

How To Create Low-Cost Special Effects: An Interview with Charlie Taublieb



CHARLIE

INSIDE:

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Command Bars

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Inside



By Mike Neer,
Publisher

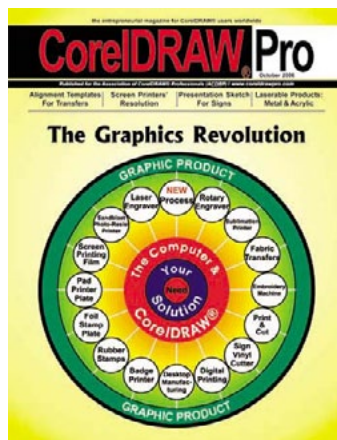
I am pleased to announce that this month we started our 8th year of publication for *CoreDRAWHelp* magazine. It's been a fascinating ride, and I want to take a minute to reflect on it.

During this time, we've helped readers work through the changes in CoreDRAW X5, X6, and X7. We've weathered the Great Recession of 2008. And we've helped many readers try out new products, expand their businesses, and discover new ways to make money with their graphics skill. We also changed our format from the typical portrait style to the more digitally-effective landscape style. We have found ways to include more and more links for our sponsors in our publications, and we've added a lot more content to our website.

All of this progress is not ours alone. We owe a debt of thanks to many fine people and companies, and I would like to recognize them for their contributions! First of all, we have had many fine writers over these years. We thank all of our writers and especially those who have been with us in every issue:

- **Deborah Sexton** is a top journalist who provides us with outstanding articles and interviews, and she is a public relations specialist who almost single-handedly keeps the news flowing in this industry.
- **Donna Gray** is an award-winning master of marketing for the small business. Her "marketing secrets" each month have provided numerous insights into better business for our readers.

7 Years of Gratitude



Cover from our first issue, identifying the Graphic Products market.

- **Otis Veteto** is a veteran salesman who is an industry treasure. He epitomizes the values of hard work, taking care of the customer, and putting people first. He shares his practical wisdom and gives back to others in his column, *Traveling Tidbits*, each month.
- **John & Judy McDaniel** are the CoreDRAW Trainers who provide regular content in several areas each month. Their specialty is how to apply CoreDRAW to a wide range of production processes. They are the heart and soul of this publication!
- **Bill Leek** has been contributed many articles over this time and will do more soon. He is our specialist on color, sublimation, and photos. He is so knowledgeable that many industry companies have hired him to test their products.
- **Jeff McDaniel** has provided a series of articles on laser engraving, screen printing, and more. It speaks from direct experience from his store in Philomath, Oregon.
- **John Mise** is our graphic artist who has developed an ongoing series of tips based on practical use of all the tools in CoreDRAW. He keeps our *Tips Library* full!

We also want to thank our sponsors, without whom this publication would not be possible. Those who have been with us since the beginning include: Epilog Laser, Johnson Plastics, Corel Corp., LaserSketch, Unisub, and Conde Systems. Others who have been with us very consistently include: Topmost World, Stahls' Inc., Trotec Laser, Ikonics Imaging, Rayzist, Rowmark, Universal Laser Systems, RB Fabrication, and Geo. Knight. Recent sponsors include: Checkmate Lasers and Gravograph.

We also want to thank our readers, you loyal CoreDRAW users, who continue to read and use the information we bring you each month. We look forward to serving you for many years to come!

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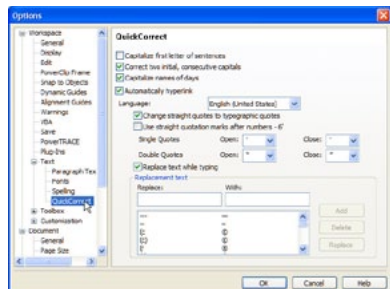
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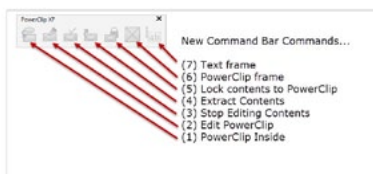
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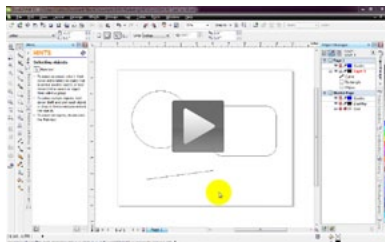
BUILD!



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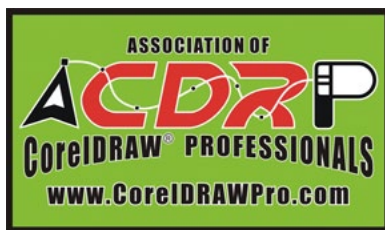


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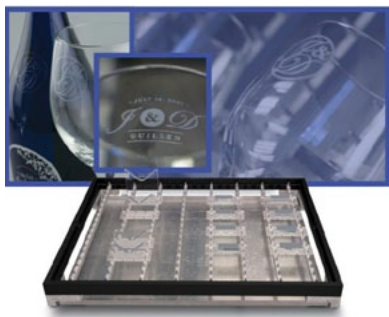
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Calendar ([Web Link](#))
Check out the upcoming training classes and trade shows of interest to CorelDRAW users.

Using CoreIDRAW®

By John W Mise

Proofing Tools - QuickCorrect

In previous issues, we have discussed several Proofing tools that CoreIDRAW has to offer to help you with your writing. These would be the spell checking system, thesaurus, and a grammar checker. These tools can be used with the many languages that come with CoreIDRAW. Also, if your job uses *Common Industry* words and phrases (like in the medical, engineering or science fields), you can create your own **Word List** that Spell Check will use when it is checking your work.

Using QuickCorrect

QuickCorrect is something like the Auto Spell option, but it replaces commonly mistyped or misspelled words with the correctly spelled word. It also deals with capitalization of

first words in a sentence, names of days, consecutive capitals, and can add typographic or “Smart” quotation marks.

To set the options for *QuickCorrect*, go to the Option dialog (**CTRL + J**) and select QuickCorrect. The QuickCorrect window will appear with several options for you to choose from.

Capitalize First Letter of Sentences - If this option is selected, it will capitalize the first letter of every sentence.

Correct Two Initial Consecutive Capitals - Sometimes, when typing too fast, the “Shift” key is held down too long giving you two capitals in a row. This option will correct that by taking the capitalization off of the second letter that was capitalized.

Capitalize Names of Days - This option will capitalize the first letter of the days of the week.

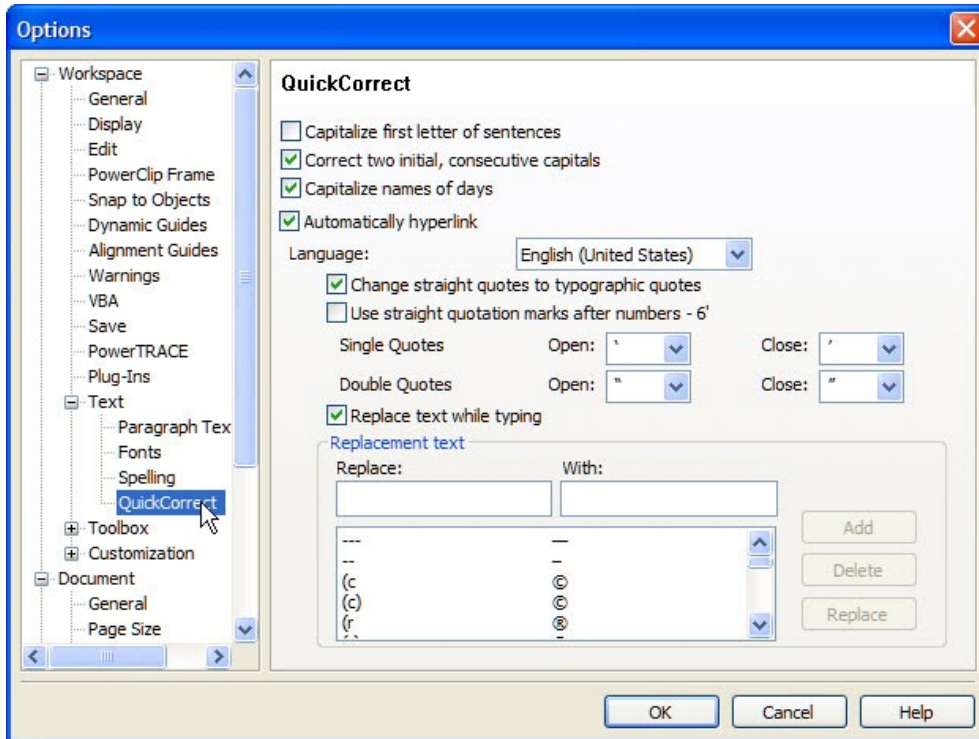
Automatically Hyperlink - Depending on how you will be using your document, when you type in a link that starts with *www*, this option will create an Internet hyperlink.

Change Straight Quotes To Typographic Quotes - With this option, single and double quotation marks are changed to the proper left or right typographic quotation mark based on the chosen language.

Use Straight Quotation Marks After Numbers -6' - If you are using a lot of measurements in your writing, select this option to the quotations replaced with the proper type of mark.

Replace Text While Typing - When this option is selected, QuickCorrect will replace words that are on the “*Replace*” list with the corresponding word from the “*With*” list.

Next time we will discuss how to find and replace text, special characters and creating a Table.



Customizing Command Bars

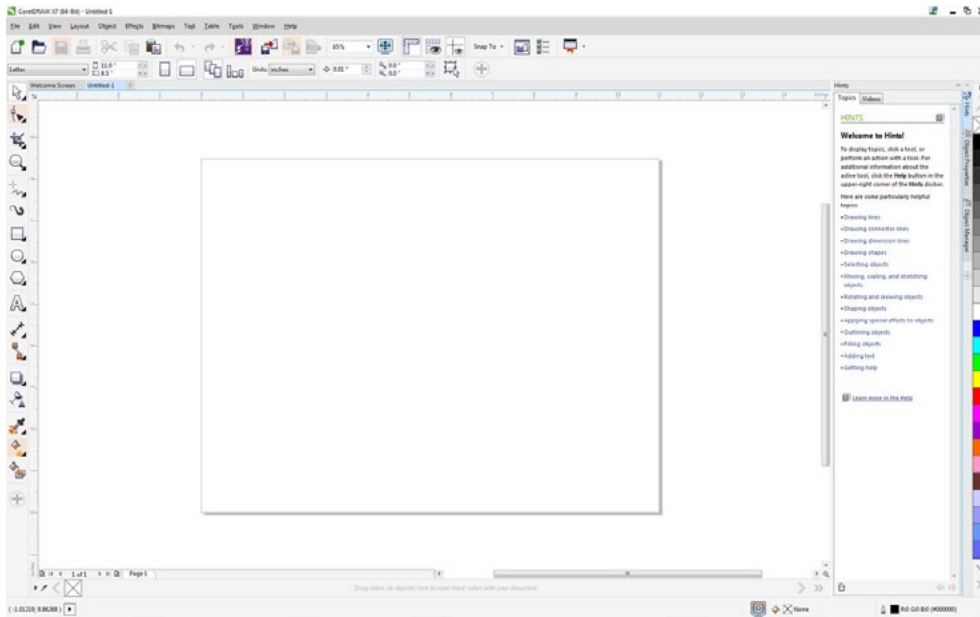
Review...

The CorelDRAW workspace is a customizable user interface. It consists of a drawing space, surrounded by tools and reference points to help you quickly create a layout.

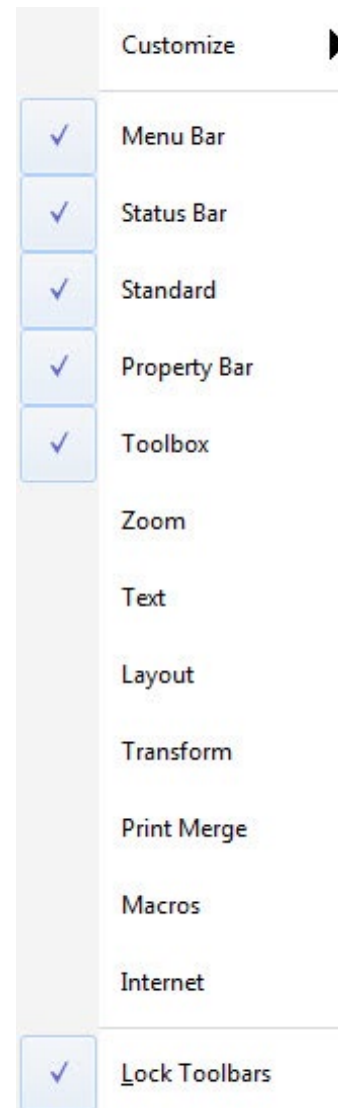
In the last installment of Learning CorelDRAW, we demonstrated how to turn command bars on and off. This time, we will show some of the ways that you can customize command bars by adding commands you frequently use. We will also show how to create a new command bar. The process we will show applies to both CorelDRAW and Corel PHOTO-PAINT.

