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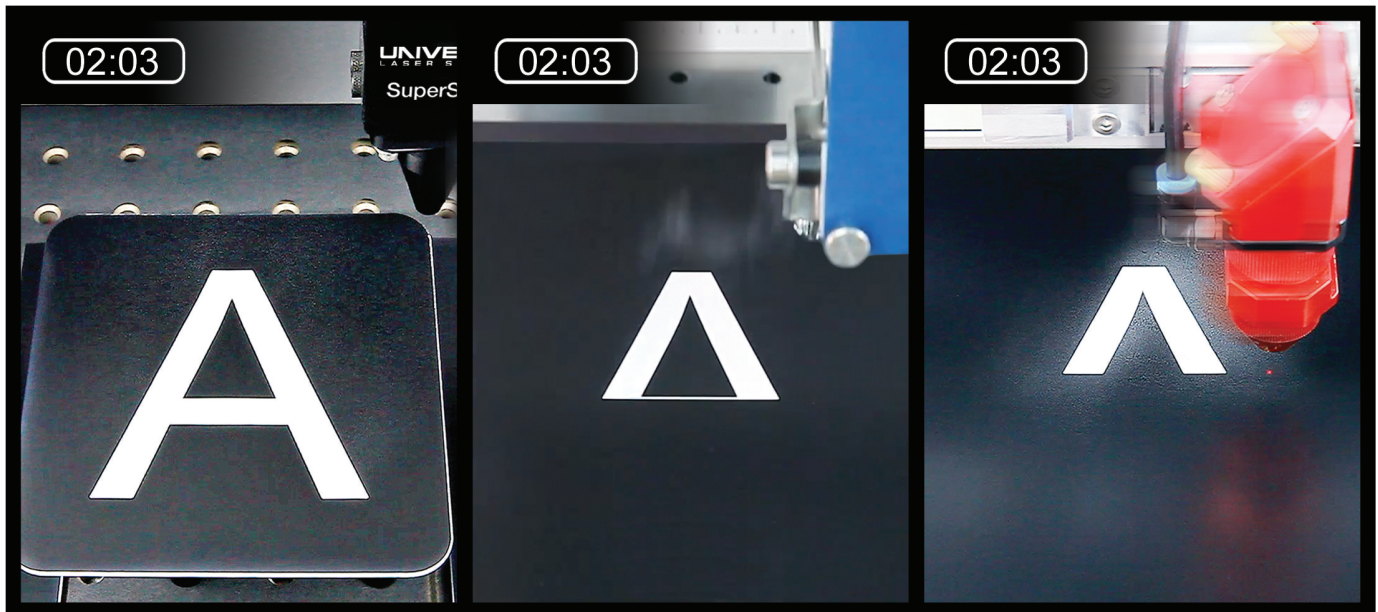
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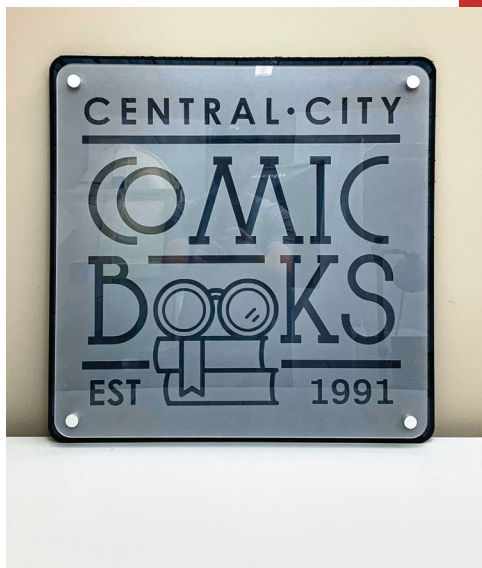
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On The Cover:

Highlighting this month's
coverage on ADA signage,
the September cover art
was provided courtesy of
Rowmark.

**Coming in the
October 2019 issue...**

Product Focus:
Drinkware

Custom Gifts:
Holiday Gifts

Feature:
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NEW Special Issue:
The UV-LED Report

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What You Do Best



Cassie Green
EDITOR

What's your specialty, the thing that you do best? Is it engraving odd-shaped items such as baseball bats or tumblers? Maybe you've perfected a superb full-color print on plaques. Perhaps your specialty is serving the corporate client, offering the best sandcarved glass awards around.

Being the best at what you do is a talent that can take years to perfect, but it shows. People will return time and time again to your business simply to get that one item that no one else can do like you do. The satisfaction that comes with perfecting a skill is well-earned and deserved.

It's important to be great at that one thing, that one specialty. But have you ever thought about adding some-

thing else to the mix? You don't have to do *everything* — that can affect your ability to create a high-quality end product and often leads to burnout. However, it's not a bad idea to have multiple services to offer.

Chances are, most of you already do that. Specialize in engraving sports trophies? You most likely also customize bag tags and cheer buttons. But what about some things you haven't thought of?

For instance, small-format signage is something an awards shop can incorporate in its offerings that doesn't require a lot of extra effort or money. Check out the feature on page 14 for more on that topic, or get specific by taking a look at ADA signage on page 8.

If you're serious about taking the plunge to do something new, I also encourage you to take a look at our Product Focus spotlight this month (page 20). From new equipment to substrates releases it features the newest products on the awards and personalization scene. In this issue you'll also read about:

- Venting is an important part of keeping your laser running properly, reducing breakdowns, and increasing the time between cleanings and maintenance, as well as maintaining the health of the staff. —Bob Hagel, page 26
- According to Pantone, a growing number of hotels, museums, restaurants, bars, and other public venues see the need to pay for and create more vibrant, photo-friendly interiors as the desire to have an Instagram-able space continues to grow. —Jennifer Foy, page 40

Until Next time.

WANT TO KNOW MORE?

Visit our website at a-e-mag.com, where you can find tons of articles about the awards market plus all the latest news going on around the industry. And don't forget to check us out on Facebook, Twitter and LinkedIn. Have a topic you want to discuss? Give me a call at 720-566-7278 or email me at cgreen@nbm.com.



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PUBLISHER

Dan Peckham — dpeckham@nbm.com

EDITOR

Cassie Green — cgreen@nbm.com

ADVERTISING

ACCOUNT EXECUTIVES

Haleigh Erwin — herwin@nbm.com

Shanna Rowley — srowley@nbm.com

SALES SUPPORT

Ryan Applebaum — rapplebaum@nbm.com

ART & ADVERTISING DESIGN

ART DIRECTOR

Dayne Pillow

PRINT ADVERTISING DESIGNER

Kim M. Wright

MULTIMEDIA PRODUCER

Brian Hauser

EDITORIAL

CONTRIBUTING WRITERS

Jennifer Anthony, Stephen Capper, Ruth Dobbins, Jennifer Foy, Bob Hagel, Cheryl Kuchek, Braden Todd, Colin VanLint, Doug Zender

DIGITAL CONTENT EDITOR

Julia Schroeder — j Schroeder@nbm.com

THE NBM SHOW

SIGN & DIGITAL GRAPHICS ■ PRINTWEAR ■ AWARDS & ENGRAVING

VICE PRESIDENT/EVENTS

Sue Hueg CEM, CMP — susan@nbm.com

EXECUTIVE TRADE SHOW SALES MANAGER

Brandy Jamison-Neth — brandy@nbm.com

EXHIBITOR SERVICES

Janet Cain — jcain@nbm.com

Joie Martin — jmartin@nbm.com



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Robert H. Wieber Jr.

VICE PRESIDENT/FINANCE

Kori Gonzales, CPA

VICE PRESIDENT/INTEGRATED MEDIA

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Jennifer Anthony is the owner and general manager of Engrave-Tech & Graphics. She received her B.A. in English from the University of Texas-Austin and her M.B.A. from Bellevue University. Engrave-Tech & Graphics is a specialty manufacturer of wholesale and retail ADA-compliant signs, dimensional letters, and other custom interior architectural signs. Engrave-Tech is located in San Antonio, Texas, but services clients nationwide.

How to Create ADA Signage

By Jen Anthony

Don't miss out on this business-building opportunity

A wards and recognition businesses with standard engraving equipment might be missing out on an untapped market that requires only a modest additional investment. With standard engraving equipment and materials from your existing material suppliers, you can create custom ADA signage that is a complement to the name badges, and engraved nameplates and directory strips that are the standard forays of the engraver into the signage market.

With national sign franchises popping up on every corner and digital printers becoming more affordable, it seems that sign shops outnumber engraving shops in most towns across the U.S. However, the great misconception is that these sign companies can accommodate all types of signage. The reality is that sign companies are looking for engravers who have the tools and specialty knowledge to provide outsourced ADA sign manufacturing.

While there are a multitude of national wholesalers making ADA signs, there is a struggle in the signage world with long lead times and an inability to provide smaller scale custom ADA signs to local markets. Developing strategic partnerships with sign companies can open up new relationships because while some of these businesses often do not offer personalization, promotional items, or recognition items, they are asked about them.



An example of Routed Braille done by mechanical engraver. ALL IMAGES COURTESY DNALLOH DEFINED



Shown here is routed tactile appliqué done by mechanical engraver.

Deep dive further into ADA education with this article from Sharon Toji, The ADA Sign Lady: <http://aemag.ly/adaedu>.



Vector cut tactile appliqué done by a laser engraving machine.

WHAT IS ADA?

The Americans with Disabilities Act of 1990 (ADA) is a broad range of civil rights laws that prohibit discrimination based on disabilities. On September 15, 2010, the 2010 ADA Standards for Accessible Design (ADAAG) was published by the Department of Justice in the Federal Register, which provides detailed guidance on design and construction standards in an effort to prevent barriers for access for persons with certain physical limitations.

These ADAAG guidelines require that all spaces in a commercial building that serve a permanent function (think restrooms, stairs, electrical rooms, etc.) be labelled with an ADA-compliant sign that includes good visual contrast with raised characters and Braille to aid the visually impaired in finding spaces.

DESIGN

It doesn't take long to learn the basics of ADA design guidelines. Color selections are important — there must be sufficient color contrast between the lettering and the background. Most manufacturers of specialty engraving substrates offer color contrast guides so that you don't have to become an expert on LRV contrast ratios.

