

HINTS & TIPS



SERICOL Flash Cure Printing of Plastisols

What is Flash Curing?

Traditionally, multicolour plastisol prints are prepared by a process known as 'wet-on-wet' printing - this means that the whole design is printed without drying between colours, then heat cured at the end. Should two colours overlap they will blend to a different shade, thus all colours should be butt registered if they are to have opacity in their own right.

Flash Curing allows one or more colours in a design to be touch dried prior to the subsequent colour being printed; these colours are said to have been 'Flash Cured'.

Flash Cure printing on textiles takes advantage of the two-stage curing of plastisol inks. Though plastisol inks require heating to around 140-160°C to fully cure and develop resistance properties, (dependent on the ink system), there is a stage reached at between 90-120°C when the plastisol has no resistance properties but is dry to the touch. The temperature to which the ink must be raised to reach this stage is known as the 'gellation temperature'. If a printed colour is heated to this stage immediately following printing, a subsequent colour, if required, can be printed on top without the two colours mixing. This is the basis of Flash Cure printing.

Why Should I Flash Cure?

Benefits of Flash Curing

1. Improved opacity on dark garments - Overprint colours can be printed thinly over an opaque white
2. Improved definition - Allows the use of finer mesh counts for overprint colours.
3. Improved resistance - Overprint colours remain above the fabric, creating a stronger film.
4. Brighter colours - Clean, transparent colours can be used over opaque bases.
5. Versatility - The same print set-up can be used on all colours of garments.

Drawbacks of Flash Curing

1. Harsher handle - Ink sits up on surface of garment.
2. Design limitations - Reduces number of print heads available for the design.
3. Increased costs - Flash unit purchase, increased power usage.

How Do I Flash Cure?

Raising the print to the gellation temperature is achieved by means of a dryer known as a 'Flash Cure Unit' (FCU) or 'Spot Unit'. This is a powerful heater suspended a few inches above the print that, when activated, raises the print to the gellation temperature in a matter of seconds. These units are an integral part of most automatic textile printing machines, replacing one or more of the print heads. Different inks have different gellation temperatures, and thus will require different settings of the FCU. The unit must be carefully set to gel the ink without damaging the fabric. For this reason many synthetic fibres which scorch easily are not suitable for Flash Cure Printing.

Setting the Flash Cure Unit

Print the required colour, typically through a 34-62T mesh, move the platten under the FCU. Activate the FCU, then remove the print from under the unit and test for gellation by dragging a finger from the print area onto the unprinted fabric - any smudging indicates the print requires a longer dwell under the unit. If the dwell (Flash) time is set too long, the garment may be damaged, so also check the fabric for scorching or embrittlement.

The ideal setting is arrived at by beginning at the lowest / shortest setting, and increasing to the point at which the smudging stops, this being the lowest setting at which gellation occurs, and as such is the least likely to cause any damage to the garment.

Many ink systems are specially designed for Flash Cure printing, having a low gellation temperature to facilitate quick and easy Flash Curing. Most dedicated Flash Cure ink systems are also designed to have a low tack surface when hot, reducing any tendency for the hot ink to stick on the underside of the following screen.

Overprinting

The use of a Flash Cure groundcoat allows the overprint colours to be produced using transparent and semi-transparent inks as well as opaque inks. The overprint colours can be printed wet-on-wet on top of the flash cured base, with the finer mesh counts used for these colours improving the printability greatly. Mesh counts of between 62T and 90T are typically used for overprint colours.

Machine settings for overprinting on Flash Cure groundcoats will differ from those used to print direct onto the garment, as the overprint inks simply lay on top of the groundcoat. Best results are usually obtained by using high tension mesh, minimal squeegee pressure and some 'lift-off'.

Curing of the Finished Print

As with standard plastisol prints, Flash Cure prints must be given a final full cure to attain the print's full wash-resistance properties.

When do I use Flash Curing?