We will also cover quick customization, which is a new feature that has been added to CorelDRAW Graphics Suite X7.

Picture 1 shows the workspace we are starting with.



Picture 1: Getting Started



Picture 2:
Available
Command
Bars

Adding a Command Bar to the Workspace...

Before we begin, we will add the Zoom command bar to the workspace.

To do that, right click on any existing command bar in a blank area. That will call the available command bar dialog screen. See picture 2.

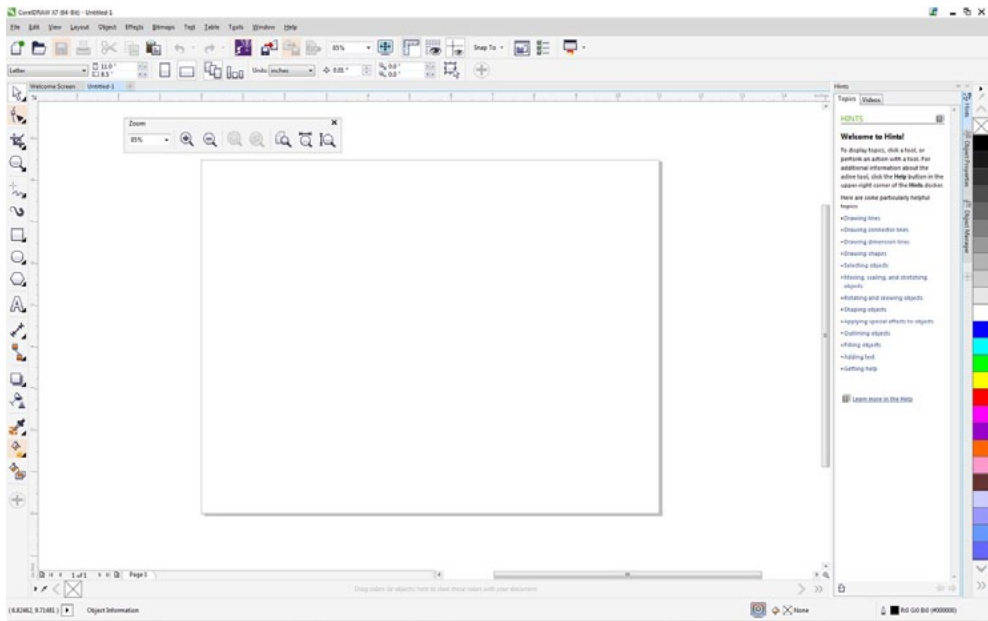
To open the Zoom command bar, place a checkmark next to it in the list. The first time the Zoom command bar is opened in the workspace it will be displayed in a floating state. See picture 3.

To make it useful in the workspace, we will dock it to the left of the toolbox. To do that, left click the title bar of the Zoom command bar, and drag it to the far left area of the workspace, then release it. Picture 4 shows the result.

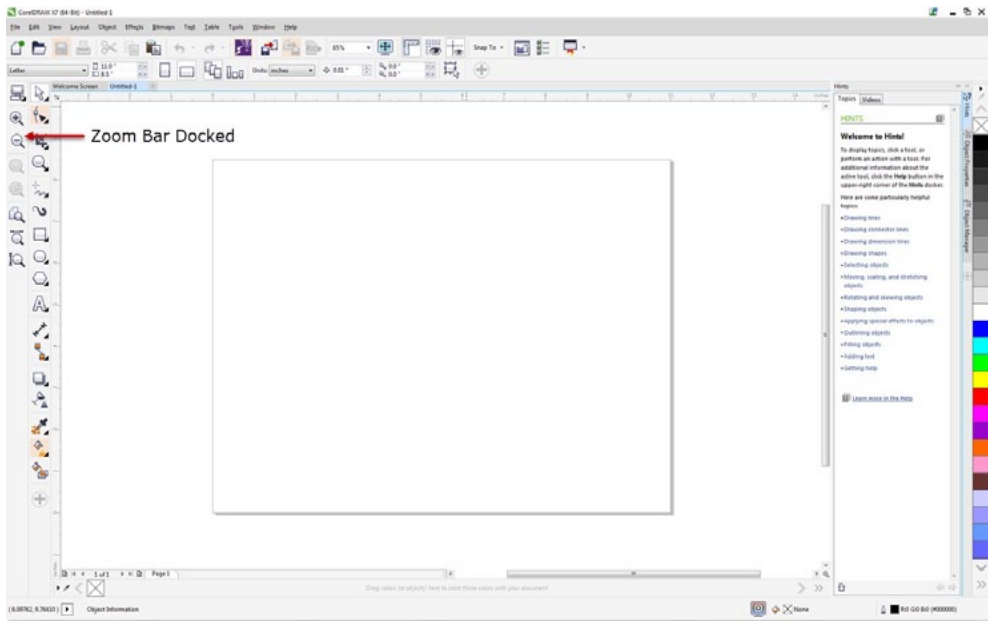
Adding Commands to Command Bars...

Next, we will add commands to command bars. The below method will work in any version of CorelDRAW.

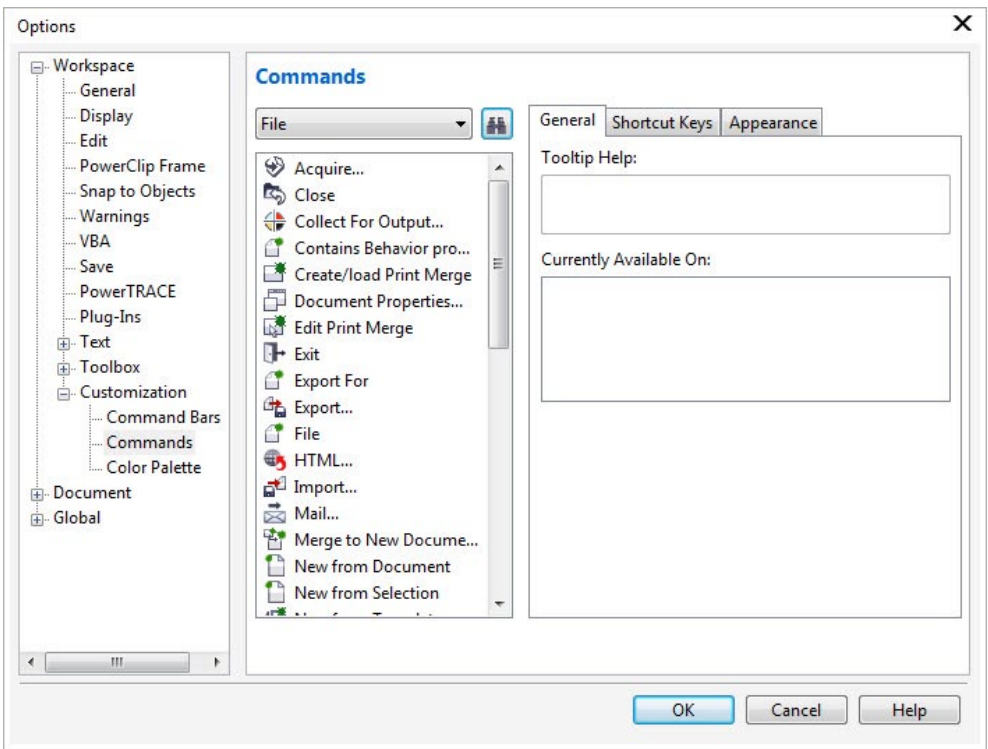
To add commands to any command bar, click on **Tools/Customization**. That will call the Customization dialog screen. In Tools/Customization, click on **Commands**. That will display all of the available commands



Picture 3: Floating Zoom Bar



Picture 4: Zoom Bar Docked



Picture 5: Customize Dialog

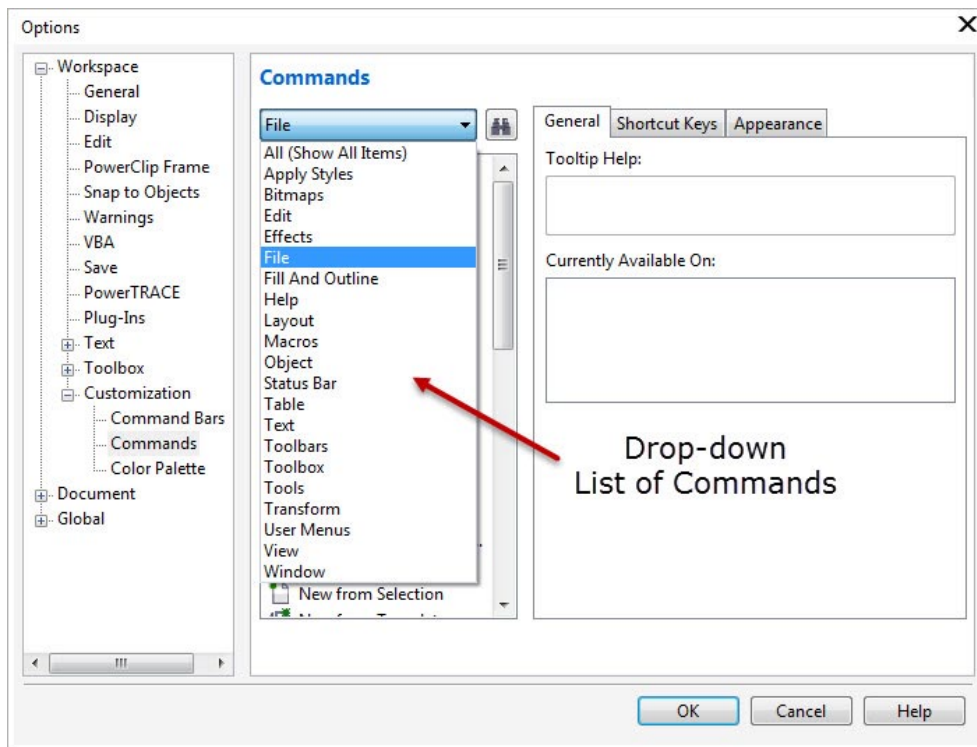
arranged by category. See picture 5. In the center of the dialog screen is a drop-down list of command categories. See picture 6. Commands are arranged alphabetically within each category.

The first command we will add is **Zoom One-Shot**. Zoom One-Shot calls the Zoom tool for a single operation. That means you can use this command to zoom into an area where you're working. Once you've done that, you will be immediately returned to the tool you were working with prior to zooming in.

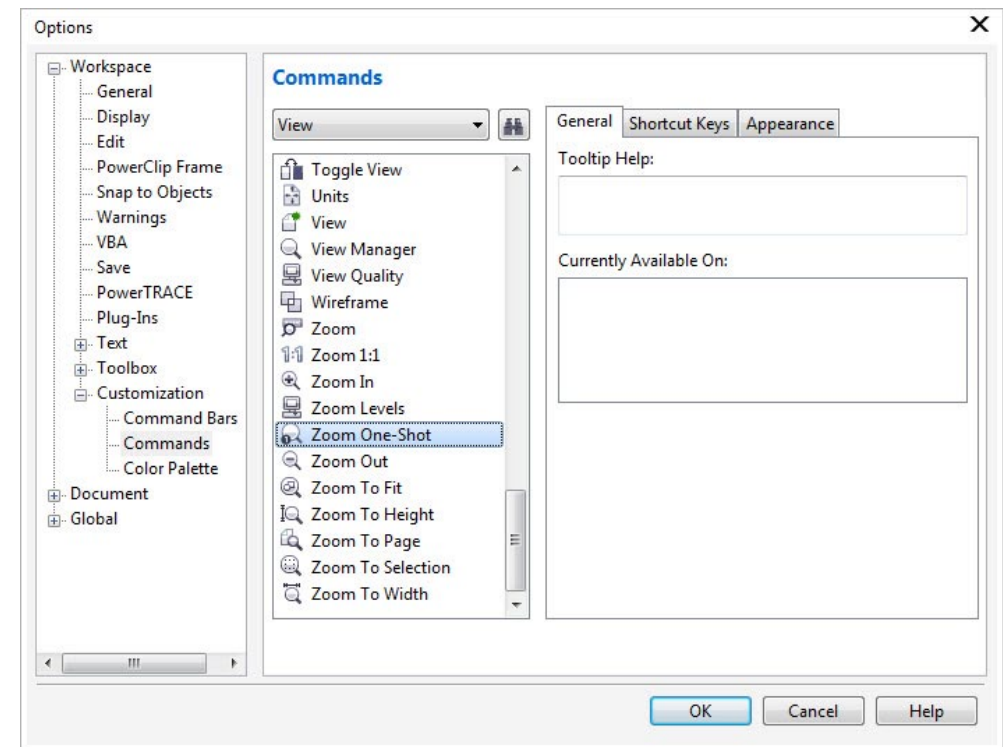
The Zoom One-Shot command is located in the View category. See picture 7. We will add that command to the Zoom command bar by dragging it from the Commands dialog screen and dropping it onto the Zoom command bar. See picture 8.