The sign can be labelled with a room number and/or a room name, and pictograms are included on some signs to indi-

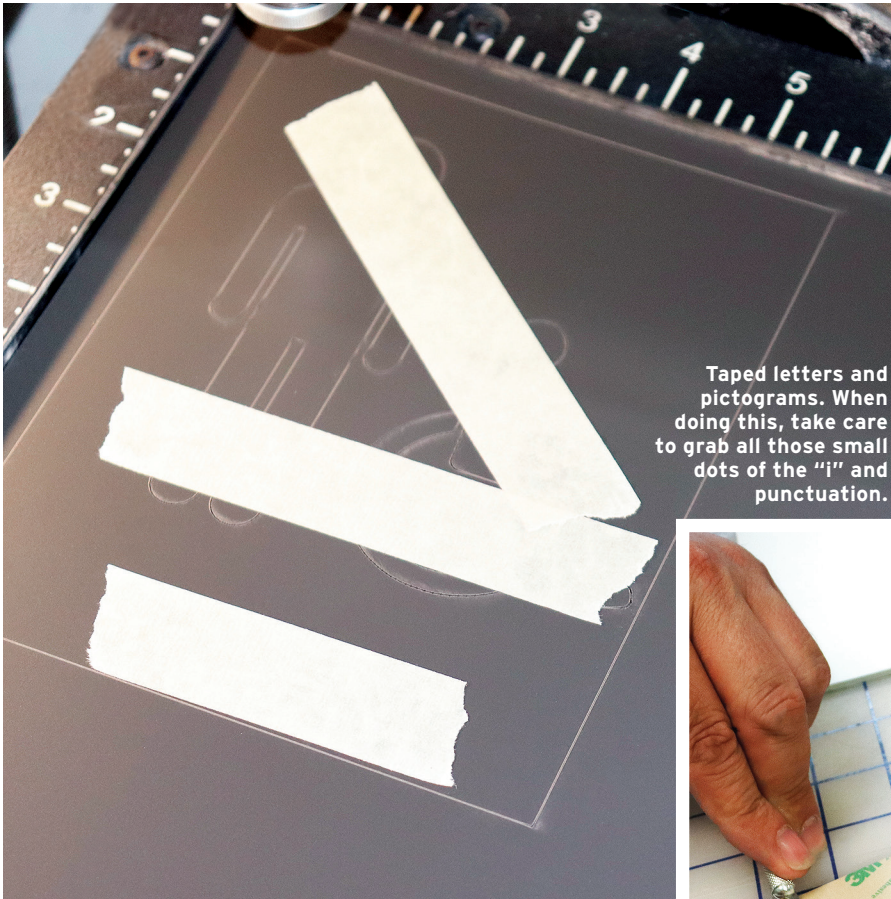
cate accessibility. Lettering must be all capital letters in a sans-serif font. While there are technical requirements for the stroke and kerning of the lettering, there are a variety of fonts that meet these requirements. Braille is placed directly below the raised characters with 3/8-inch clear space all around.

There are easy-to-learn specifics on the placement and style of the lettering and software available for the rotary engraver that imports your designs from a more robust design platform into your rotary machine's layout software while also translating Braille into the contracted grade 2 format required by the ADAAG.

MATERIALS

A quick flip through the catalog of your standard engraving substrate supplier will reveal that materials used for ADA signs may already be hiding in your racks.

The field containing the ADA message on the sign must have a non-glare finish. There are ADA-specific single-ply materials offered by all major engraving substrate suppliers. You need 1/32-inch thick appliqué material that is backed with a pressure-sensitive sheet adhesive. You can choose from the standard colors available or you can offer custom colors by painting the first or second surface of a 1/32-inch clear matte plastic.



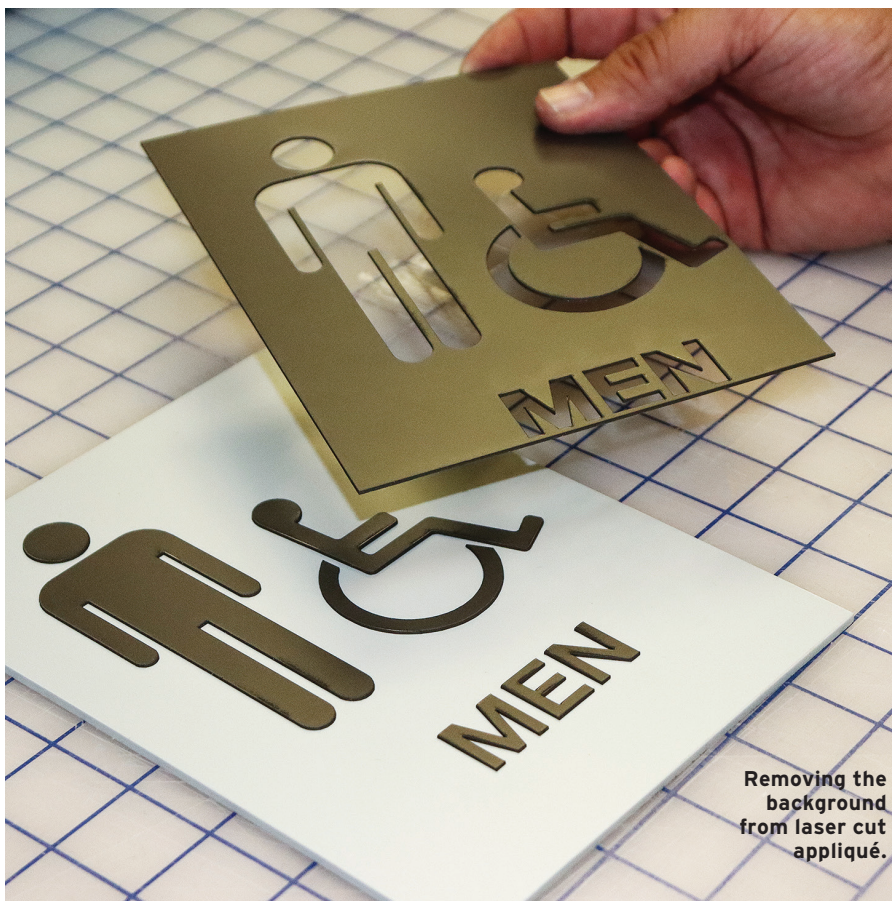
Taped letters and pictograms. When doing this, take care to grab all those small dots of the "i" and punctuation.



Here you can see the process of removing adhesive paper liner from a laser cut appliqué.



Vector cut background done by a laser engraver.



The background of the sign can be made using any thickness plastic, wood, metal, or laminate. As long as you maintain a non-glare finish on the background, you can get creative using digital print backgrounds, painted substrates, and you can add decorative elements using readily available metal rails and extrusions, direct UV printed logos, cut vinyl lettering and accents, and more.

APPLYING BRAILLE

Rastered Braille is the most common and compliant method for applying domed Braille on an ADA sign. You can purchase a special Braille cutter for your rotary machine that drills a perfect hole into the substrate, creating a space to apply a plastic, brass, or stainless-steel Braille bead into the hole. You can also purchase a machine attachment that mechanically places the bead into the material, a hand tool that pushes the Braille into the hole, or you can place the beads by hand and gently push them in the hole with the flat end of a cutter.

Routed Braille is another method for creating Braille on a sign with a special

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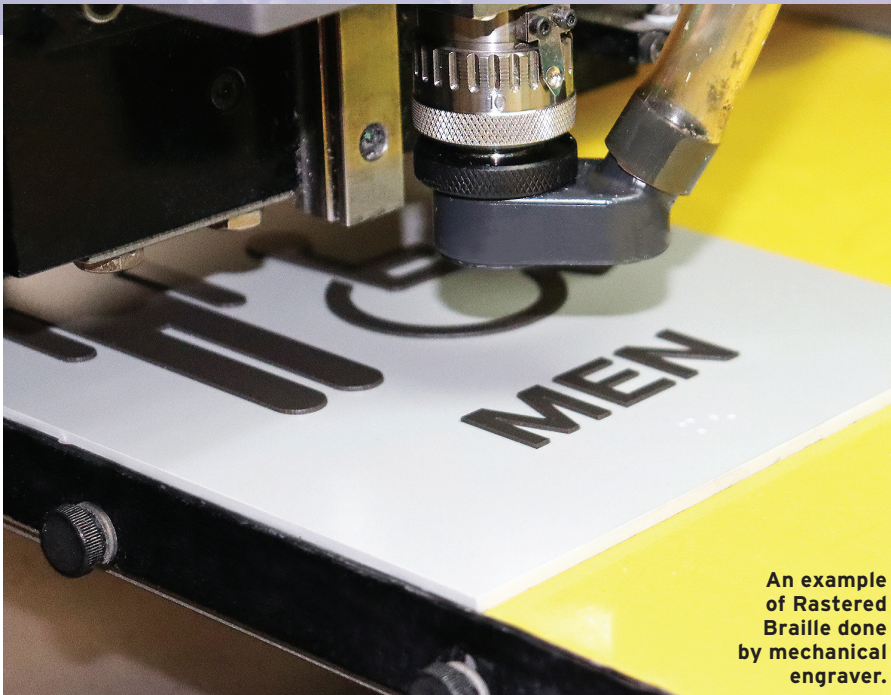
inlay or relief cutter that routes out material around the Braille. While this method is widely used in the industry, you must use a specialty cutter at the correct depth in order to create an ADAAG-compliant domed Braille bead rather than a circle with a flat face.

TACTILE LETTERS

A rotary engraving machine is used to cut raised tactile lettering directly on the sign face. In order to achieve the required 1/32-inch raised tactile lettering, place a piece of 1/32-inch thick non-glare plastic backed with pressure-sensitive sheet adhesive directly onto the substrate. Using a profile cutter, the lettering is cut through to a depth of just below the surface of the appliqué. The background is pulled away and, with a steady hand, the insides of cut letters are removed with a small flat chisel tool or knife. Using a chip removal brush, remove the fine plastic debris and rub away any remaining adhesive.

A laser engraving machine can be used in the same manner described above with the correct speed and power settings. Another option is to set up all of the appliqué lettering for a job on one sheet of 1/32-inch material. The lettering is set up in your design software with just a small box around each set of letters that is registered to one corner of the sign face. Lay the full sheet of 1/32-inch appliqué material (already backed with pressure-sensitive sheet adhesive) on a vector grid and send the vector cut file to your laser.

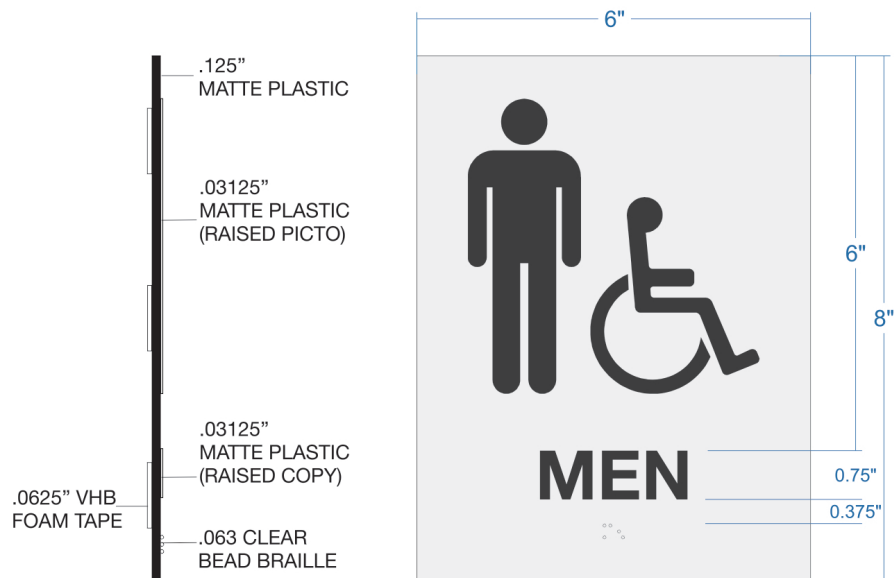
After your file is cut but before removing the material from the laser bed, take a roll of masking tape and place strips of tape over each set of letters, taking care to grab all those small dots of the “i” and punctuation. Then, flip the boxes of letters over and wipe a dry rag over the back to remove any laser smoke residue from the adhesive paper. Using the edge of a sharp knife, gently peel the adhesive paper backing off each of your letters, leaving the adhesive backing paper on the background. Then, flip the lettering over and place it in the correct position on your sign, press firmly on each letter, and remove the tape and background from the sign, leaving the lettering perfectly positioned on your substrate.