1. When a fine detail opaque print is required, as it allows reduced mesh counts to be used for overprint colours.
2. When the same design is required on various colours of garment. The same print setup can be used for light and dark garments, with a Flash Cure groundcoat being used on the dark garments. It should be noted, however, that the setting of the Flash Cure Unit will vary depending on the garment / ink colour - dark colours absorbing the heat more quickly and hence requiring a lower setting.
3. Improve printability of a large format design. Reducing the mesh counts of the wet-on-wet overprints will improve printability.
4. Improve the definition of a single colour. By Flash Curing this colour, the pick-up / squashing effects of wet-on-wet printing are eliminated, so improving edge definition.

Troubleshooting

Problem	Reason / Solution
1. Ink remains wet after Flashing.	<ol style="list-style-type: none">a. Flash Cure Unit set too low.b. Print area larger than Flashed area.c. Plattens cold. Heat up before restart.d. Ink not suitable for Flash Curing. Use inks suitable for flash curing.
2. Flash Cured colour sticks to next screen.	<ol style="list-style-type: none">a. Ink not fully gelled. Increase Flash time.b. Ink tack too high. Use inks suitable for flash curing.c. Ink too hot. Reduce Flash time.d. Ink too hot. Put in cooling station.
3. Pick-up on overprint colours, printed wet on wet.	<ol style="list-style-type: none">a. Not enough lift-off. Increase 'snap' distance.b. Squeegee pressure too high. Reduce.c. Overprint deposit too high. Use finer mesh.d. Add Soft Hand Base.e. Mesh tension too low. Retension mesh.
4. Overprints pick garment from platten.	<ol style="list-style-type: none">a. Platten adhesive not suitable for Flash Cure. Use Flash Fix.b. Excessive garment shrinkage on Flashing.
5. Colour bleed on Flashing.	<ol style="list-style-type: none">a. Synthetic fabric not suitable for Flash Cure.b. Use a Low Bleed Flash White
6. Poor definition of overprints.	<ol style="list-style-type: none">a. Squeegee pressure too high. Reduce.b. Ink deposit too high. Use finer mesh.c. Squeegee too soft. Use harder squeegee.d. Off contact too low. Increase.e. Mesh tension too low. Retension mesh.

Tips

1. Pre-heating Plattens

Before beginning a Flash Cure print job, let the printing machine index around for a few minutes with the FCU on. This will heat the plattens to a temperature similar to that achieved during production, and hence allows the Flash time to be set at a constant level rather than having to adjust the unit down as the plattens warm up during production.

2. Platten Adhesive

Always use a platten adhesive that is suitable for Flash Curing. Many adhesives lose their tack very quickly when heated, causing the garment to be 'picked' from the platten.

3. Cooling Station

Wherever possible include a blank printing head after the Flash Unit. This is known as a 'Cooling Station' and allows the Flashed colour to lose any hot-tack prior to the next overprint. Obviously the inclusion of a cooling station depends on the number of print heads available on the machine, and the number of colours in the design.

4. Opacity

Because of the 'hold-out' effect of overprinting a Flash Cure groundcoat, the groundcoat does not have to be 100% opaque, even when overprinted by semi-transparent overprint colours. Use the finest mesh possible for the groundcoat to reduce handle and Flash time. Should a white groundcoat be used, and white also appear in the design, it is often easier to print a semi-opaque groundcoat, and then a second white overprint later in the design.

5. Print Design

Many designs benefit from a black keyline to tidy up any registration errors. To allow the keyline to overlap other colours slightly, without pickup problems, simply Flash Cure the whole design prior to printing the Black.

6. Flow Thinner

Additions of 'Flow Thinner' to an ink to be Flash Cured will tend to increase the time required to gel the ink, and increase the tack of the ink when hot.

The most common use of Flash Curing is when a 'Flash Cure White' is employed as an opaque groundcoat. Most Fujifilm plastisol ink ranges include these, which are specifically designed to Flash Cure quickly and efficiently. There are many variations available, and each printer should evaluate the best ink for their own production.

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