In the same way that we added Zoom One-Shot to the Zoom command bar, we added the following commands to the standard command bar...

- (1) **New from Document** – this command creates a new document from the document you're working with. It is similar in function to



Picture 6: Dropdown List of Commands



Picture 7: Zoom One-Shot

New from Template. It copies all the elements of the document you have opened to a new untitled document. This command is useful for updating a file when you want to retain the original.

- (2) **New from Template** – this command opens the New from Template dialog box.
- (3) **Acquire** – this command acquires an image from your scanner.
- (4) **Save as** – this command allows you to save the file you're working on under a different filename.
- (5) **Save As Template** – this command allows you to save the file you're working on as a CorelDRAW template.
- (6) **Publish to PDF** – this command publishes the current file you're working on as a PDF.

All of the above commands are located in the File category. See picture 9.

Creating a New Command Bar...

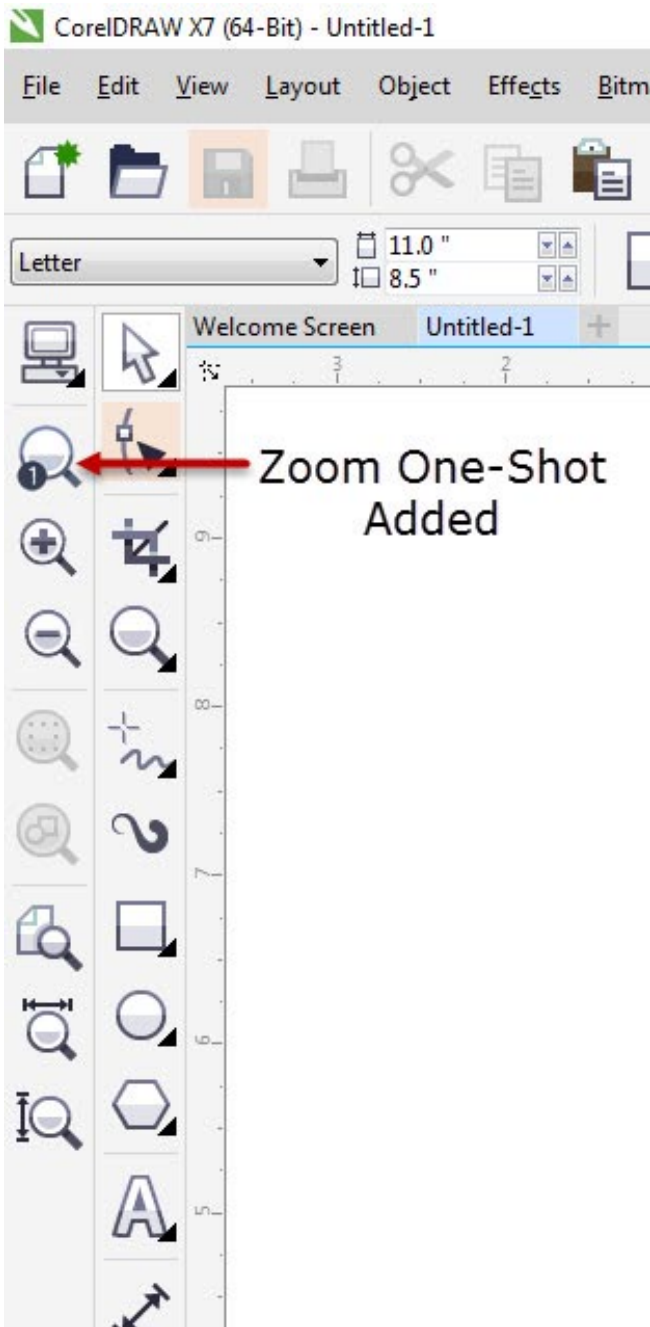
There are 2 methods you can use to create a new command bar. The first is to click

on **Tools/Customization**, and in that dialog screen select **Command Bars**. Then in the Command Bars dialog, click on **New**. This action will create a new blank command bar ready for you to add any commands you need.

The second method is to simply **drag and drop commands** from the **Tools/Customization/Commands** dialog screen onto the workspace. The first command you drag-and-drop onto the workspace will create a new command bar. You can then add additional commands to that command bar. Be aware that if you continue to drag-and-drop commands onto the blank workspace, without placing them on an existing command bar, you will continue to create new command bars.

With either method, you may want to set the icon size and name the command bar. To do that you need to click on **Tools/Customization/Command Bars**.

In the Command Bars dialog screen, **set the icon size and name the new command bar**. We named our new command bar PowerClip X7, and set the icon size to large. See picture 10. ▶



Picture 8: Zoom One-Shot Added

Then we added all the commands we wanted. They included...

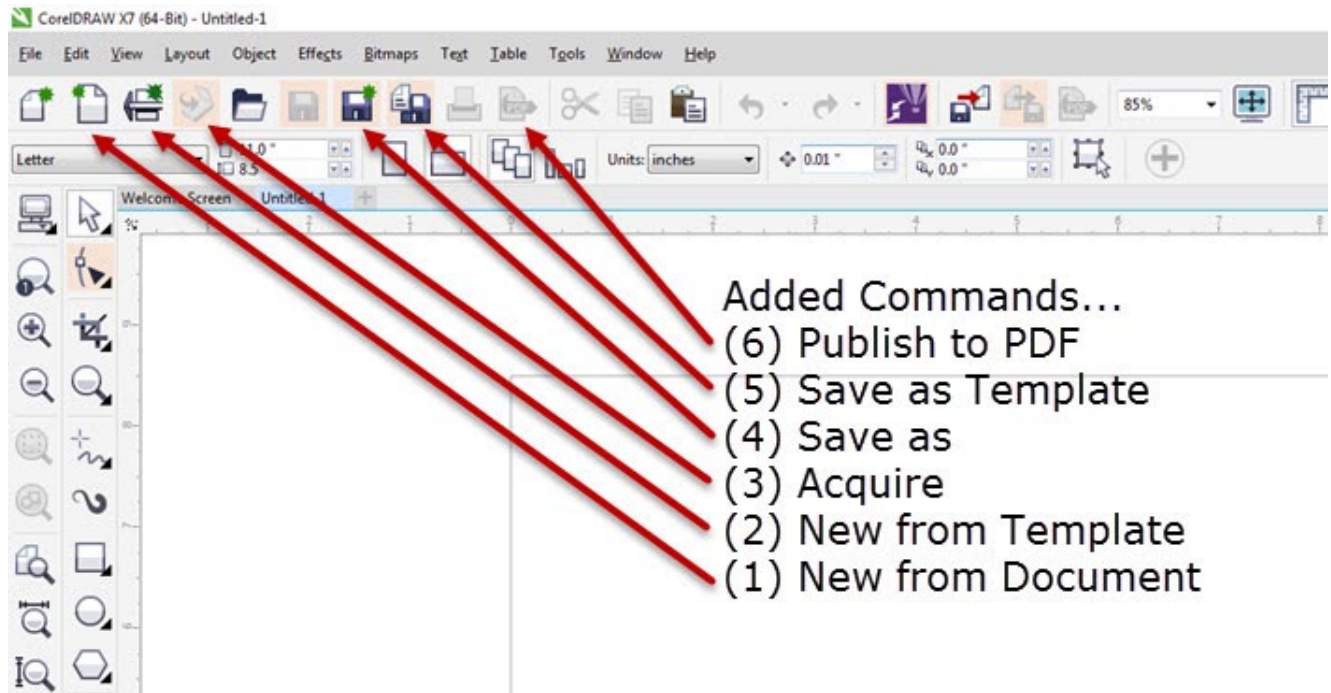
- (1) **PowerClip Inside** – this command places the selected object into the PowerClip frame you choose.
- (2) **Edit PowerClip** – this command allows you to edit the contents of a PowerClip.
- (3) **Stop Editing Contents** – this command stops the editing process and returns the contents into the PowerClip.
- (4) **Extract Contents** – this command extracts the contents of the PowerClip.
- (5) **Lock contents to PowerClip** – this command locks the contents.
- (6) **PowerClip frame** – this command creates a PowerClip container ready to receive contents by simply dragging the contents over the container and dropping it in.
- (7) **Text frame** – this command creates a paragraph text frame from a closed vector object. To create paragraph text within this frame, simply click in it with the text tool.

Commands 1 through 6 are in the Object category, the Text frame command is in the Text category. See picture 11.

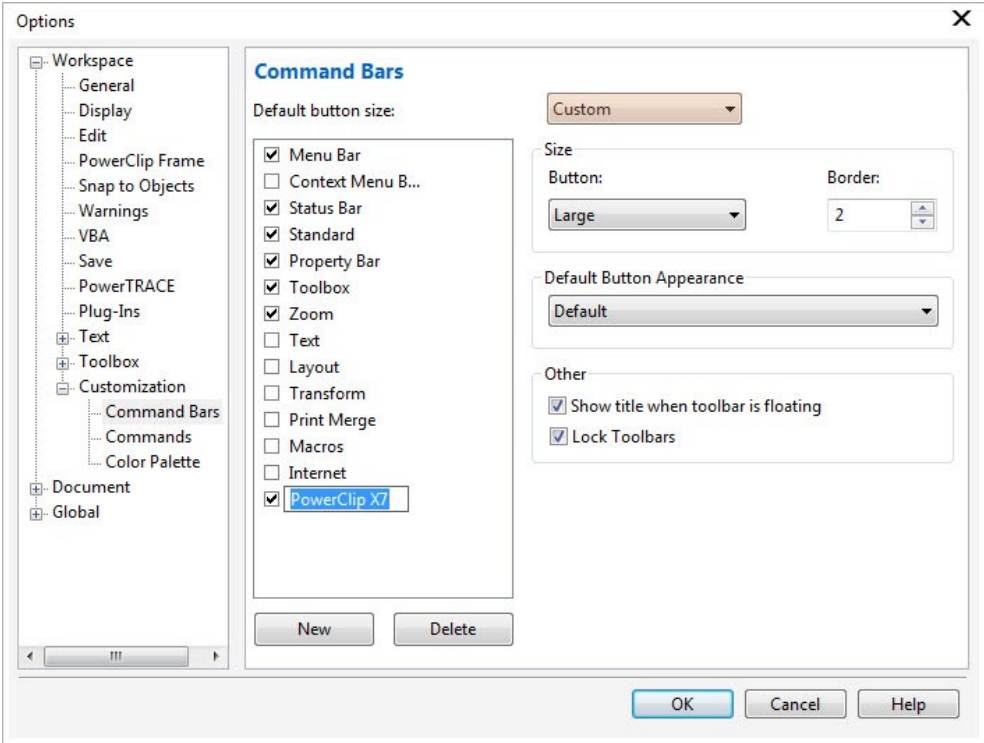
After constructing the new command bar, we chose to dock it under the Zoom command bar in the workspace. See picture 12.

Removing and/or Rearranging Commands...