An example of Rastered Braille done by mechanical engraver.



Seen here is a Braille application tool.



A sample graphic layout for an ADA sign.

INTEGRAL ADA

More and more architects and designers specify ADA signs to be made with “one-piece construction,” meaning that the tactile lettering and Braille is a solid part of the sign background. In response to this design specification, sign manufacturers are looking to new technologies including photopolymer, thermoforming, sandcarving, and direct UV printing.

While each of these manufacturing techniques pose unique challenges and additional investment, there still remains a broad market for traditional engraved ADA signs because, on the whole, they remain a cost-effective option for ADA signs on the market.

One of the unique opportunities in our industry is the versatility of the equipment in an engraving shop. When budget cuts cause recognition or promotional efforts to take a backseat, you can redirect machinery and labor to another market. The most successful shops look for multiple lines of business to hedge against unforeseeable economic forces while offering a more complete suite of products and services to its clients.

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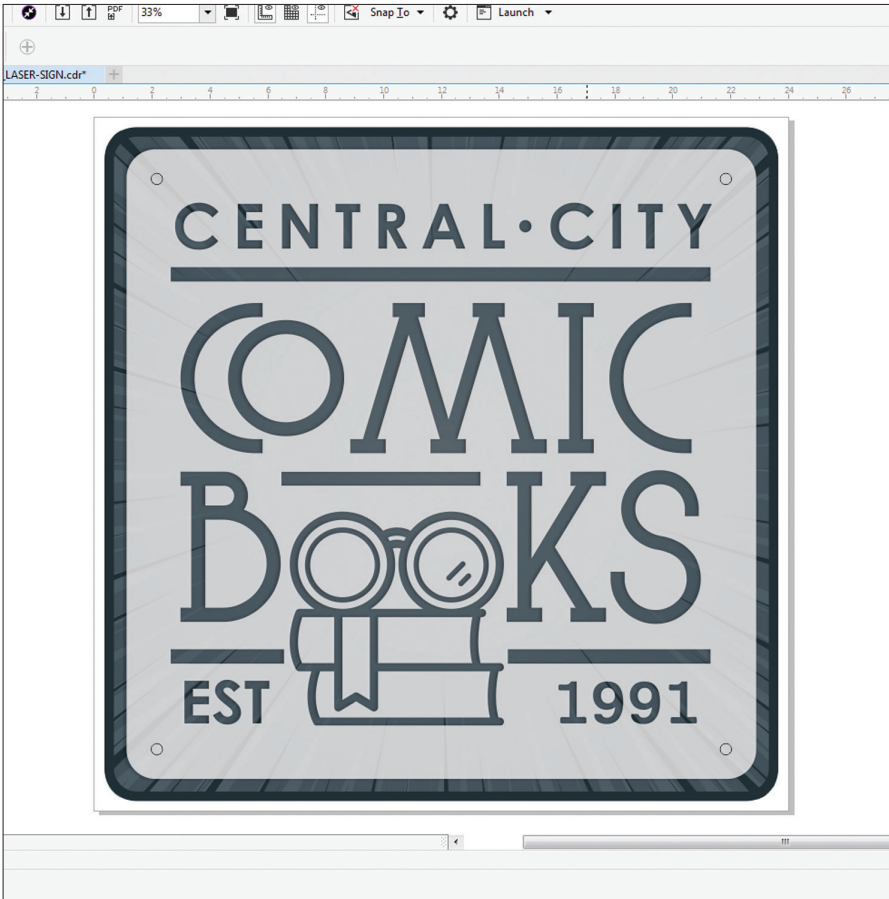


Colin VanLint is a Sign Specialist that started with JDS Industries in 2015. Colin graduated with a Bachelor of Art with an emphasis on Multimedia Design from Northern State University in 2014 where he learned graphic design skills. While attending college, he worked as a computer and printer technician, acquiring years of troubleshooting and repair skills. Colin can be reached at colinv@jdsindustries.com.

Can You Make a Sign?

How to create a sign using multiple design processes

By Colin VanLint



The big thing that separates an awards shop from other standard sign shops is the fact that you can incorporate multiple processes to give customers a one-of-a-kind sign. ALL IMAGES COURTESY COLIN VANLINT

As an awards shop that utilizes laser engraving, sublimation, or possibly a combination of the two processes, you have probably run into the question, “Can you make a sign?” When thinking about it, laser engraving and sublimation are just two ways to decorate different substrates. A sign is anything that tries to convey a message through visual means.

From that perspective, there’s really no reason someone couldn’t utilize sublimation or a laser system for signage. You just

have to know the limits of each process and figure out where they come into play best.

GETTING STARTED

If you go to your internet browser and type in “How to get started in the sign industry,” you will notice one of the first things to pop up is a vinyl plotter cutter. A plotter cutter is a machine that drags a knife on a horizontal X-axis through a piece of vinyl that is being fed back and forth on a vertical Y-axis using small wheels called

pinch rollers. Plotter cutters use vector graphics to determine the path that the blade will take to cut out your image. Sound familiar?

For most people just starting in signage, a vinyl plotter cutter is the foot in the door of the sign world. For an awards shop looking to expand and get into signs, it wouldn’t be any different. A plotter cutter is a great tool that anyone looking to get into signs should have. The integration process is convenient as well — you can run your plotter cutter out of the same software as you use for sublimation and laser engraving.

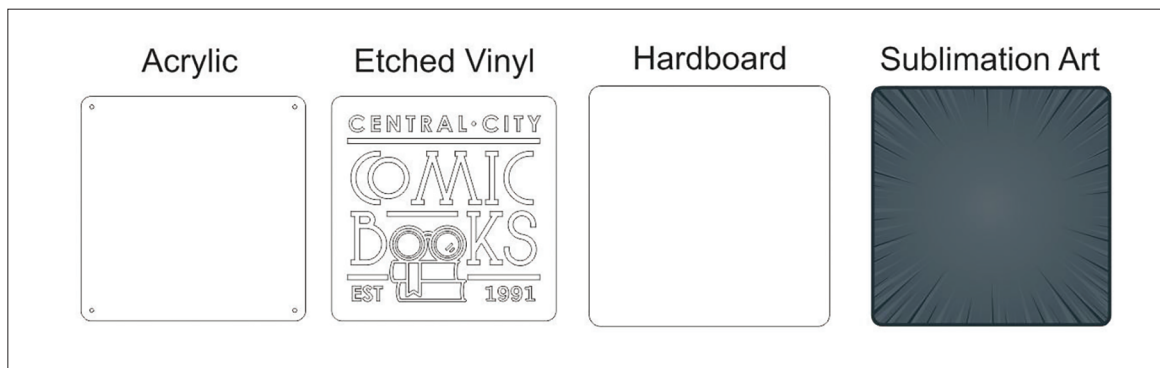
For example, I use CorelDRAW as my main vector-based software. My Graphtec plotter cutter has a plug-in that allows me to send my vector designs from CorelDRAW directly to my plotter. I can take the same file and send it to my sublimation printer or my laser engraver, all from one computer and design software. Adobe Illustrator is another well-known design software that many plotter cutters integrate with.

It is important to note when looking for a plotter cutter that fits your needs to check whether it comes with a proprietary software or if it can integrate with existing software. Being able to use a familiar design software allows you to hit the ground running if and when you decide to get a plotter cutter.

BIG BENEFITS

The big thing that separates an awards shop coming into signage from other standard sign shops is the fact that you can incorporate multiple processes to give customers a one-of-a-kind sign. In my experience in the sign world, it boils down to creative problem solving.

People come to me with all sorts of sign ideas, some basic and some complex. My job is to look at the application of the sign and figure out where it will hang and how



Step one in the how-to project. See article for full details.

long it needs to last. The more tools I have at hand, the more options I have for that application. And it works both ways.

For example, if decorating apparel with sublimation is a part of your existing business, you can expand that line by using heat transfer vinyl to decorate on specific blends and colors of apparel that sublimation cannot do, like cotton.

TUTORIAL

Let's look at an example of how you can create a unique sign using multiple design processes. Following, I have a sign for a comic book store that I create using laser engraving, sublimation, and cut vinyl.

Materials Used:

- 1/8" sublimatable hardboard material
- 1/8" acrylic sheet stock
- 4 Kota Pro stand-offs or other similar product (used for mounting acrylic to hardboard)
- GF 790AE Print-N-Privacy Polymeric Light etched film

Step One: Once I have my design, I want to separate each individual part of the design for its corresponding design process.

Step Two: I use a laser engraver to cut the acrylic and hardboard pieces to shape. When cutting both the acrylic and hardboard in the laser, leave the protective coating on to help protect it. For both acrylic and hardboard, it's best to use a

slow speed and high power setting with multiple passes to achieve a better finish to your edge. Cutting them both on the vector bed grid (aka honeycomb grid) helps with the heat going through it and helps achieve a nicer cut.

On our 60W Fusion Epilog we run for 1/8" acrylic:

- 15% speed
- 100% power
- 100Hz for frequency (this is on a scale of 1-100Hz, most are 1-5,000Hz)

- Two passes

For our 1/8" hardboard:

- 15% speed
- 60% power
- 25Hz
- Two passes



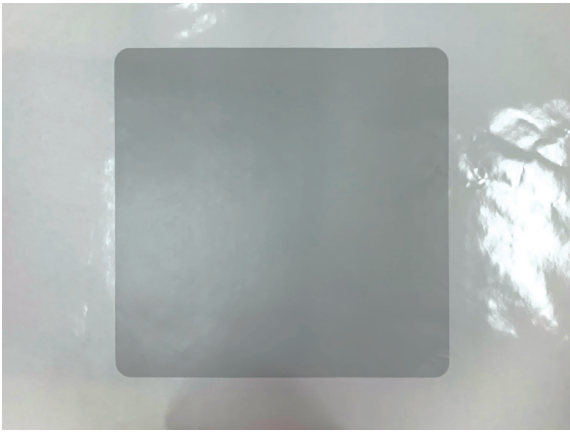
Step two. When cutting acrylic and hardboard, it's best to use a slow speed and high power setting with multiple passes.



