't need educated workers anymore, but those I know on this side of the squeegee need education. It's not a lack of work that holds us back from growth and profits, it's a lack of knowledgeable workers. Education is the key.

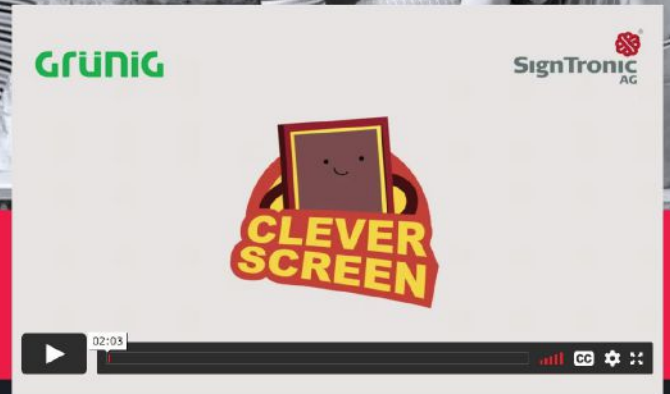




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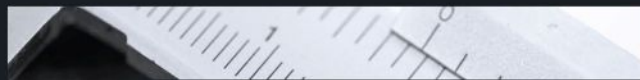
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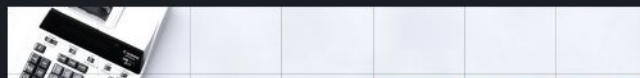
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I WANT TO **IMPROVE QUALITY**



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