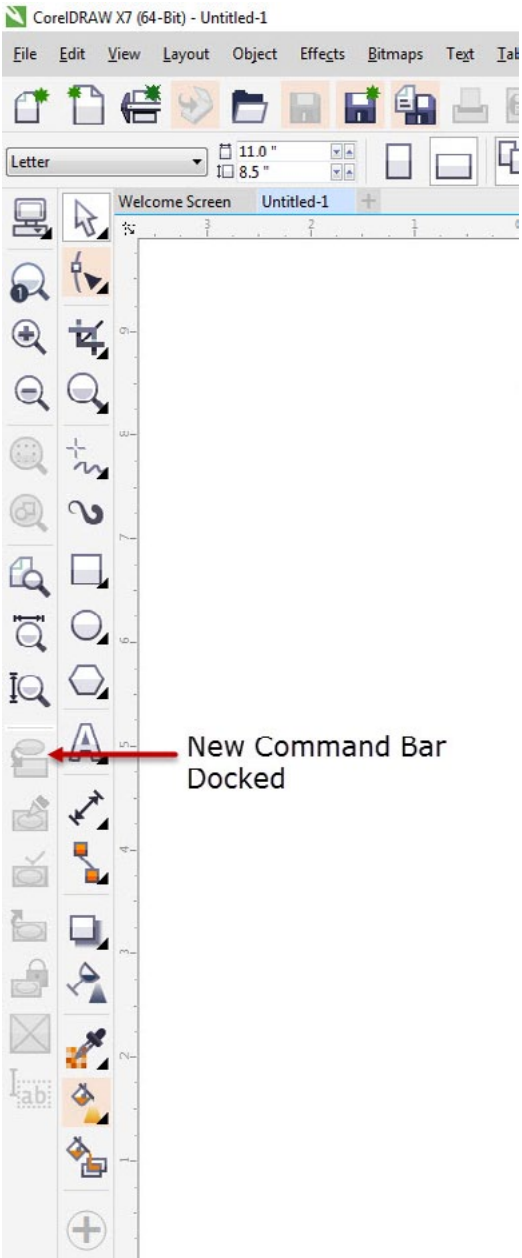
In addition to adding commands to command bars, and creating new command bars, CoreIDRAW also permits you to remove and/or rearrange commands on existing command bars.



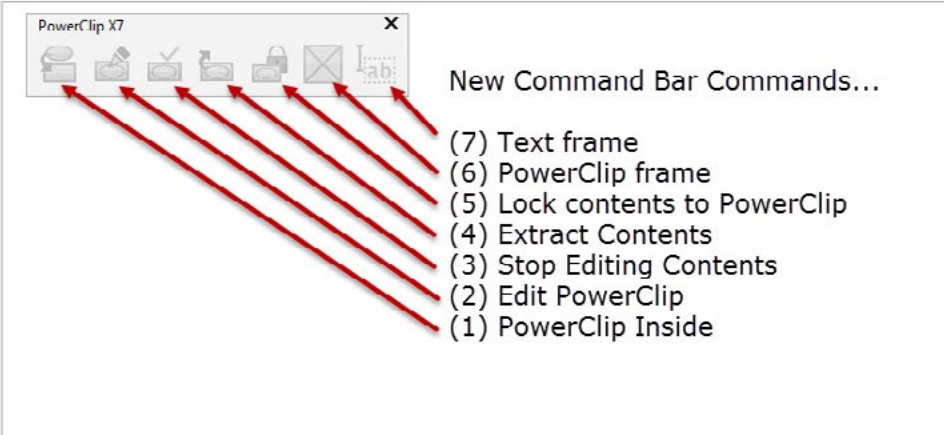
Picture 9: Added Commands



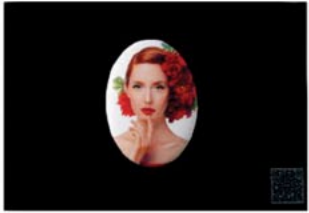
Picture 10: Adding a Command Bar



Picture 12: New Command Bar Docked



Picture 11: New Command Bar Commands



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To allow this process, click on **Tools/Customization**, and **select Commands**. With the Commands dialog screen open, you can rearrange commands by dragging and dropping them wherever you would like on the command bars.

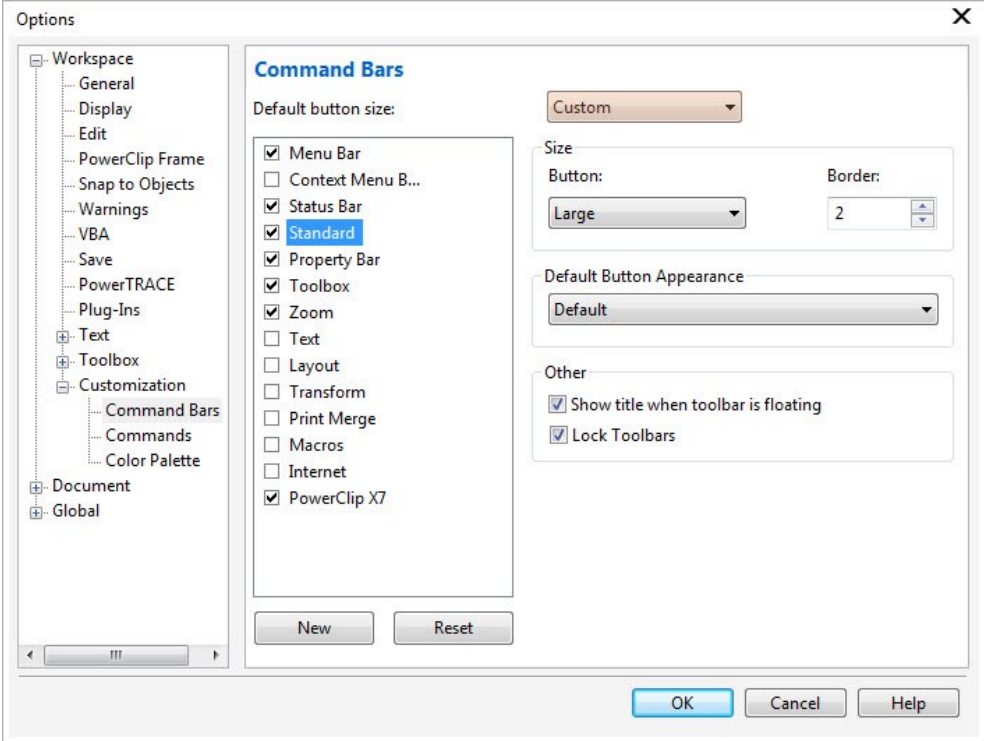
To completely remove a command, with the Commands dialog screen open, simply drag it off the command bar and drop it onto a blank space in the workspace. When you do that, you will notice an X appear in the lower right corner of the command icon. This is an indication that you are about to remove the command.

Resetting Command Bars...

If you ever wish to reset a command bar to its factory status, click on **Tools/Customization**, and select **Command Bars**. Select the command bar or bars you wish to reset, and click the **Reset button**. See picture 13. **Note** – you cannot reset a custom command bar, i.e. one that you’ve created. The only thing you can do with custom command bars is to turn them off, or delete them.

What’s new in CorelDRAW X7?

All of the procedures outlined above will work in any version of CorelDRAW or Corel



Picture 13: Reset Command Bar

PHOTO-PAINT. The only differences will be the categories the commands are filed under.

In CorelDRAW X7 the Property Command Bar has a plus icon located on the far right. The Toolbox also has a plus icon located at the bottom.

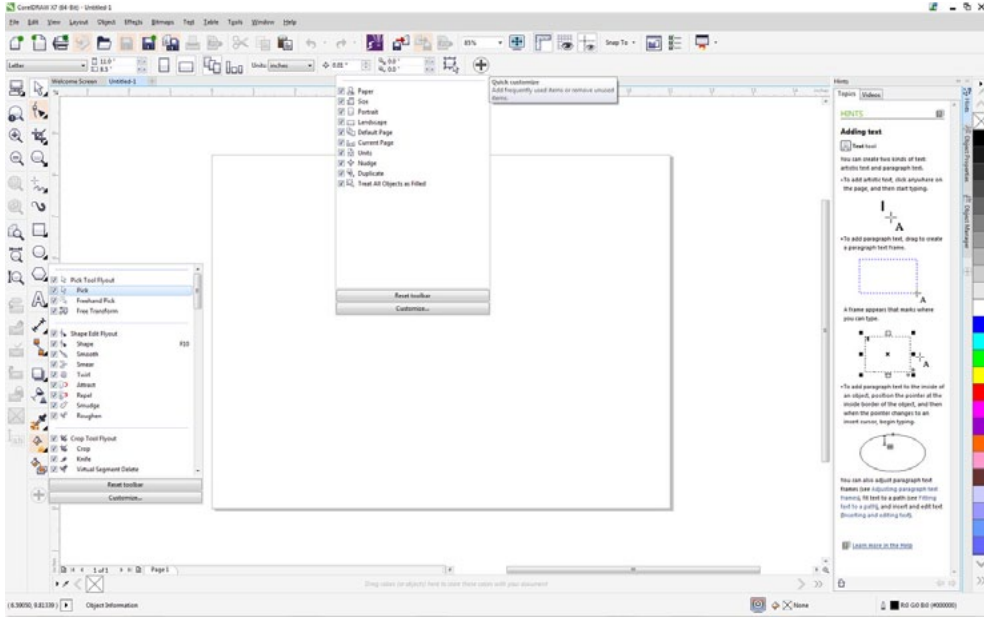
If you click on the plus icon, a drop-down or fly-out dialog screen will appear that shows commands or tools that you can turn on and off. The dialog screen also has a reset button and a customization button. You can use these buttons to either reset the command bar/toolbox or call the customization dialog. See picture 14.

Also keep in mind that the Property Bar is context sensitive and has several modes. Therefore, each mode you have will contain its own set of commands. The quick customization dialog screen pictured in picture 14 is for the No Selection mode.

Conclusion

As with all operations performed within the Options Dialog Screen, you need to click on OK when exiting; otherwise all of your changes will be abandoned.

In the next installment of learning CorelDRAW, we will continue our exploration of customizing the workspace to suit your workflow.

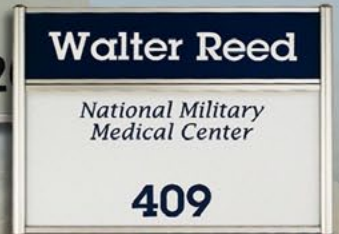
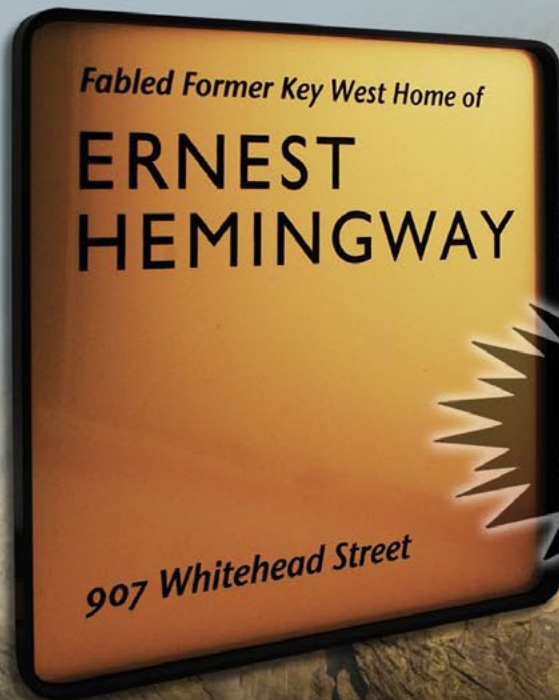


Picture 14: Quick Customize Command Bar

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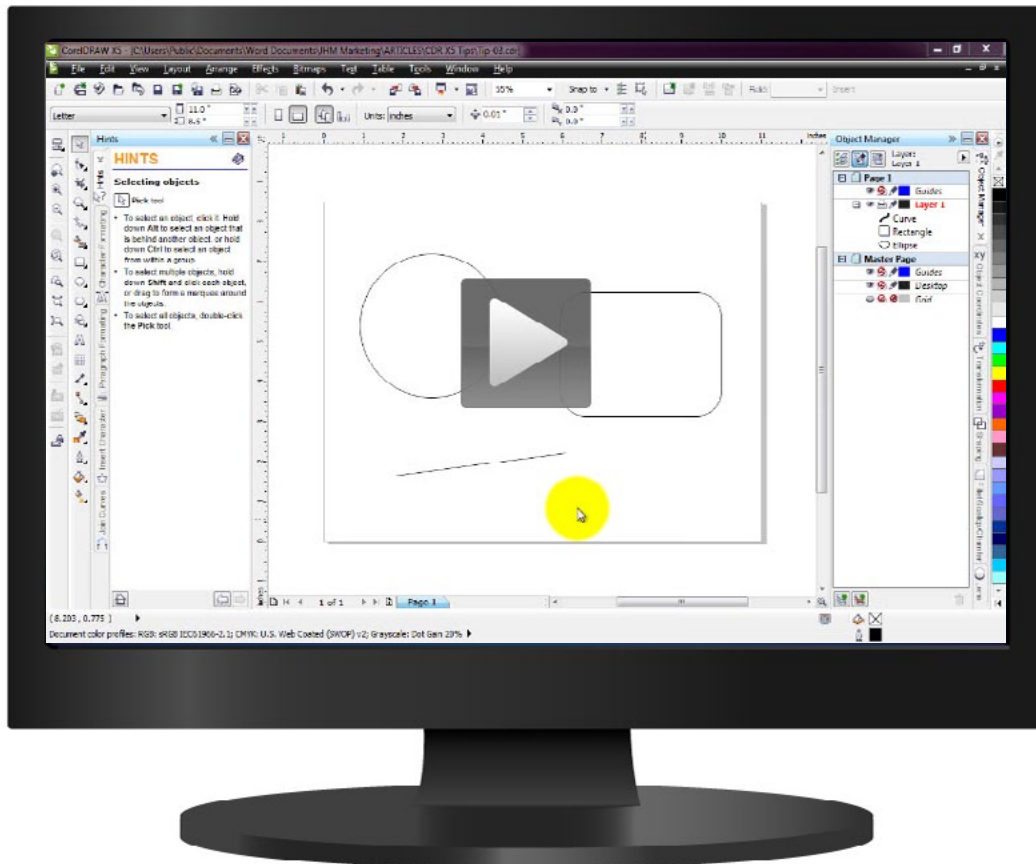
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VIDEO OF THE MONTH

By Judy and John McDaniel, Contributing writers



VIDEO OF THE MONTH

[Link to Video](#) Run time: 3:07

Synopsis: "Show Curve Direction while Editing" – how it works and how to turn it on.