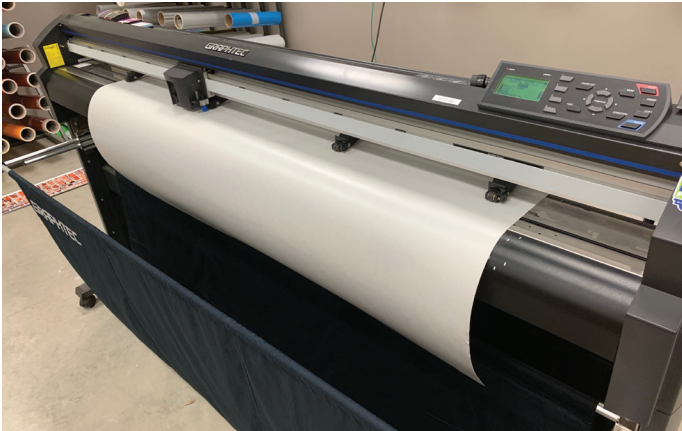
Step three: sublimating the hardboard.



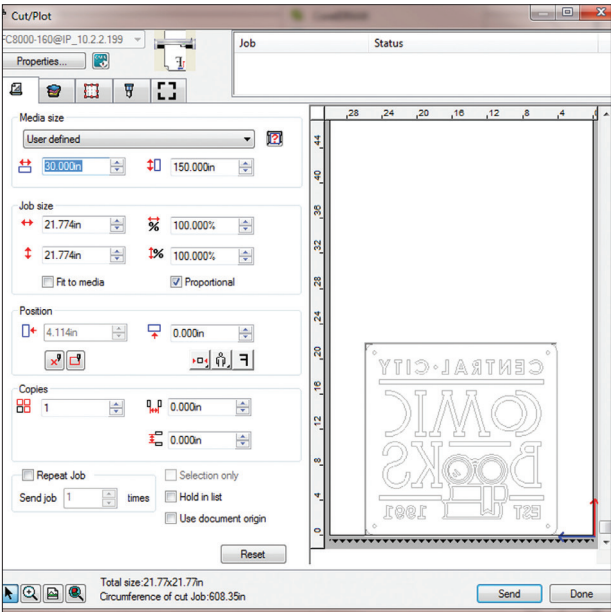
Step three: once the transfer is adhered to the hardboard, begin pressing.



Step five: weeding.



Step four: (top) cutting the vinyl. (bottom) For this particular sign, we want a second surface installation so cut the vinyl in reverse.



Step six: the vinyl needs to be transferred from the backing paper it is currently on to the surface of the acrylic.

Step Three: After we have our pieces cut, the next step is to sublimate our hardboard. This transfer was printed on a Sawgrass VJ628 with sawgrass inks.

The first step is to remove the protective plastic coating from the surface of the hardboard. After you peel away the protective coating, line up your hardboard onto your transfer sheet. It helps to leave a 1/8" bleed around the artwork to give some margin of error. If you live in an area that has high levels of moisture in the air, I recommend pre-pressing the hardboard for 60 seconds by itself to draw out any unwanted moisture. Moisture can cause issues for your sublimation inks as everything heats up and starts to turn to a gas state. You can also lay the transfer under the heat press without dropping down the heat platen; instead, let it hover over the transfer to draw out any excess moisture.

To adhere the sublimation transfer to the hardboard, you can use either heat resistant tape or a repositionable spray. Once we have our transfer adhered to our hardboard, we can begin pressing.

Press settings:

- 400 F
- 3 minutes
- Layering bottom to top:
 - Teflon or scratch paper
 - Hardboard (face up)
 - Transfer (face down)
 - Teflon or scratch paper

Step Four: After the hardboard has been sublimated, the next step is cutting our vinyl. The first thing needed is to load our etched vinyl into our plotter cutter.

Once the vinyl is loaded, we can send our vector art file to the plotter cutter. For this particular sign, I want a second surface installation so I'm going to cut the vinyl in reverse. If the substrate is transparent, like glass or acrylic, we have the option to cut the vinyl right-reading and apply to the top, or first surface, or we can cut the design in reverse and install to the back side (second surface) so when looking through the transparent substrate, you can still read the content correctly.

Cutter settings:

- Force: 18
- Speed: 40
- Blade: 45 degrees

Step Five: Once the vinyl has been cut, the next step is to remove the excess vinyl in and around our artwork. This process is referred to as weeding.

Step Six: After the design has been weeded, the vinyl needs to be transferred from the backing paper it is currently on to the surface of the acrylic. This requires transfer paper, also known as application tape or pre-mask. Transfer paper is an adhesive paper that can either be a transparent plastic or an opaque paper base. Transfer paper comes in three levels of adhesive strength: low, medium, and high. As a rule of thumb, the larger the graphic, the lower the adhesive strength required. For this project, I use a plastic, medium strength transfer paper.

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Step seven. Once the vinyl is in position, create a hinge down the middle of the design using blue painters tape. The tape holds the vinyl in position, allowing you to peel one half of the vinyl away from the paper backer while staying aligned to the surface of the acrylic.



Cut away the exposed half of the paper liner, then squeegee the vinyl onto one side of the acrylic.

Step Seven: Once I have my vinyl cut, weeded, and masked, it is ready to be applied to the acrylic surface. This process does require some technique to ensure that the vinyl applies smoothly with no bubbles.

Clean the surface of the acrylic with isopropyl alcohol to ensure a clean bond. For this project, I use the hinge technique. The hinge technique allows you to line up the vinyl graphic to the surface of your



Because the vinyl is now adhered on one side of the acrylic, you can remove the tape without worry of misalignment and repeat these steps for the second half of the vinyl. Then trim away any excess vinyl.



Step eight: install the stand-offs.

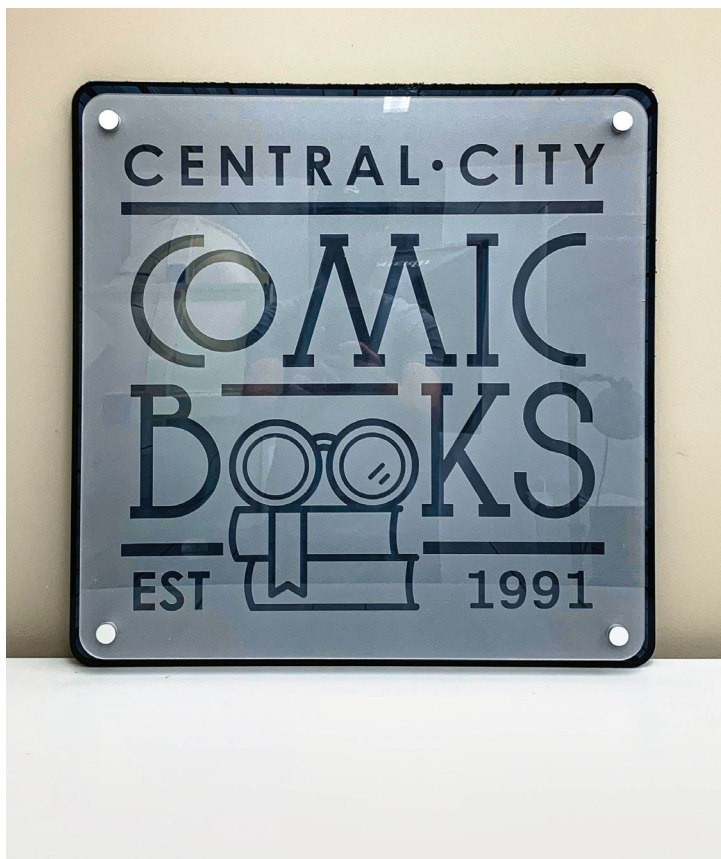
substrate without removing your paper backer that the vinyl rests on to ensure proper alignment.

Once situated into position, I create a hinge down the middle of the design using blue painters tape. The tape holds the vinyl in position, allowing me to peel one half of the vinyl away from the paper backer while staying aligned to the surface of the acrylic. I then cut away the exposed half of the paper liner, allowing me to squeeze the vinyl onto one side of the acrylic.

Because the vinyl is now adhered on one side of the acrylic, I can remove my tape without worry of misalignment and repeat these steps for the second half of the vinyl. Trim away any excess vinyl around edges of sign.

Step Eight: Now that we have our sublimated hardboard and our vinyl decorated acrylic, the last step is to install our stand-offs. For this design, the mounting holes have already been cut to size with the laser so we just need to line everything up, screw the stand-offs together, and it is finished. The only step left is to mount it up for the world to see.

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The final product ready to be installed.

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www.cataniainc.com



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LaserGrade Red Clay Paver Bricks from **LaserSketch** come in six sizes of bricks that laser to black glass, no back-fill needed. Laser engravable pavers are recommended for fundraising in walkways at universities, schools, animal shelters, religious organizations, children's memorials, hospices, veterans memorials, zoos, charities, civic organizations, and government. All are made in the USA.

630-243-6360
www.lasersketch.com

Benchtop flatbed printer

Roland's new VersaUV LEF2-200 builds upon the capabilities of the company's previous VersaUV LEF series printers. Recommended for customizing a variety of promotional products as well as trophies, plaques, gifts, and more, the LEF2-200 direct-prints CMYK graphics on many substrates up to 3.94" thick. Users can also employ Roland's gloss and white ECO-UV inks to create dimensional and textural effects. Included is the VersaWorks 6 software, Roland's RIP software.

800-542-2307
www.rolanddga.com





Square coaster

Item 4597 from **Unisub** is a hardboard sublimatable coaster that is recommended for use as a promotional giveaway. Easy to subliminate and versatile, these coasters are something people will want to hold onto, states the company.

www.unisub.com

Laser machines

Customize and brand promotional products with **Epilog Laser** machines. Epilog's laser systems allow users to add a brand on a variety of substrates including wood, acrylic, fabric/textiles, cork, slate, and more. You can contact the company for a demonstration and free laser samples.

303-277-1188

www.epiloglaser.com



Women's sandwich bill cap

This women's style Port Authority cap, item LC830 offered by **Transfer Express**, has a contrasting sandwich bill and is made of 100% enzyme-washed cotton twill. The unstructured profile and shorter bill lend a more feminine appearance and fit, states the company. The closure is a striped hook and loop. It comes in five colors.

800-622-2280

www.transferexpress.com





Various substrates

IKONICS Imaging features its full line of stainless-steel mugs, flasks, and drinkware items, along with sandcarving supplies. IKONICS Imaging offers a variety of promotional items along with the tools and equipment to get the job done, the company says.
800-643-1037
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888-660-2755

www.kernlasers.com

Wood products

Colorado Heirloom Inc. is a USA-manufacturer of laser engravable wood products. The company manufactures solid wood strips, MDF wood strips, solid hardwood plaques, boxes, clocks, award bases, photo frames, and more. The woods used are mainly from sustainable forests or recycled woods.

970-667-4222

www.coloradoheirloom.com



Stock art for logos

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800-829-0836

www.greatdanegraphics.com

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#THENBMSHOW





YOUR LASER AT WORK By Bob Hagel

My Laser is Not Working Properly Maintaining an Older Laser

In the July issue, I wrote about considerations in buying your first, or for some, a new or used laser. For those that have had a laser for a while, I want to discuss maintaining your laser. I'll cover the basics of venting, cleaning, lubricating, lens and mirror replacement, and the most likely parts to wear out and how to replace them.