Note: The link to this video will be active only until the next issue of the magazine comes out. Archived issues and videos will be available after that to all ACDRP Premium Members.

This feature was introduced in CoreIDRAW X4, and is used in all versions since then.

Show Curve Direction while Editing

If you have cutting operations in your business, such as laser cutting, vinyl cutting, machining, plasma cutting, or any other vector cutting operation, have you ever wondered how CoreIDRAW decides which point on a vector object is the starting point of the cut, and in which direction will the machine cut?

Show Curve Direction While Editing

I want to be clear that we're not talking about the order of objects in a multi-object layout, but we're referring to a single object and the direction of cut that will occur for that object.

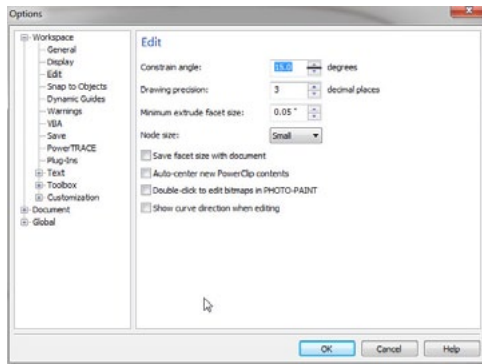
CoreIDRAW Basics

Every Vector Object within CoreIDRAW is comprised of Sequential Node Points and Paths which connect those points.

So the simple answer to the above question is that cutting an object will always start at node 1 and proceed to nodes 2, 3, 4, etc. for as many nodes as exist in the object.

That said, the most basic vector object will have a minimum of 2 nodes and a path connecting those nodes. That means cutting will always start at node 1; proceed to node 2, and beyond if more nodes exist.





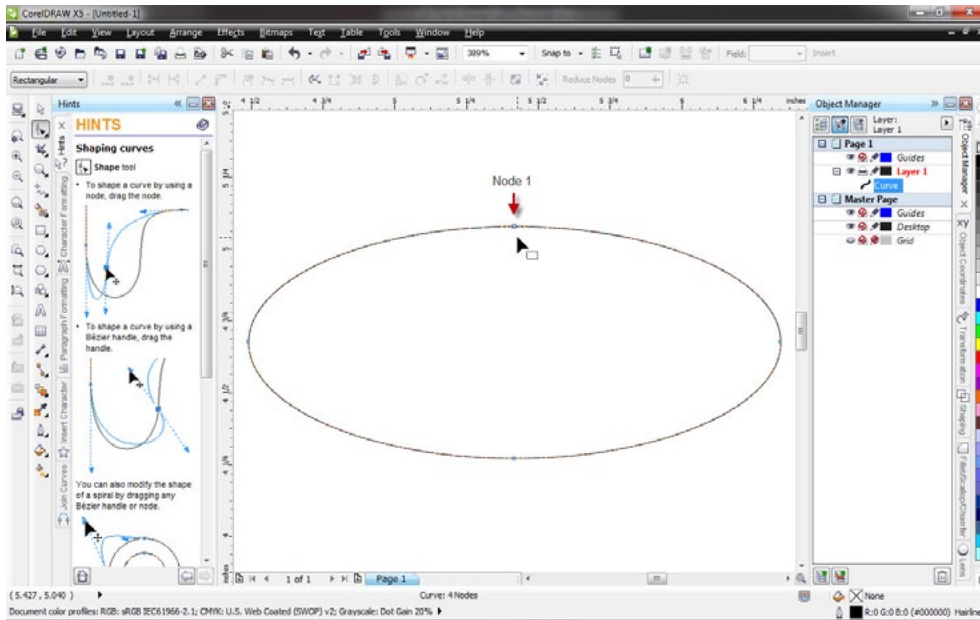
Picture 1: Turn on this feature in Options-Workspace Edit

Going back many versions of CoreIDRAW, nodes in vector objects have been identified as little squares, and the node 1 square is slightly larger than all the others.

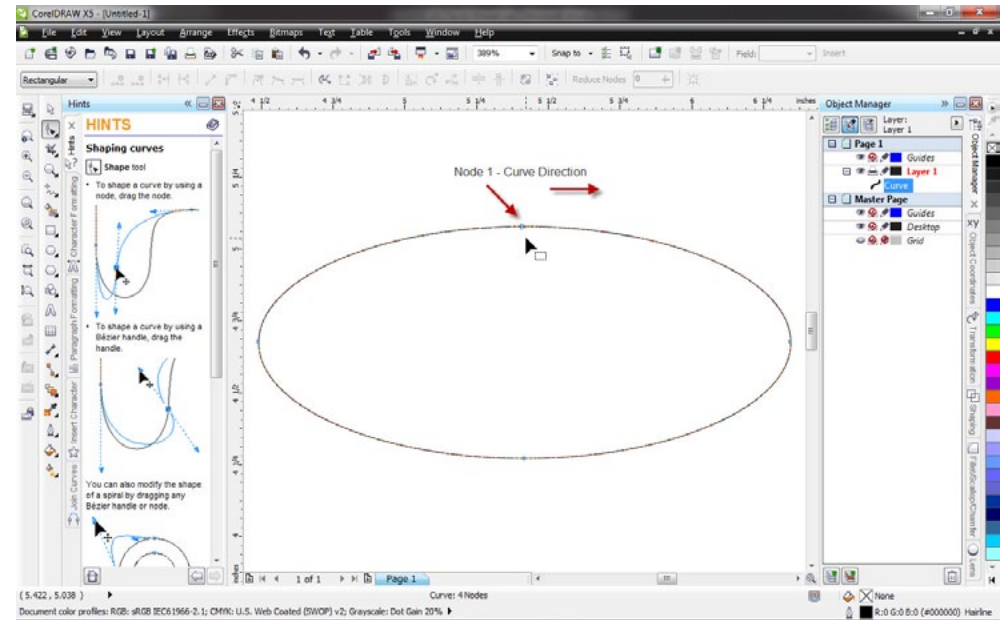
That works fine for open-ended objects, lines, curves, etc.; but doesn't work for closed objects. You might be able to identify the start point, but you would have trouble knowing the direction of cut.

Enter a little known upgrade introduced in CoreIDRAW X4 – **Show Curve Direction while Editing**. This feature is controlled in the *Options* dialog screen under Workspace Edit. See picture 1.

The ellipse in picture 2 shows editing with it off; notice node 1 is just a square. This is the way it appears in all versions of DRAW that don't have the show direction feature. Picture 3 shows editing with it on. Notice that node 1 is now a little arrowhead revealing the direction of the curve, which will also be the direction of cut.



Picture 2: Show Curve Direction turned off



Picture 3: Show Curve Direction turned on

Printing Multiple Transfers

Printing Multiple Transfers...

Whether you are creating products via sublimation, or other types of heat transfer processes, it is useful to be able to print multiple transfers for production runs. You can do this by creating layouts which have multiple images on a single sheet; however, there is a better way. CorelDRAW allows you to create multiple images easily using Imposition Layout.

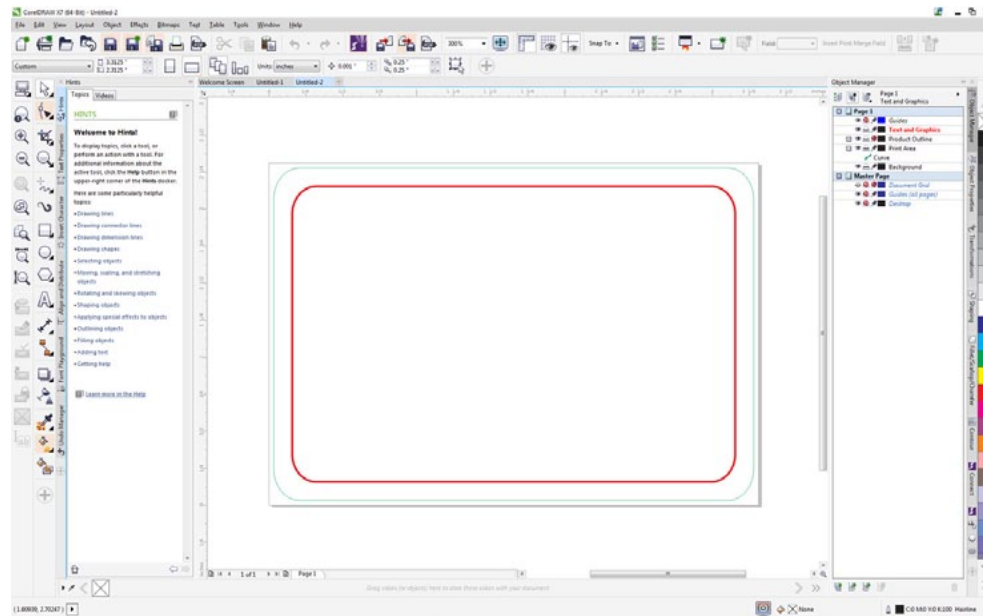
You can use Imposition Layout to print multiples of a single image, such as business cards; or multiples of images that have variations, such as name badges. To use Imposition Layout, there are a couple of rules you need to follow.

The first rule is that the CorelDRAW page size should be no larger than the image layout, plus any gutter space, if you are using a holding fixture.

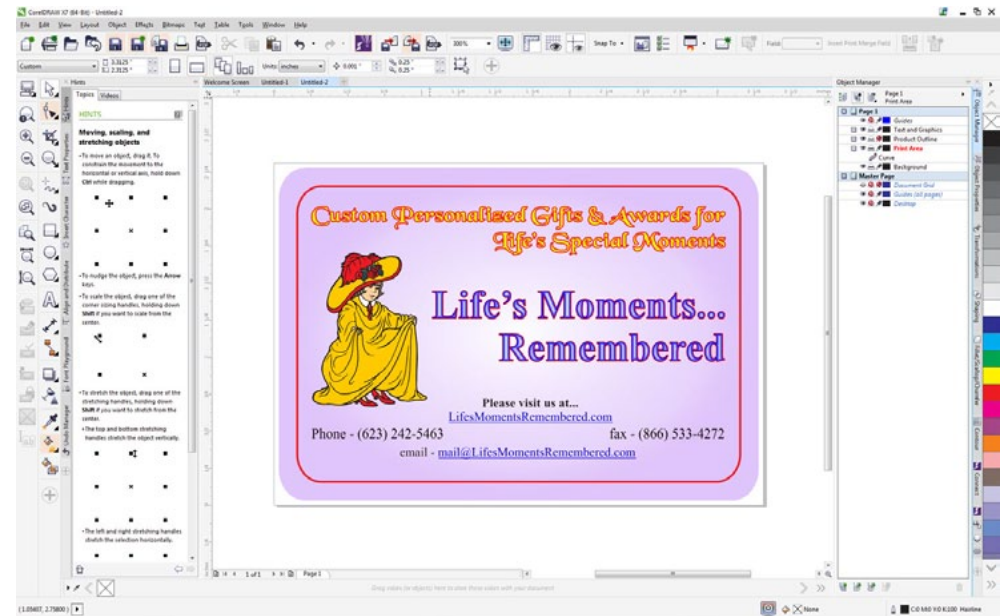
For example, if you're planning to create sublimated business cards or name badges using a holding fixture, then a beginning layout might look something like [picture 1](#). Picture 1 shows a blank template for Unisub product number 5530, designed to be used with production fixture number 5941.

The red outline represents the product outline. Everything that's to be printed on the business card/badge needs to be contained within this outline. The green outline represents the bleed area. This area is for the background image or color. Printing the background image or color larger than the actual product size insures that the entire product face will be printed even if there is a slight misalignment when the image is transferred onto the product.

The second rule is very simple. You should be able to fit 2 or more layouts



Picture 1: Blank Business Card-Badge Template



Picture 2: Business Card

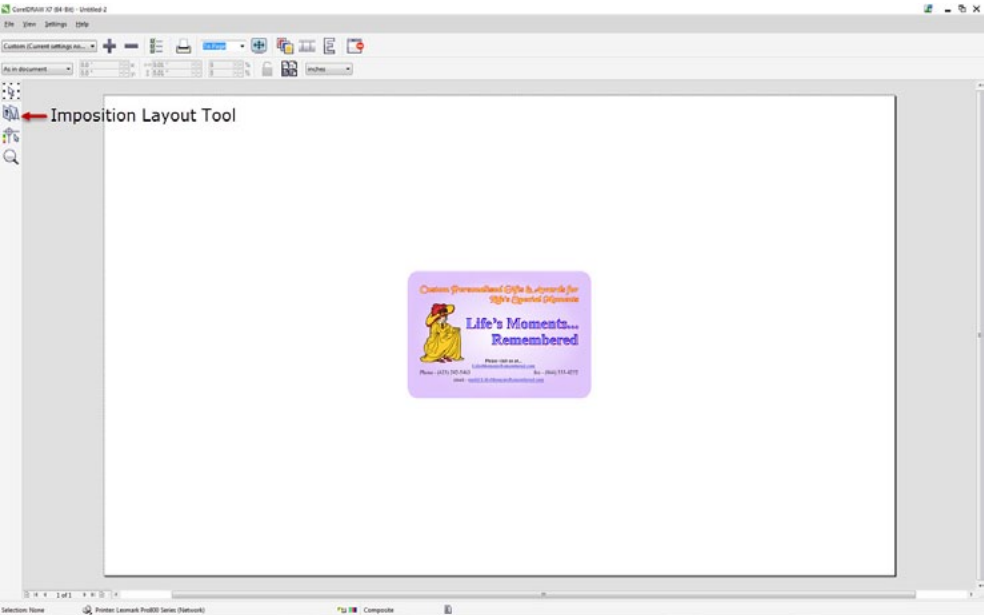
on a single sheet of transfer paper. In the above example, the production fixture is designed to hold 12 pieces on an 11 x 14 area. So that means that we should be able to print 12 images on a single sheet of 11 x 14 transfer paper.

Printing a Single Layout – Like a Business Card

To print a single layout multiple times, all we need is a 1-page layout. **Picture 2** shows a 1-page business card layout using the above template.

To print multiples of this layout we need to...

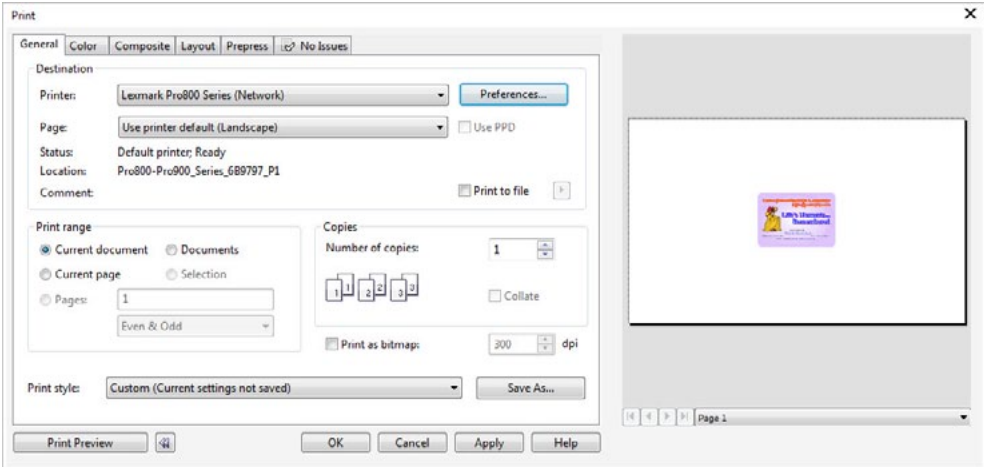
1. Call the printer dialog (click on File/Print). **See picture 3.**
2. Set up the printer as required.
3. Call the Print Preview workspace. To do that, click on Print Preview in the printer dialog screen. **See picture 4.**
4. In the Print Preview workspace, click on the Imposition Layout Tool. Refer to picture 4.
5. With the Imposition Layout Tool selected...
 - a. Click on the Lock Image Size icon.
 - b. Set the number across and down.
 - c. Click on mirror image. **See picture 5.** Notice the 1 that appears in each iteration. The 1 refers to page number. Since we only have one page in this layout, it is duplicated across and down.
6. Click on the pick tool to see what will print. **See picture 6.**



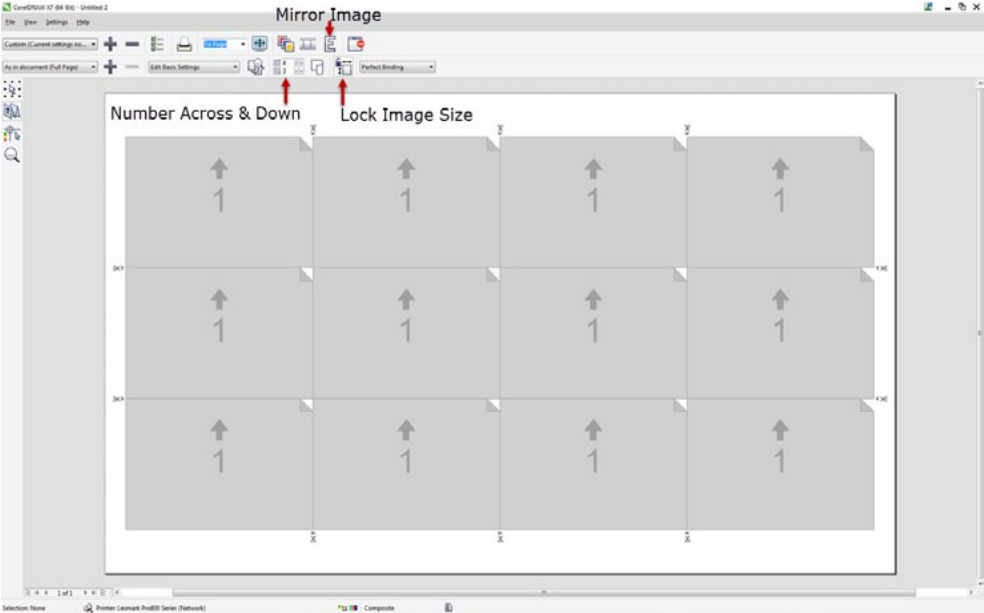
Picture 4: Print Preview Workspace

Printing Images with Variations – Like Name Badges

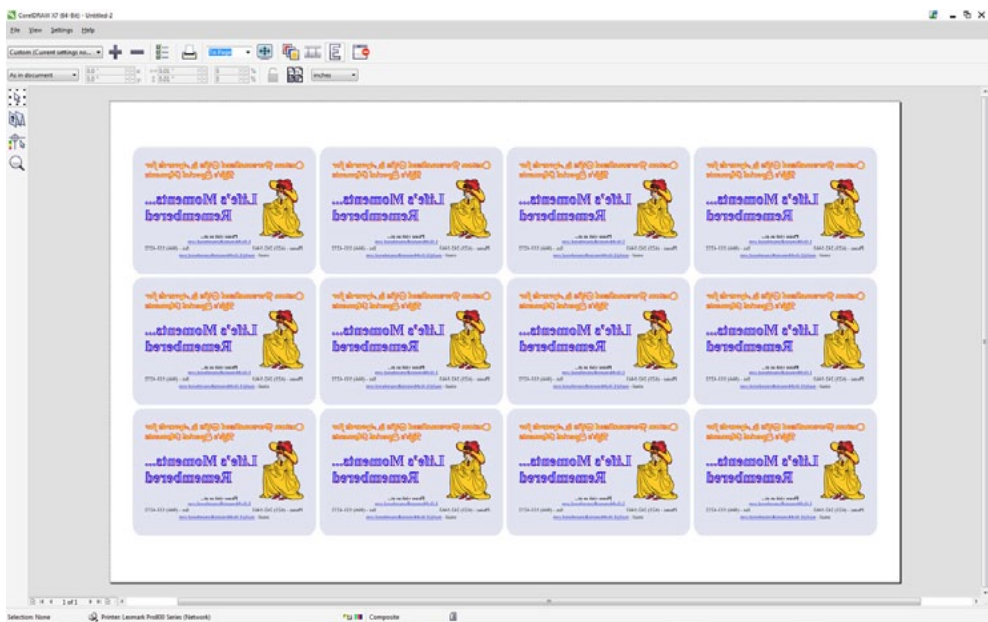
To print images with variations, all that's necessary is to set up the variations on separate pages. In the single page layout above, CorelDRAW duplicates



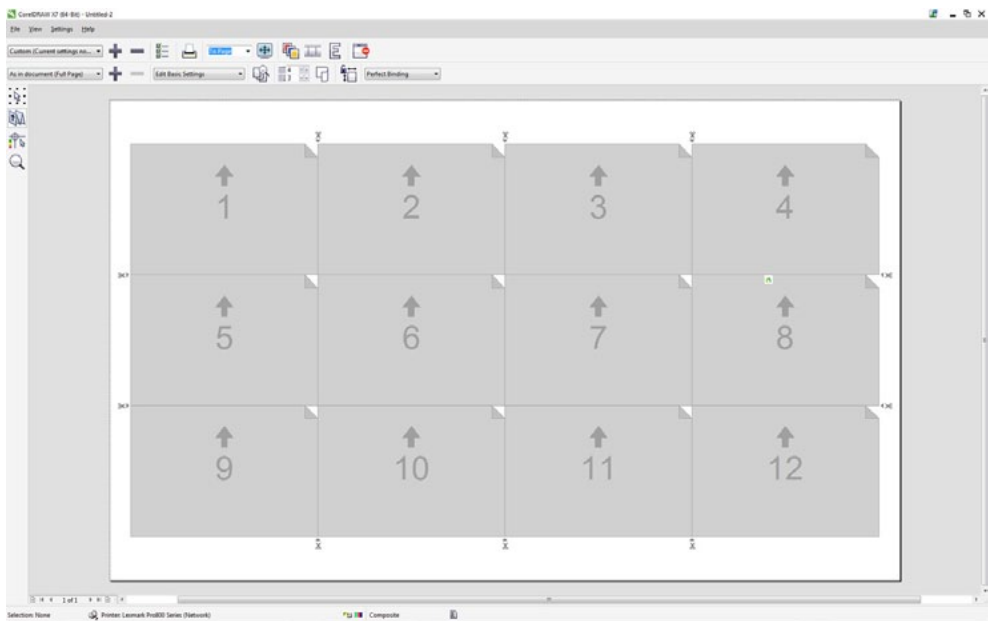
Picture 3: Print Dialog



Picture 5: Imposition Layout



Picture 6: Print Proof



Picture 7: Multipage Imposition Layout

page 1 in every position. In multipage documents, CorelDRAW will assign each page to a separate location in sequence. See picture 7.

Notice in picture 7 the positions are numbered from 1 to 12. That means we can print up to 12 CorelDRAW pages on one sheet of transfer paper.

If we have fewer than 12 pages in our layout, then only those pages that are present will print. If on the other hand, we have more than 12 pages, CorelDRAW will automatically print as many pages as required.

That means, in the case of name badges, if we had 120 to print using the above layout, 10 pages would be printed. If we had 125 to print, 10 full pages would be printed, and an 11th page would be printed with 5 layouts on it.

All of that said, the most efficient method of using Imposition Layout with variable information is to create a layout template designed to use Print Merge. That template would also take advantage of Master Layers for constant information. All of that is a subject for a future article.

Conclusion

CorelDRAW provides excellent tools for creating multiple prints from a single layout. The examples we have shown here are based on a 3" x 2" product. That said, any product size will work with Imposition Layout as long as you can fit more than one layout on a page, and your CorelDRAW page is not larger than the product size, plus any bleed area, plus any gutter.

PRODUCT FOCUS

Color Transfer Gifts



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CoreIDRAWHelp Association Announces 10 New Online Training Features



The Association of CoreIDRAW Professionals (ACDRP), publisher of *CoreIDRAWHelp Magazine*, has recently added 10 new features to its website. The goal is to expand the teaching function of the magazine to more online content, providing more value for subscribers and members.