The laser outside exhaust vent and hose leading to my exhaust filtering system – it's crucial to keep your vent clean. ALL IMAGES COURTESY BOB HAGEL



Bob Hagel and his wife Dana own Eagle's Mark Awards & Signs, offering a full line of personalized products using laser engraving, sand etching, and full-color UV direct print on products. They have offered awards, recognition, and signage products to organizations for more than a decade in the Southern California wine country. He can be reached at bob@eaglesmark.com.

VENTING

Venting your laser should not be an afterthought. It is an important part of keeping your laser running properly, reducing breakdowns, and increasing the time between cleanings and maintenance, as well as maintaining the health of the staff.

With a well-vented laser, you won't notice smoke during lasering. If you see smoke after a few seconds, your venting motor is not powerful enough, or you need to change your filters (if you are using a filtering system). Clogged filters reduce the air flow pulling out the smoke and gunk caused by lasering.

Whether you use a filtering system or just vent your laser to the outside, you will use a motor to pull the air from the laser. The horse power of the motor depends upon how many lasers you are venting and the distance you want to pull the fumes from the laser. If you are pushing the fumes up through a ceiling vent, you need more power.

Some motors have bearings and some are bearing-less. Know which type of motor you have. If you have bearings, they need to be replaced after several years. A motor stops working when your bearings are worn out. Know where you can buy new bearings and the type of bearings long

Learn more
about the importance of
vent cleaning here:
<http://aemag.ly/ventcleaning>.

before they wear out. Having to do this research when your exhaust motor is down is always stressful.

You may want to have an extra set of bearings on hand for each motor you have. I have a two motor system. After many years, both my motors wore out and had to be replaced. This is something you can do yourself if you are a bit handy. The cost was about one-third the cost of buying a

new filtering system and as the only moving parts, I now have a brand-new system.

Have extra primary filters on hand. If there are multiple filters, some will need to be replaced infrequently. However, your system will not operate if any of these filters are not filtering. Schedule purchases

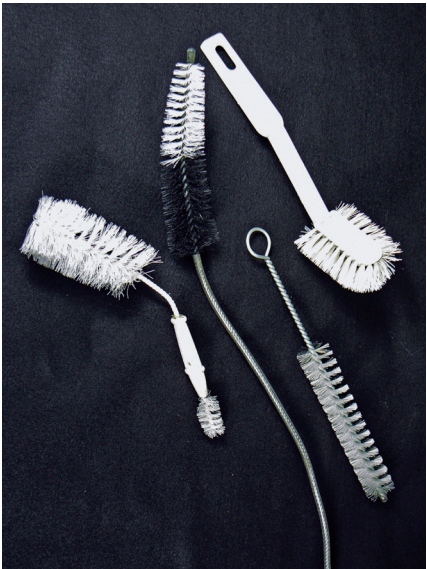
of these filters well before they are likely to need replacing.

CLEANING YOUR LENS AND MIRRORS

It's a good idea to have a checklist for all your maintenance, including cleaning



Cleaning agents for my laser include LA's Totally Awesome and WD-40.



These are the laser cleaning brushes I use in my shop.

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and lubrication. You may have several checklists based on the schedule you create. Time frames are often weekly, monthly, quarterly, and annually. The checklist is especially helpful when you are interrupted from maintenance tasks for a few hours or a few days.

Always follow the directions that come with your laser for cleaning the lens and mirrors. Cleaning paper or cotton along with a cleaning fluid is the likely method they want you to follow. You will not likely need to remove the lens and mirrors for cleaning. I remove them once a year to give them an extra careful cleaning and to inspect them for wear.

It's a good idea to clean your laser and optics on a regular schedule based on the number of hours a day you use your laser. Also, if you engrave (raster) or vector cut wood or plastic often, clean the optics and even the inside of your laser more frequently. You do not want smoke or gunk to build up on your optics. If you see a buildup on the inside of your laser such as on your rulers, it is time to clean your optics as well.

In cleaning your optics, you should not have to rub hard or vigorously. Use enough fluid and be gentle in your cleaning. Make sure all the fluid has been removed or evaporated before lasering again.

CLEANING THE MACHINE: TABLE, INTERNAL VENTS, RAILS

I inspect my rulers and vent openings often. These are my primary indicators I need to do a cleaning. I use LA's Totally Awesome to clean the inside of my laser. Here's what I clean each scheduled cleaning:

1. The rulers;
2. The metal sides of the laser;
3. I brush the vent openings to loosen the gunk;
4. I then vacuum the vents;
5. Next I wipe the vents with LA's Totally Awesome;
6. Clean off your focus plunger if you have one;



I keep a laser cleaning kit for optics and some ball bearing lubricant.

Epilog Mini Helix Laser Maintenance		
Glass, Table, Side Rails & Other Surfaces	Windex, Iso Alcohol	Weekly
Plunger	Cotton Swab, Windex, Iso Alcohol	Weekly
Optics – GENERALLY - DO NOT REMOVE – No Hard Scrubbing – Change Swabs Often – Turn Swabs Often REMOVE ONCE A YEAR TO CLEAN THOROUGHLY	Cotton Swab, Lens Cleaner, Ethyl (Grain) Alcohol (golden Grain, Everclear)	Weekly to Daily Left Side Mirror - Quarterly
Bearing Rails Cleaning – Remove Cover (Loosen 2 Front Screws, 4 Back Screws) Move Belt Slightly Forward – Run Swab Inside Top & Bottom Groove	Cotton Swab, Iso Alcohol	Weekly
Belts	Water	Weekly
Encoder Strip / Optical Strip – Clean Both Sides of Clear Strip with Swab, Blow Out with Compressed Air Anything in Encoder (Horseshoe Around Strip in Back of Lens Assembly)	Cotton Swab, Water, Dish Soap	Monthly
Crumb Tray	Water & Soap	Monthly
Exhaust Ducts – Inside Back of Laser & 4" Duct in Back	Refrigerator Brush	Quarterly
Bearing Rail Lubrication – 1" of Lube in Top & in Bottom – Run Lens System Back & Forth to Work in X-Axis Motor Cooling Fan – On Right Side of Laser – Remove Side Panel	Epilog Lubricant	Quarterly
	Brush & Vacuum – It may need loosening or removal to clean	Quarterly

Check your laser manufacturer's maintenance notes to keep your laser in good shape.



My laser parts replacement kit is a great stress reducer.

7. Clean the laser table and mat;
8. I remove the laser table and vacuum underneath it;
9. I have a lower section under my laser that has a door opening that I also occasionally vacuum;
10. Wipe your belt off that moves your laser head on the X-axis. Do not use any cleaner or lubrication on the belt itself.

I also put a little WD-40 on a paper towel and clean the two Y-rails my laser head moves back to front of my laser table. If you have Z-rails — your table moves up and down on these — they may also be wiped off. Some Z-rails are not easy to access and may be closed off to your laser table. They may only need to be checked occasionally for cleaning and any wear.

WD-40 can also be used to clean other metal parts or electrical connections. Make sure you don't get it on your optics as it requires a significant cleaning to get it off.

About every three months, I use a set of long brushes inside the vents to loosen the buildup. I remove the venting hose and

also brush the inside of the hose and outside vent. I pressure wash the inside of my hose once a year using my washout nozzle for my sand etching mask. The brushes I use were purchased at auto supply stores, online lab supply shops, and from kitchen cleaning suppliers.

REPLACING YOUR LENS AND MIRRORS

Look for discoloration of the surface of your optics to indicate it is time to replace your lens or mirrors. Your lens likely need replacing first. If you need to replace the lens, replace the main redirecting mirrors near your lens if they are the least bit discolored. You will find this rejuvenates your laser. The mirrors further from your lens will not likely need



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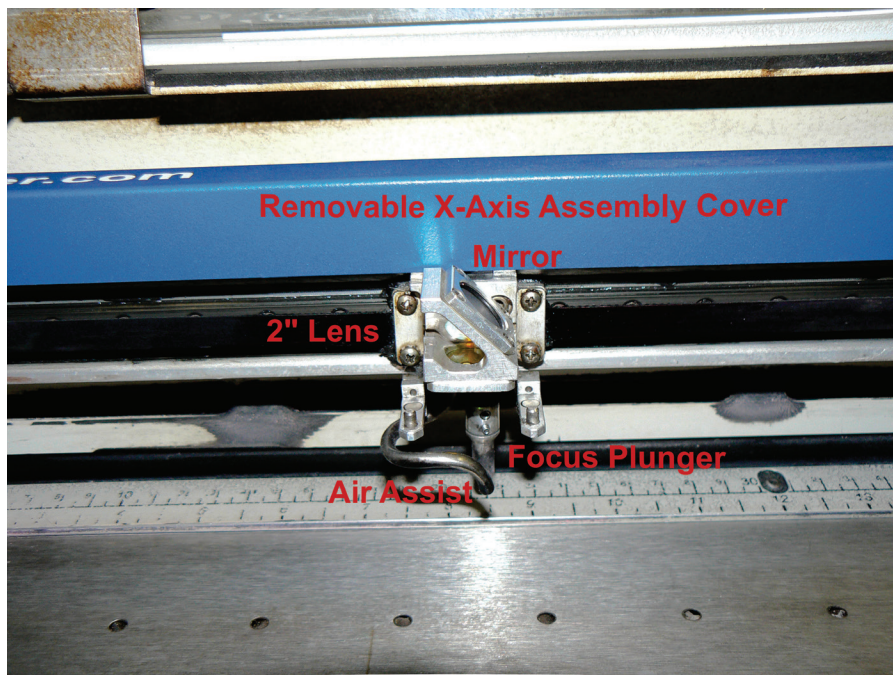
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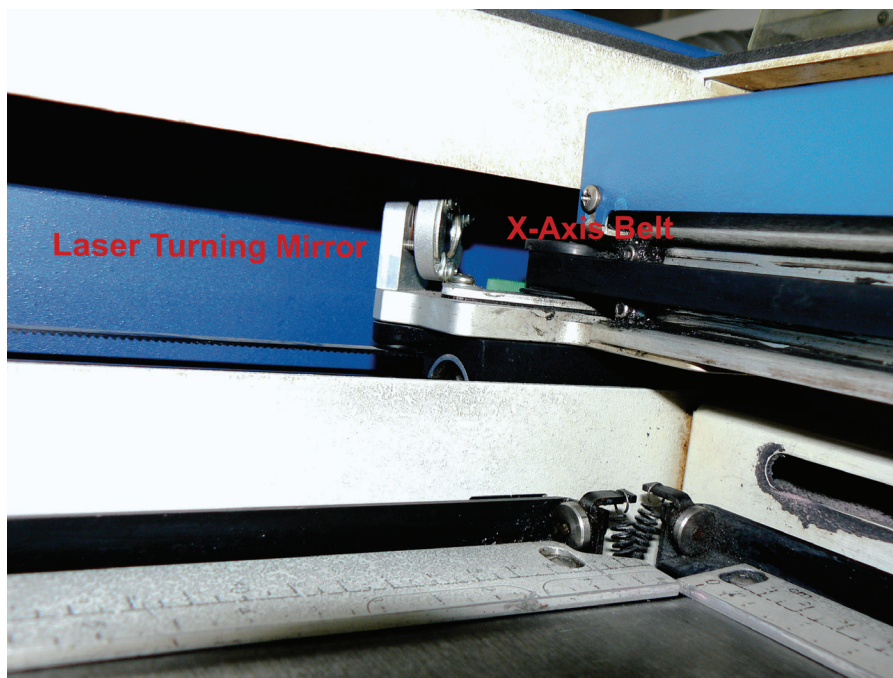


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The cover helps keep my cable assembly and encoder strip clean.