1. Searchable Contents for 7 Years of Monthly Magazines

All seven years (84 issues) of *CoreIDRAWHelp Magazine* are posted online for members, and each issue also has a new searchable Table of Contents that will allow all site visitors to see what articles are in each issue. This will make it easier to find specific articles or topics that you're interested in. What we found in setting up the contents online is that a great majority of the articles in every issue are evergreen. That means the content is still current and useful to most readers. We've covered a heck of a lot of knowledge in 7 years! <https://coredrawhelp.com/magazine/magazine-archives/toc/2014-toc/>



2. CoreIDRAW for Sublimation Webinars

In July and August of this year, *CoreIDRAWHelp* writer and trainer John McDaniel presented a series of CoreIDRAW for Sublimation webinars hosted by Unisub. All three webinars are posted online for free viewing by all visitors. The first webinar has 6 videos and focuses on CoreIDRAW Photo Basics. The second webinar has 4 videos and focuses on Using CoreIDRAW X7. The third webinar has 7 videos along with downloadable templates; the theme is Applying CoreIDRAW X7 to the job of Creating a Sublimated Business Card. They are posted in Unisub's Online Expo section. <https://coredrawhelp.com/online-expo/unisub/>

3. Online Expo

Our Online Expo presents an overview of company products with photos for all of our Premium Sponsors. It also provides ideas for products you can make with their equipment. You will learn more about laser engraving, sublimation, and Corel Corp. products. Each exhibit has direct links and contact information for the company. <https://coredrawhelp.com/online-expo/>

4. Making Money with CoreIDRAW – 28 min. video

Several years ago, CoreIDRAW trainers John and Judy McDaniel traveled the country offering the Making Money With CoreIDRAW Help Tour. At each stop, they presented a wide range of ideas for using CoreIDRAW graphics to make money with many different processes. These include: Artwork Services, Cutout Heat-Applied Material, Digital Printing, Direct to Garment Printing, Embroidery, Image Transfers, Laser Engraving, Mechanical Engraving, Pad Printing, Promotional Products, Sandblasting, Sand-Carving, Screen Printing, Sublimation, Training Services, Vinyl and Other Signs. This presentation has been edited into a 28-minute video that is available to all site visitors free. It is in the Videos/Create section of the menu: <https://coredrawhelp.com/videos/create/>



5. Video Training Course – Learning Computer Art & CoreIDRAW

The curriculum for this course was developed as part of a hands-on training class, which taught the application of computer art and CoreIDRAW for laser engraving and decorative sandblasting. The course curriculum makes the assumption that the student is starting with no prior knowledge of either CoreIDRAW or computer art.



The original hands-on course was 3 full days of intensive training. The video adaptation of the course contains 26 videos.

The course videos were developed using CoreIDRAW version 12. That said, the basic concepts for computer art have not changed at all. In addition,



the basic concepts demonstrated using CorelDRAW version 12 have not changed in newer versions. What has changed is that some of the newer versions have improved tools which make a few of the procedures simpler. See the notes following some of the lesson titles. This course is available to Premium ACDRP Members.

6. Video Overview – Highlights of What's New in Each CorelDRAW Version

Videos in this section cover some CorelDRAW features that have been introduced, or improved, since version 12. We chose that as a starting point since version 12 was used in our *Learning CorelDRAW* video series.

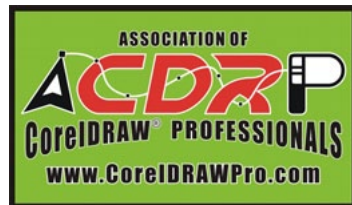
In general, *features introduced in one version carry forward into the next version.* In other words, New and Improved features introduced in CorelDRAW X3, are also in X4. Improvements in X4 are carried forward into X5, and so on. *Therefore...* Watching Videos showing...What's New in X3, X4, X5, etc., can help you learn how to do things in CorelDRAW X7. Each section is labeled by CorelDRAW version. This is available to Premium ACDRP Members.

7. Video Training Course -- CorelDRAW X7 Curriculum

We have outlined a complete training course for CorelDRAW X7 with a curriculum that includes 16 different sections of knowledge and a total of 116 videos. Two sections are completed now, and we invite any suggestions on the curriculum outline. This is available to Premium ACDRP Members.

8. ACDRP Participation – 3 Levels

Every CorelDRAW user is invited to participate in the ACDRP association in some way. There are three levels:



- 1) **Subscriber Level** is free. It brings you monthly issues of CorelDRAWHelp Magazine and E-News.
- 2) **Basic Member Level** is \$60 a year. It brings you the subscription, access to the complete archives of magazines, and tips.
- 3) **Premium Member Level** is \$120 a year. It brings you the subscription, access to

the complete magazine archives, and all of the video training programs.

To choose one of these participation levels, visit: <https://coreldrawhelp.com/sign-up/>

9. Interest Survey

In order to help us develop the most useful content for CorelDRAWHelp Magazine and the website, we ask all subscribers and CorelDRAW users to complete this simple survey. It asks you to identify your artwork, process, product, and business interests. Simply click through here: <https://coreldrawhelp.com/membership-account/ms-interest/>

10. Video of the Month

Starting new in October 2014, we are presenting a CorelDRAW Training Video of the Month. This will be featured in each issue of the magazine with a direct link, and it will be posted online during the month for access by all readers. After the current month, it will be archived for members. [Link to the page in this issue]



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			Created:	10/15/2014 11:58 am	Raster Engraving	100 %	40 %	-
			Thickness:	Disabled	Vector Cutting	-	-	-
CO2		sc-manchattan	Last Printed:	10/15/2014 11:58 am	600 DPI	Speed	Power	Freq.
			Created:	10/15/2014 11:56 am	Raster Engraving	70 %	100 %	-
			Thickness:	Disabled	Vector Cutting	-	-	-
CO2		engraved-coffee-mugs	Last Printed:	10/15/2014 11:58 am	600 DPI	Speed	Power	Freq.
			Created:	10/15/2014 11:55 am	Raster Engraving	60 %	100 %	-
			Thickness:	Disabled	Vector Cutting	-	-	-

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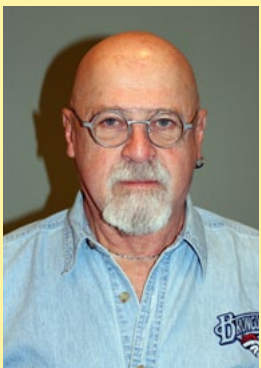
This shirt was sprayed with two enamel colors and then distressed precut lettering was added. It's simple and fast to do while creating a fun, trendy look.



CHARLIE

How To Create Low-Cost Special Effects:

An interview with Charlie Taublieb



About Charlie Taublieb

Industry consultant Charlie Taublieb, president of Taublieb Consulting, began his screen printing career in 1976 as co-owner of a company specializing in screen printing rock concert shirts, much of which was on dark shirts with difficult and interesting art. After moving to Colorado, he opened a screen printing supply company. His first screen printing consulting assignment came in about 1978 and he has been a full-time screen printing consultant since 1995.

Since his first seminar in 1980, Charlie has conducted hundreds of seminars and workshops at trade shows for ISS, SGIA and DAX in the United States. He also speaks at shows for PSI and TV TecStyle Visions in Germany, CO/CT in France, and FESPA in Mexico, Europe and Asia.

Taublieb writes for a variety of decorated apparel and screen printing publications throughout the world and is translated in many languages. He has consulted for many shops throughout the years, focusing on improving productivity, profitability, and streamlining operations.

Taublieb Consulting is located in Greenwood Village, Colorado and can be contacted via the following: 303-618-8955; email: DrPrint@aol.com; Skype: drprint2001, or visit his website at www.TaubliebConsulting.com

One of the biggest attractions of the decorated apparel industry has always been the low entry cost. Many of this industry's members opened a shop on a shoestring budget in their basement or garage.

There are a variety of special-effect looks that can be achieved at a very low cost and with no or very little equipment.

One of the keys to success in the decorated apparel industry is the ability to create unique or one-of-a-kind looks. Oftentimes, a great deal of perceived value can be added to a simple one- or two-color screen print or heat-applied graphic by printing it on something other than a solid color shirt. Even plain lettering can have a retail look when it is combined with a tie-dye or splatter pattern in complementary colors.

Enamel Spray Paint

The good news is it doesn't take expensive equipment or a lot of time to create these looks. One extremely low-cost, simple technique involves a 99-cent spray can of enamel paint you can purchase at any hardware store. Once sprayed, shirts will air dry in only 15-20 minutes and have a surprisingly soft hand.

If you have ever accidentally gotten spray paint on your clothes, you can attest to the washability of enamel paint. Good luck ever getting it off. If you want to speed up the drying process, you can always run the shirts through a conveyor dryer if one is available.

The pattern is created by laying a blank shirt on a table. If you are concerned about getting paint on the table, you should cover it with a plastic painter's cloth or something similar. Then, you fold, scrunch, or twist the shirt however you want. You do not need to use rubber bands or clips.

How many colors you spray on the shirt is up to you. Two colors create a nice contrasting effect and a great background for a graphic. Then you simply randomly spray the shirt with the enamel paint. You can spray from one direction or multiple directions to vary the look.

Once you're done spraying, either lay the shirt flat to dry or you can place it on a hanger. Through experimentation, you will discover which scrunching techniques produce the results you like best. Plan on going through a dozen or two shirts to see what effects you can create.



Any brand of enamel paint works well. You can buy the cheapest brand at any discount store.



You can create a tie-dye effect with nothing more than a can of enamel paint. You do not need rubber bands or any type of ties. Experiment with scrunching up shirts in various ways to get different effects.



Here's an example of how a shirt can be folded to create a rippled effect.



Once you're done spraying, run the shirt through a conveyor dryer. They also can be air dried.



Foil adds bling to any design. This dragon was screen printed onto a shirt with foil adhesive. The shirt is then placed on a heat press and a sheet of foil is placed over the design. It is heat pressed to bond it to the shirt.

Spraying

A second technique, which creates a similar look, is to mix water-based inks with water so they can be applied with a spray bottle. There are two basic formulas and this information along with complete how-to instructions is available on my website. Go to <http://www.taubleibconsulting.com/services/tutorials/> and choose "Discharge Ink and Spray Formulas" from the menu.

For light shirts, a water-based ink is mixed with salt. For dark shirts, a water-based ink is mixed with a discharge agent, which bleaches the dye in the dark shirt and replaces it with a color.



Once you have the shirt scrunched the way you want it, spray it with a mixture of pigment and water. (Grab formula at <http://www.taubleibconsulting.com/services/tutorials/>) You can use as many colors as you like.

The fastest way to dry these shirts is to run them through a conveyor dryer. They also can be air dried. If air dried, a fiber bond additive needs to be used to act as an adhesive. Ask your ink supplier which brand it offers.

These same ink formulations also can be used for dipping shirts. Instead of pouring the ink mixture into a spray bottle, it is poured into a 5-gallon bucket. Scrunched and twisted shirts are dipped into the ink, wrung out, and laid out to dry.

Another technique that creates a different effect is to soak the shirt in plain water first. Wring it out and then twist or scrunch as desired and spray. When a wet shirt is sprayed, the colors bleed and blend to a greater degree than when a dry shirt is sprayed. It creates a more genuine tie-dyed look.

If you want to add foil on top of a water-based sprayed shirt, it

is important to add a softener or penetrant that has silicone.

For best results when spraying or dipping, I recommend a 100% cotton shirt. I have experimented on poly/cotton blends and have found the results to be unpredictable. With light-colored shirts, it works OK, but with dark shirts, you can ruin the shirt.

Once the shirt has been dyed and is dry, you can embellish with heat-applied graphics, such as lettering, transfers, or foil. Rhinestones also are an option.

Foiling

When foiling, you have two options. You can lay down a solid sheet of foil for a smooth, glossy look. Or you can scrunch the sheet into a ball, smooth it out, and then apply it for a distressed look.

If you are going to foil a shirt, there are special considerations to be aware of to ensure the foil will stick to the shirt.

To apply foil, either plastisol ink or an adhesive is screen printed on to the shirt. I recommend using a 110 mesh count. Personally, I have found that the foil does not stick as well with only plastisol ink as it does when an adhesive is added.

You also can apply foil to an enamel-sprayed shirt; however, you should apply the foil immediately to make sure it sticks to the shirt.

Foil, which comes on a roll, is cut into sheets. Once the adhesive has been screen printed, the shirt is placed in a heat press and a sheet of foil is placed over the design and pressed.



Here's an example of what a shirt looks like after spraying.



Here's what a folded shirt looks like when sprayed with two colors.



Foil also can be added to an enamel-sprayed T-shirt. It is recommended to apply it immediately after spraying to get the best bond.



This is a plain white T-shirt crunched and sprayed with black enamel paint.



When spraying black or dark shirts, a discharge additive is put in the formula. This bleaches out the dark color and replaces with a different color.

I use a Teflon cover sheet and follow the foil manufacturer's instructions for time and temperature. I allow the shirt to cool, often using a heat eraser to speed this process up.

I peel off the excess foil. Then, I like to put the cover sheet back over the design and hit it again for just 1-2 seconds. This causes the foil to lose a little shine, but it holds up much better in the wash.

When creating a foil design, you want to avoid thin lines or too much detail. You also want to avoid a large solid area of foil. It's best used as a highlight or accent.

Sometimes when a large area is foiled, the foil can become pitted and this ruins the look. When applying foil to a printed shirt, I do not recommend applying foil to a shirt

When screen printing ink with adhesive, I usually use a double stroke without flashing in-between. Using a soft squeegee, I do a strong, initial stroke and use less force on the second stroke. This technique leaves a fair amount of ink on the shirt, which is what you want.

You also can print the adhesive by itself, but I recommend combining the adhesive with a plastisol ink for the best results. You can either choose an ink color that matches the foil or if you are going for a distressed look, you may want to choose a contrasting color that will peek through the distressed cracks.

Distressing the foil and using a contrasting color gives a shirt more pizzazz and not every shirt looks the same. I like each shirt to have its own visual appeal without being identical. Most people prefer an individual look.

When heat pressing the foil, I

with plastisol ink. To keep the foil from sticking to the plastisol printed parts of the design you do not want it to stick to, you must add an agent with silicone in it that resists the foil.

What frequently happens when curing the base plastisol print is the silicone burns off while going through the dryer. Then when the foil is applied, it sticks to everything, instead of just the intended part of the design. It can be done, but many people fail at it.

Applications

Adding a tie dye or similar pattern to shirts is an easy way to add greater value, which equals higher profits, as well as offering something the competition doesn't.

Using spiritwear as an example, consider spraying two school colors in a contrasting blank shirt. Then screen printing or heat pressing a school mascot and the team name.

For the cheerleading squad, dress up the sprayed shirt with rhinestones and/or foil. When you make the shirt more unique and interesting, more students will want one and be willing to pay more money for it.

Part of the key to being successful with these decorating techniques is to purchase a couple dozen white shirts and experiment. See what techniques produce the effects you like the best. It's a great way to add new looks to what you offer, and because it's trendy and fashionable, you may find you can charge a "mall" price for your efforts.



For each color you want to create, you mix the ingredients into a container and then pour them into a spray bottle.

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Networking for Prospects

Here we are in October already. For companies that have just been “cruising along” to this point, there’s not a whole lot of time left to push for a spectacular end to the calendar year. This means one can’t just sit back and hope that some big sales and new customers will walk in the door. It’s time to step up the level of business networking with the intent to find, and close, a sufficient number of qualified prospects.

Networking is my favorite way to create new sources of incoming work. When done on a regular basis, networking is a powerful tool to help in finding and kick starting new business relationships.

Networking isn’t just done at a standard “meet and greet”, but rather one should go beyond the “standards” and either create their own events, or take part in as many events as possible that are created by other groups and organizations.

In just about any community with more than a couple business or nonprofit organizations, one could attend at least one event each week. I’ve learned to be selective about where we put our efforts. Just in the past couple weeks our team has had some interesting and unique kinds of networking opportunities, including:

- Our local chamber of commerce’s annual dinner, a sold-out affair with over 1,000 in attendance, held at our local Monona Terrace Convention Center, a beautiful Frank Lloyd Wright designed building with spectacular views of Lake Monona and the State Capitol. For those who find it hard to start a conversation, the uniqueness of a building, like this one, can get them going. And, while there were too many attendees to have personal time with each, our operations vice president, daughter Janet, volunteered to be a greeter at the event. Not only did she have a great time acting as a hostess, she had the chance to meet and shake hands with many new business prospects. While my husband, Dave, and I attended this function, Janet was our lead

When done on a regular basis, networking is a powerful tool to help in finding and kick starting new business relationships.

prospector for the evening, and was able to introduce us to several good business leads. (This confirms my theory that when several people from the same organization attend an event, they should split up and make new friends.)

- In mid-September, we hosted a well-attended “mini-seminar with a continental breakfast, in our showroom. Our program was a life coach and her dog... yes, her dog... who presented a “sense-based leadership” seminar. Every participant went away with a different, and healthy, respect for what animals teach us about how to “deal with” the stresses of business management.
- Recently, I had the chance to be a presenter at our local Madison Nonprofit Day, an event that featured multiple sessions with different area experts and topics that related to helping nonprofits with their marketing, recruiting, and service needs. My topic...power networking. I woke up that morning with laryngitis from a cold I’d been nursing for a while, but as we all know...the show must go on...so I invited my daughter, Janet, (a real power networker) to be our representative in the crowd, revised my presentation a little...used Power Points a bit more...and let everyone know that handshaking with me was out of the question since I didn’t want to share germs. I encouraged more networking among the participants...and amazingly...everyone had a good time. The morale of this is that our company still got the attention, new contacts were made, and because I “showed up”, we met and connected with a new hot prospect.
- The very next week, I was invited to be part of a “panel of experts” on employee retention and benefits. My part was to provide information and evidence that recognition and appreciation play a key role in motivating, engaging, and retaining good workers. I still had the virus, and again, I brought daughter Janet to mix and mingle. During my time to present, I gave many examples of the power of recognition. And, again, a hot prospect connection was made with someone sitting at Janet’s table who reached out to her after the presentation. That sort of thing reminds me of Woody Allen who said, “Eighty percent of success is showing up.”

Networking for hot prospects isn’t limited to events and speaking “engagements”. But can take place beyond the typical “meet and greet”.



One can network through blogs or Social Media on LinkedIn, Facebook, Twitter and Pinterest, etc. Facebook and Twitter are becoming popular for business networking; however, LinkedIn is still the one more directed to business professionals.

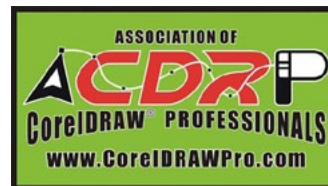
Networking is much easier when one enjoys meeting people and connecting them to people that matter for their needs. Here are a few secrets that anyone can adopt and use to make the experience a little easier:

- When two or more from the same company attend an event...do not sit/stay together. The whole point of going is to “make new friends”.
- Go with the intention of helping others. “Master networkers” know that it’s not the quantity of contacts in their network, but the quality of help they give to their connections...which comes back to them in many ways.
- Do some advance homework. Identify a “Top Ten List” of “hot prospects”, and find the kinds of organizations they support, and the kinds of events they attend. Here again, LinkedIn and Facebook can deliver good information.
- Look for things in common with a hot prospect. Does your company have connections to these organizations or events?
- Create a list of questions to ask when meeting someone, such as, “How did you get involved with this organization?” “How did you get started in this business?” “What do you enjoy most about...?” “Are you originally from?” “What brought you here?” And, then listen, really listen, to their answers.
- Be prepared with a professional name badge. “Hello My Name Is” name badges don’t really leave the right impression. Wear your professional name badge on the right – one shakes hands with the right hand, thus folks will be able to read your name.
- Everyone has a “power color”. Wear your power color and a signature tie, or piece of jewelry...something that will help you stand out in a crowd. If your company uses logo’d clothing, wear it.
- Don’t go “Surf Schmoozing”. Keep your attention centered on the person you are with, rather than “half listening” while scanning the room for a better contact.
- Take a risk. Joe Sweeney, in his book, **Networking is a Contact Sport**, says, “When it comes to making connections, you can’t be afraid to introduce yourself and make new relationships.” Reach out to the person seated next to you. Keep in mind that everyone has fears about meeting new people.

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- Have clean, unwrinkled, professional-looking business cards, and have them ready...not at the bottom of a pocket or purse. Do not “over-card”. Business cards should be shared only with those you want to follow up with.
- Follow up. Don’t let more than a couple days go by before reaching out to the new prospects you met.

October brings opportunities to network for hot prospects. Here’s hoping you find and build relationships that bring lots of business opportunities along with good friendships.

*Donna Gray is the president of Total Awards, Promotions, & Gift (aka AwardsMall.com) in Madison, Wis. She and her husband Dave have run their full service awards and personalization business since 1977. She has presented seminars nationwide, won awards as Business Woman of the Year, Retail Marketer of the Year, and Sam Walton Business Leadership Award. She is also the author of two books on family business, **It’s All Relative! Surviving & Thriving in A Family Business** (2007), and **Never Quit: The Ups & Downs of Running a Family Business** (2004). She has earned professional credentials as a Certified Recognition Master. She can be reached by email at donna.gray@AwardsMall.com.*



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John and Judy McDaniel are owners of CoreIDRAW® Help, Inc. They started in the personalization business in 1989 with CoreIDRAW version 1.0. In their businesses they apply CoreIDRAW! They've used it with—mechanical and laser engravers—to produce Awards, Gifts, and Industrial Products. They've also used it with all types of printers and vinyl cutters—for creating sublimation and other image transfers—for making sandblast masks—screen-printing screens—pad-printing plates—signs and banners—sales literature and flyers. In essence, they have over 20 years of experience in applying CoreIDRAW! They have written hundreds of articles and tips; lectured across the country; and have been teaching CoreIDRAW since 1991.. For information on training and more, call 541-967-4271, or write to mail@CoreIDRAWhelp.com.



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Otis Veteto is a sales consultant with more than 30 years experience in the awards and promotional products industry. He offers the "PROspective" of a veteran sales rep in reporting on ideas, people and places that he visits. Otis also presents sales and motivation seminars for industry organizations. He can be reached in Sacramento, CA – when not on the road – at 916-396-3009. Or email olveteto@gmail.com.



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Wayne McKnight, The Recognition Creed, and World Series

Wayne McKnight

Wayne passed away on August 20, 2014, at his home. Wayne was the Regional Sales Mgr. for Continental Trophies, Dallas, Texas. He had more than 50 years in the awards industry. Wayne was named the Awards and Recognition Association "Outside Sales Rep Of The Year" in 2007.

I think the email I received from Mark Dillard, owner of Gulf Coast Trophies in Pasadena, Texas, says it all.

"What a guy! I have known Wayne since 1969. He was a good friend, not just a salesman, a good friend to all customers. When he would come to Pasadena on sales calls, he would make my dad (Gulf Coast Trophies) his last call of the day. He would go home with my dad and stay the night. Great guy....WOW, I will miss him. He would go out of town with my parents and me to Austin, boat riding and partying, and to Cleveland, Texas, mud-riding and fishing, every year.

Wayne always went out of his way to talk to you at the shows. He was a legend to a lot of people. I talked to him the weekend of the Texas Trophy Show. He had planned on coming to the show, but did not feel well.....Mark

Continental Trophies, in their press release said, "Wayne has set the standard in the Awards Industry for traveling salespeople.

Personal note.....Wayne passed away Aug 20, 2014, but he will live forever in the hearts and memories of his customers.

The Recognition Creed

Sherry Armstrong, Award & Sign Connection in Greenwood Village, Colorado, sent me an email and shared the creed they have at their business.

"THE RECOGNITION CREED"

Honor, uplift and inspire * Serve as a model for positive action * Don't give with the purpose to get back...the return comes in many forms *If you're not looking for greatness-or even just goodness, it's pretty likely you won't see it most of the time *Every time you get something, give something away *Be deliberate and intentional *Give a kudo anywhere, anytime, to anyone *Empower people... they are more likely to do the right thing *Heartfelt recognition creates confidence, happiness, loyalty, higher self-esteem, and respect of others *Look people in the eye...this way they know you are sincere *Be a change-maker *Choose to believe that you can make a difference in someone's life...live what you believe. *Recognition breeds recognition. *Acknowledge the greatness in others. *Help make the world a better place to live. *Build a tribe... people matter.....THE TIME IS NOW.

You can reach Sherry at: sarmstrong@awardandsign.com

World Series

I am writing this just before the World Series starts (Go Giants)... sorry, couldn't resist...so I will close with this verse from the poem "October" by Hester Jewell Johnson.

The high fly ball arches
Out above the field
Hangs there in the sky
Out in the blazing sun,
While fifty thousand heads swing and cry
"Over the wall!! Over the wall!!"

HAPPY HALLOWEEN EVERYONE...

That's all for now! Remember to save some time for yourself and your family. And when you travel, please travel safe.