This turning mirror has not been replaced but is cleaned along with my lens and mirror.

replacing at this time and may outlast your lens by many years.

Make sure your lens is pointed in the proper direction when you replace it. There is a correct side that faces down at your materials. You may want to mark the edge of the lens frame that faces down with a permanent marker to indicate the side facing down. This helps with future inspections. If replacing your lens, buy the correct lens measured in distance from the focal point and that was made for your laser. I use a 2-inch lens, which is fairly standard.

LUBRICATING

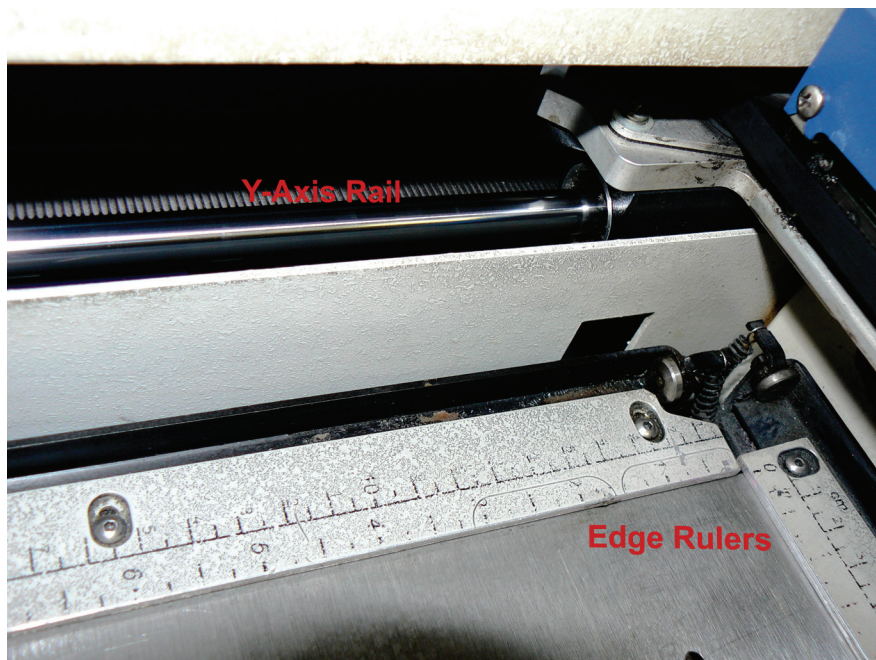
Follow the directions for your laser; each brand is different. You may not have the parts I discuss next. Have the lubricant(s) on hand your manufacturer recommends.

X-axis belt rail ball bearings – your laser lens moves left to right along the X-axis. Usually it is moved by a belt that slides along a rail on ball bearings. Clean any old grease and gunk buildup from the ball bearings with a paper towel or cotton swab. The grease accumulates lasering residue and can add to wearing out your ball bearings. New grease will then be applied. Make sure you do not over-apply too much grease as it is not needed and only collects more gunk faster.

MOTORS, BELTS, FOCUS PLUNGERS, RULERS, X-AXIS CONTROL

The primary parts that may need occasional replacing are your motors that move your lens and table. The motor that most frequently wears out is the motor that moves your lens along the X-axis. I have never had to replace a Y-axis motor nor the motor that moves my table up and down. I've replaced my X-axis motor several times and can perform the replacement in 10 minutes if I need to.

Heat is the enemy of motors, so the cooler they are while working, the longer they last. I have a fan that blows air on



I clean my Y-axis rails with WD-40. My rulers are cleaned with LA's Totally Awesome or WD-40.

LASER TUBE

Your laser tube is likely to last 10 to 15 years. It will lose power as time goes by, and you will need to adjust your laser settings as this occurs. Eventually, you will not have enough power to complete jobs or find that it is just too difficult to get acceptable results in a timely manner.

Ask your manufacturer what to look for as an indication that your laser tube needs replacing. Most lasers have tubes that can be replaced by the user in an hour or so. Consider creating a special savings account so you have the money put aside when it comes times to replace the tube.

A well-maintained laser will make your day a much happier one! **A&E**

my laser when it is working hard. This fan is in addition to all the fans my laser has. So if any of your laser's fans stop working, including any internal fans, make sure you replace them as quickly as possible.

The other parts that I may have to replace from time to time are my X-axis belt, X-axis cable that delivers the engraving data to move the lens, the encoder strip that indicates where my lens has to move to, and the electronics board on top of my lens assembly that receives the data. Remember, your laser may be different.

I highly recommend you keep spare parts on hand at all times. Which ones? Ask your manufacturer which parts wear out most frequently. They have plenty of experience to share. By keeping a handful of parts at my shop, I avoid:

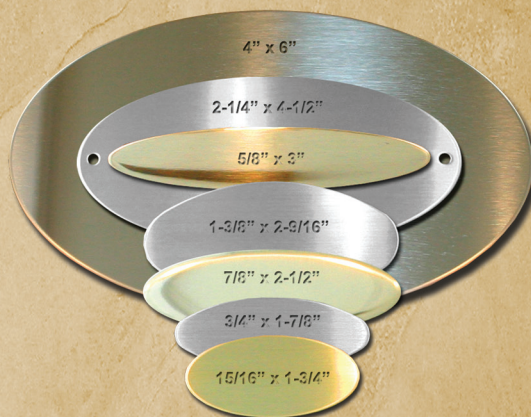
- Not completing jobs on time
- Losing money because I have to turn down orders
- Panic
- Paying overnight shipping charges

A part never wears out when you are just playing with your laser because things are quiet.

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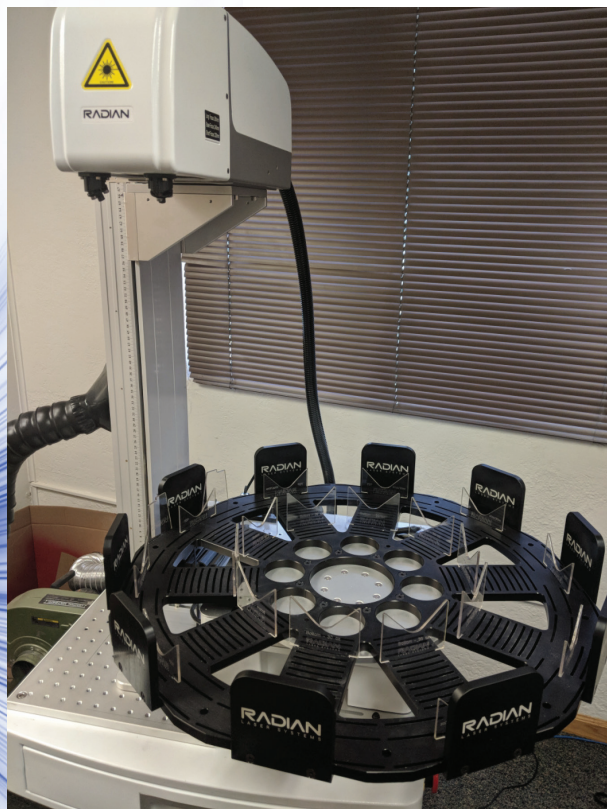
Utilizing Available Tools For Your Fiber Laser

Increasing Efficiency and Output

By
Braden
Todd



Braden Todd is a second-generation engraver and owner of Glassmith2, located in Boulder, Colorado. Braden's expertise ranges from sandcarving, industrial laser cutting/engraving, UV printing, and the other supporting facets that allow Glassmith2 to consistently provide cutting-edge items to its retail and wholesale customers. Questions and wholesale inquiries are always welcome: braden@glassmith2.com.



A disc rotary system and a drinkware nest can help handle an increase in drinkware orders. ALL IMAGES COURTESY BRADEN TODD

After having my fiber laser for about a year now, I was able to add a new tool to our arsenal. I should have added this a long time ago, but I wanted to focus on figuring out my new machine before adding another layer of required learning. It turns out that my delay was not needed, and I am happy to say that I have added a disc rotary system and a drinkware nest to my fiber laser.

With school starting up again, I wanted to make sure I was ready for the increase in tumbler sales from parents, schools, and upcoming fundraisers. I strongly feel that we are now properly set up to handle the increase in orders and not cannibalize our other sales/orders by running out of production time.

INITIAL CONCERNS

Initially I was concerned that there would be a lot of new settings and math required to figure out how to run the new rotary system; however, when the manufacturer designed the disc rotary, they essentially made it a plug-and-play system. My other initial concern was that I would have to run the same pattern for all my cups; since we do a lot of custom short runs, this was a major matter. I discovered that I am able to run 10 different designs if needed.

To catch everyone up to speed on the laser I use, I run a Radian Laser Systems 3D RL-GT3 60 Watt MOPA. Since the machine is a 3-D model, I can engrave up to 55 degrees off center without the need for rotating/spinning the piece I am engraving. When I purchased my machine,

I opted to have a single, stationary adjustable drinkware nest to allow me to engrave cylindrical items.

My initial drinkware nest did work well and allowed me to do many cups, but the issue I ran into was time. The galvo laser ran my designs so fast that I didn't have much time in between runs for file setup, repacking cups, or other tasks that needed to be done. Now that I have added the disc rotary system and drinkware nest, I can load up to 10 30-ounce cups and let the rotary cycle them through while I work on other tasks.

In addition to the 30-ounce cups, a number of other items can be used on the rotary as well. In the kit for the rotary there were inserts for 20-ounce cups as well as stops for mugs with handles (the stops



The disc rotary system and drinkware nest allows users to load up to 10 30-ounce cups and let the rotary cycle them through while working on other tasks.



ensure the mugs don't drop down from the handle weight). Using the provided inserts, we can run 30- and 20-ounce cups, pint glasses, and more.

With a little creativity, making new jigs is simple and requires some acrylic cutting to make new inserts that fit into the drinkware nest. By making new jigs, just about any custom solution can be made. I even discovered that using two of the "30-ounce Top" pieces worked well for a custom aluminum engraving job that needed done.

HOW TO SET UP AND RUN THE ROTARY

To set up the rotary base, I had to line up and mount the base's holes onto my laser's table. When doing this step, it is a good idea to ensure that the marking area is centered on the drinkware nest to ensure the items are properly aligned in the marking field.

The next step is to align your drinkware nest and center your laser. This is a critical step to ensure proper marking and rotation. To find the center of the marking location, you can either measure the drinkware nest

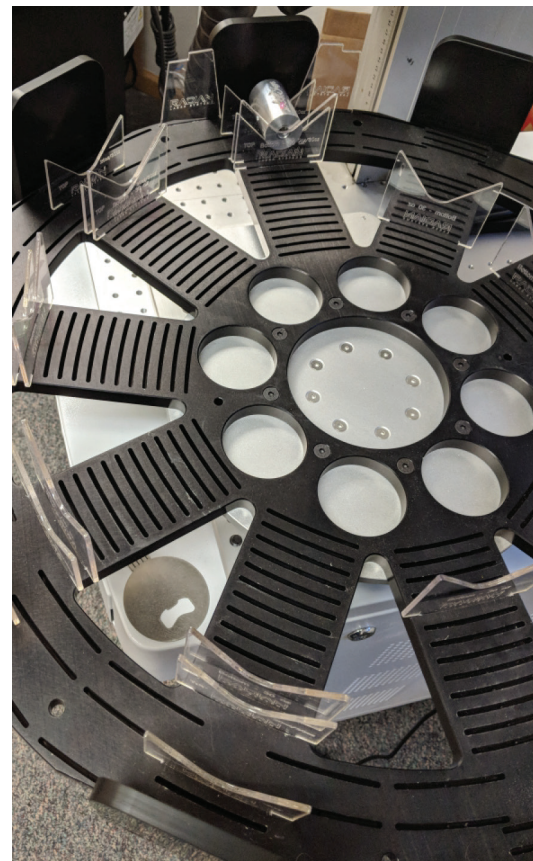
section or use a cup and the red dot to determine the highest point on the cup.

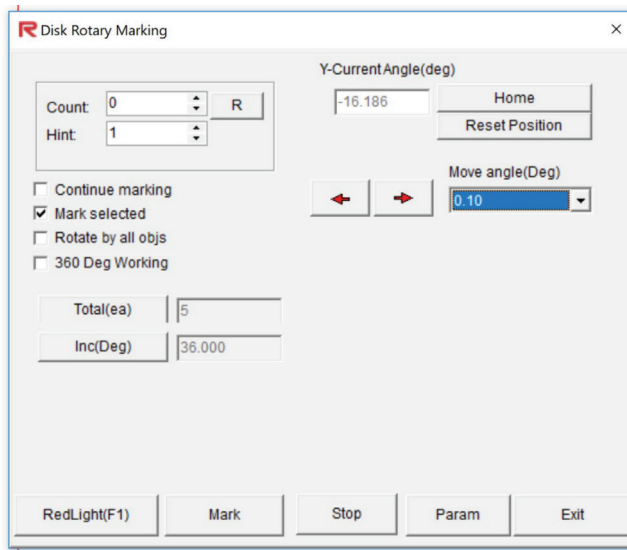
To save time in the future, I recommend marking the drinkware nest with the center position so you can accurately line up the drinkware nest for future uses. If the center is not properly set, you will have issues with the engravings not marking properly due to them being shifted left or right and not following the 3-D curves properly. Signs of a poor alignment are warped images and uneven focus/laser brightness while running.

When your laser is on the disc rotary, it is locked and will not freely spin anymore. In order to move the rotary for setting the home position, you need to use the software. Simply click the Advance tab and select Disc Rotary. Once the Disc Rotary window opens, you can use the Move angle(Deg) feature to adjust the rotary from .01 degrees to 180 degrees. Once you have everything aligned properly, click the Reset Position button, and your home setting will be saved.

Now that the rotary is set up and aligned properly, the next thing to do is to set up the artwork's hatch settings and

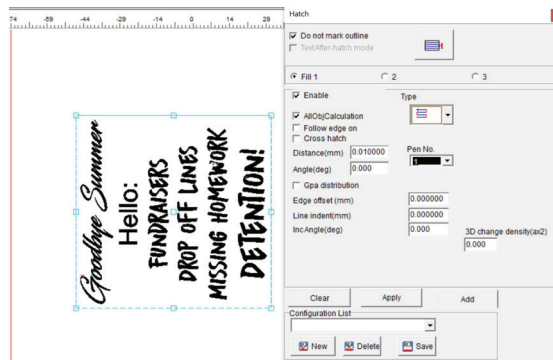
By making new jigs, just about any custom solution can be made.



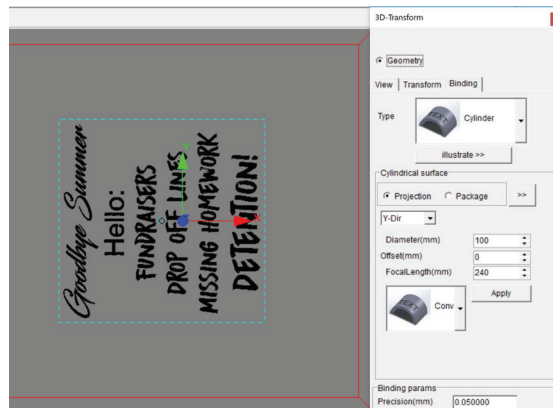


When your laser is on the disc rotary, it is locked and will not freely spin anymore. In order to move the rotary for setting the home position, you need to use the software.

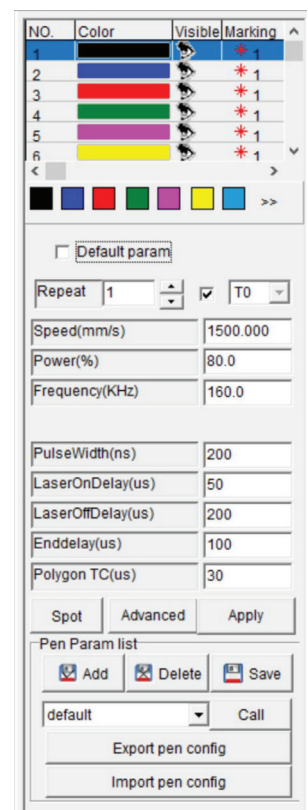
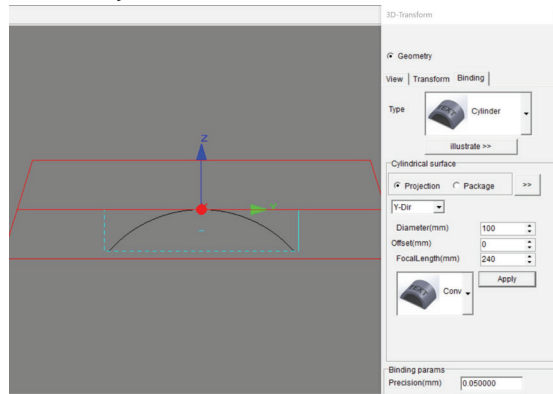
Seen here are the hatch settings I used for this project, power settings, and the 3-D settings.



Hatch settings.



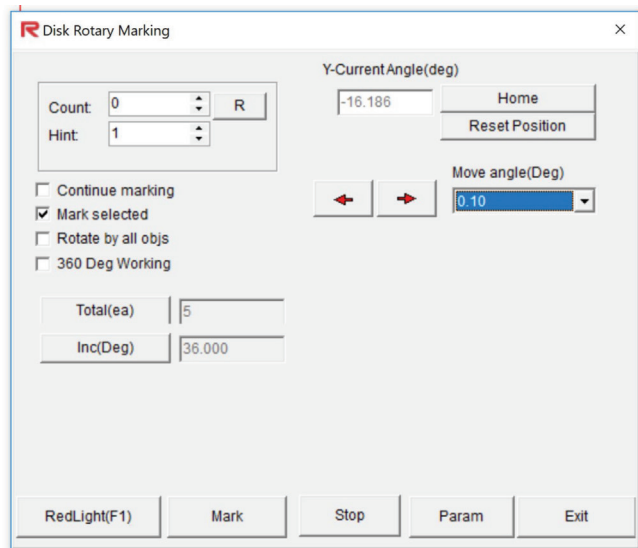
3-D settings.



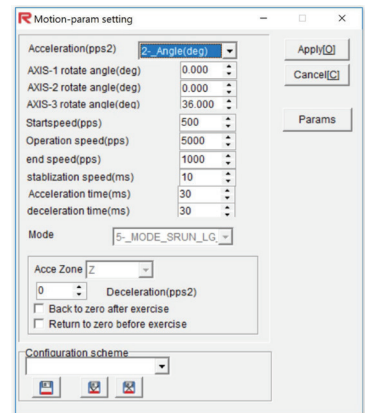
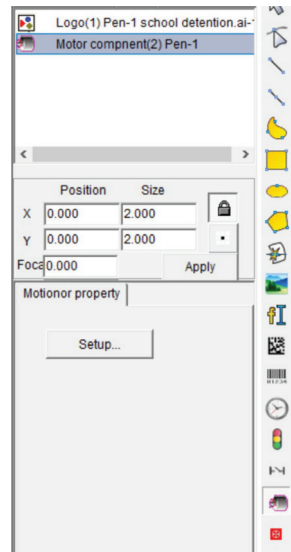
Power settings.

create a 3-D file to run. Seen in the photos to the right are the hatch settings I used, power settings, and the 3-D settings. Every machine is different, but this gave me a nice anneal mark and a run time of barely over 2 minutes for a 3-by-3-inch design.

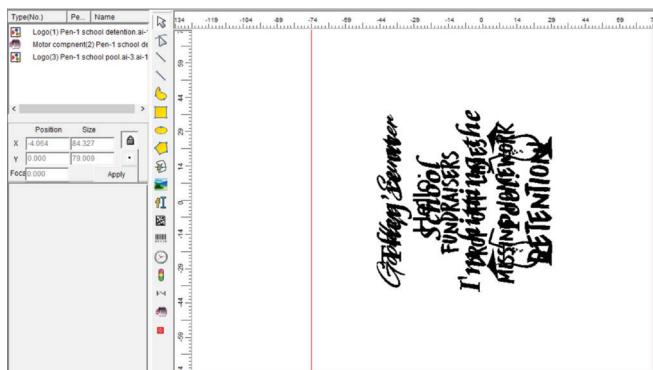
As mentioned earlier, the drinkware nest can hold up to 10 30-ounce cups, and each rotation to the next marking area is 36 degrees. If you are running less than 10 cups, you can select the Total(ea) field to enter how many pieces will be run.



If you are running less than 10 cups, you can select the Total(ea) field to enter how many pieces will be run.



If you want to run multiple designs, you need to add a motor component to your setup. Each rotation is 36 degrees, so by entering 36 in AXIS-3 you have set up the proper rotation. See text for specific details.



After loading a few patterns, the center of your page will look a little scrambled. See text for specific details.



Once you have all the settings correct, watch your laser and rotary go to work for you.

MULTIPLE DESIGNS

Getting a little more advanced, if you want to run multiple designs, you need to add a motor component to your setup. To add the motor component, simply select it from the left tool bar, and once it is in the object list with your other design, you can select it and set up the proper rotation.

As mentioned, each rotation is 36 degrees, so by entering 36 in AXIS-3 you have set up the proper rotation (see image top right). This takes a little more time to setup, but the ability to run different designs makes this a valuable feature.

I have found it easier to bring in one file at a time, hatch it and center it on my page properly, and then add the motor component after the image. Then I bring in my next file and keep repeating the process. By importing the files individually after creating the motor component, I don't have to worry about the order of marking, and I save time from not having to go back through to insert the motor component. After loading a few patterns, the center of your page will look a little scrambled, but working off of the object list helps you differentiate the designs easily.

To run the files, select all the jobs and motor components and open the Disk Rotary Marking dialog box. Double check the correct number of cups to run. If correct, select Mark and watch your laser and rotary go to work for you.

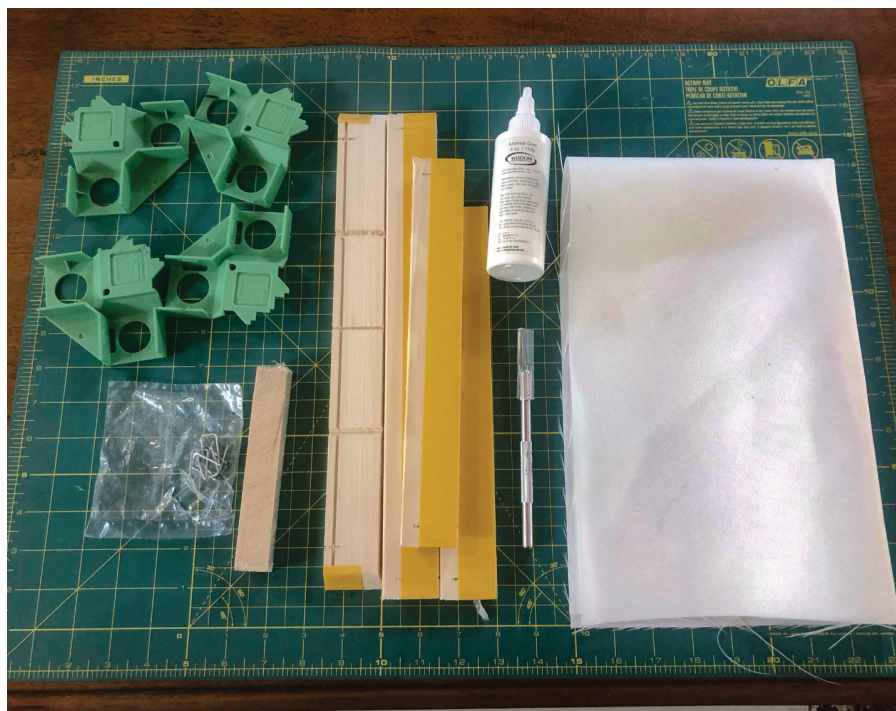
I hope this helps others see how a small addition can make a big impact on efficiency and output. Good luck with the orders, everyone!

A&E

FALLING IN LOVE WITH...

Sublimated Canvas

Today in the sublimation industry there are many substrates to press on, yet it wasn't so long ago that some items were cost prohibitive or specific for the higher end markets. The canvas was in this category since you needed to have it professionally stretched and mounted. That has changed for the sublimation world since Johnson Plastics Plus introduced a gallery wrap kit that allows a professional look to be achieved in minutes rather than hours. It gives a luxurious look of an expensive painting with the touch and feel of texture.



The items needed to produce a sublimated canvas piece. The gallery wrap kit from Johnson Plastics Plus allows a professional look to be achieved quickly. ALL IMAGES COURTESY CHERYL KUCHEK



Cheryl Kuchek is the owner of Just my Imagination DeZigns Inc. and has been active in the personalization industry for over 10 years. Cheryl has a passion for the industry and a love for helping people; she was the first to start a Facebook group to do just that. Sublimation for Beginners and Beyond is a resource to help those first starting out and those who are advanced. Cheryl can be reached at cheryl@just-myimaginationdezigns.com.

Unlike traditional size framed pictures, you are able to customize the size to the degree that the stretcher bar (wood pieces that make up the frame) is available. For example, instead of creating an 8-by-10-inch canvas, you could create an 8 by 8 or an 8 by 16, giving you options that are affordable yet customizable for the look you are after.

GALLERY WRAP

The gallery wrap is a do-it-yourself framing kit for sublimated canvas. When using word art and other graphics that are currently popular, adding this to what you offer gives you an advantage in the marketplace. The gallery wraps are easier to use than one would think when using the Johnson Plastic Plus corner kit. Sizes available to purchase are 8-, 10-, 11-, 14-, 16-, 20-, and 24-inch length bars.

Let's look at what it takes to produce canvases like a pro. Items you need:

1. Poly duck canvas (part of a kit or it can be bought separately)
2. Transfer image (mirrored)
3. Repositionable spray
4. Lint roller
5. Gallery wrap kit (Johnson Plastics Plus)
6. Gallery wrap corner kit
7. Glue (archival)
8. Straight knife
9. Cutting mat



Step two in the process – see article text for specific step-by-step details.



Step three: Peel back the yellow strip and press the stretcher bars firmly in place.



Step four: Flip over the guide with the stretcher bars and position in place.

Tip: I recommend getting the corner guides that are sold separately. They help create the perfect wrap every time. The corner guides are reusable.

STEP-BY-STEP GUIDE

Step One: Print your image mirrored. Keep in mind that you need 2 inches of the image to wrap around your canvas.

Step Two: Press your image to the poly duck canvas. Be sure to lint roll and use the repositional spray on the image so you don't have ghosting when lifting the platen.

Step Three: The canvas needs to be placed face down, and you are now ready to start assembling the wrap. With your guides placed in each corner facing up, put the stretcher bars with adhesive facing out, as shown in the image above.

Also, peel back the yellow strip and press the stretcher bars firmly in place. There is a notch that the stretcher bar fits inside the corner guide that you want to be sure snaps into place.

Step Four: Flip over the guide with the stretcher bars and position in place. Once in place, press firmly down on each of the bars.

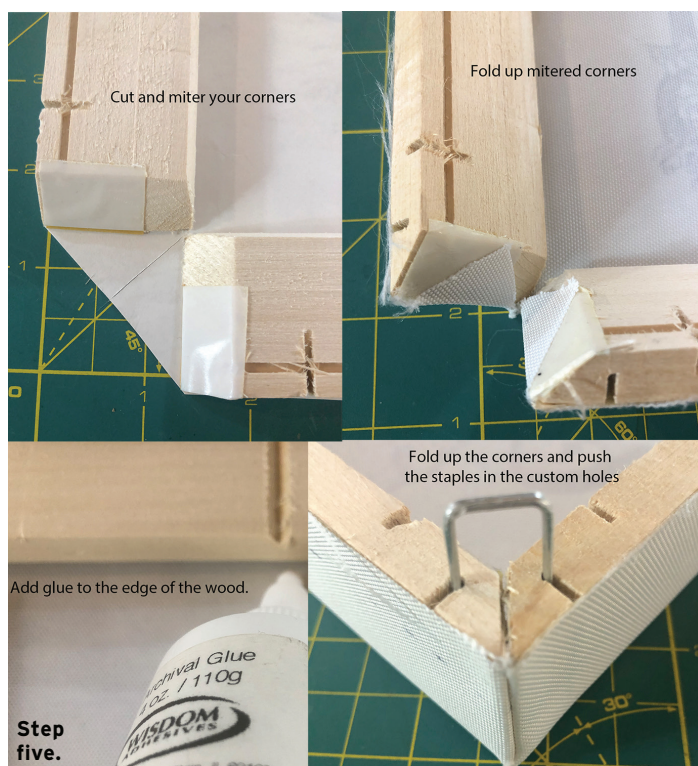
Go out and learn!

THE NBM SHOW is a great place to find classes covering everything from software to equipment. Here's the class lineup for the Columbus, Ohio show specifically targeting sublimation:

Color Matching for Sublimation - Presented by JDS Industries on September 12 from 8-9:30 a.m.

Road to Sublimation Success - Presented by Condé Systems on September 12 from 10-11:30 a.m.

Amplify Your Profits and Achieve Success with Dye-Sublimation Printing - Presented by Coastal Business Supplies on September 13 from 4-5:30 p.m.



The finished product.

Step Five: With the adhesive stuck to the canvas on the stretcher bars, remove the corner guides.

1. Miter your canvas corners.
2. Fold up the canvas corners.
3. Add the archival glue to the edge of the wood and apply to each side.
4. Fold up the stretcher bars, bringing the corners together, and place the staples in the custom holes.

Step Six: Once all four staples are placed, one in each of the corners, snap the wooden pieces in the slats, which causes your canvas to become taut. That's it!

GET CREATIVE WITH CANVAS

Try sublimating a series of small photographs, images, or graphics on a canvas to form an interesting collage of your work of art. You could either line the images neatly or distribute them in a random pattern for a more abstract look. Try to tell a story with your images by combining several related photographs or graphics onto a single canvas that chronicles the narrative without a word.

Taking your customer's photo and splitting it into three or four finished canvas sections gives a whole different look rather than a traditional canvas. Page 39 features a sample of a landscape photo that is broken up to create several canvases. The canvases are two 10-by-16-inch and two 10-by-20-inch sections. You can see what a wow factor it gives when splitting it up.

Staying current and relevant in the industry, and with your customers, is vital to the life of your business. When you are able to offer personalized items such as canvases that are not readily available and with a quicker turn-around time, you give your business a boost and ultimately an edge in the marketplace.

PHOTOS ON CANVAS

One of the most common designs for canvas is photos. With all of the new picture-taking technology that is around from the iPhone cameras and other picture-taking gadgets like Go Pro, we don't lack images that can be used. But keep in mind that out of all the pictures taken, there are only a few special moments that customers determine are worth putting on the wall.

When considering a photo or image to use, make sure that you add at least 2 inches around the subject being used to wrap the canvas. Sometimes being able to add a decorative border works as well.

Picking out the right photo or graphic is important for capturing the desired look. Use the canvas size with the same aspect ratio and orientation (portrait versus landscape) as the photo or image. It should be a well-proportioned proper fit, being sure to add the 2 inches for the wrap-around. If your image isn't large enough, be mindful when scaling it that it doesn't become pixelated.

CANVAS WITH TEXT

Once your photo is added in your software and positioned proportionally to your canvas size, you can think about adding things to personalize it. Adding text such

as names, dates, Bible quotes, poems, or song lyrics is a popular way to personalize your customer's piece.

Maybe a photo isn't the way you want to go, but it doesn't mean that you can't create a one-of-a-kind work of art. Create word art using background patterns, images, collages, and different fonts to design a unique canvas that invokes the same type of sentiment as one would with a photo added. And who's to say that you didn't just create your best seller.

FLOATER FRAMES

If you aren't a fan of the frameless look, or if your gallery-wrapped canvas print or original painting is looking a bit ragged around the edges, a floater frame is exactly what you need. Canvases, mounted on stretcher bars, sit neatly on the inside lip of these simple, stylish frames, slightly

removed from the face to create a "floating" effect. It can also add a nice decorative dimension depending on the type of frame you choose.

TAKE CARE OF YOUR CANVAS

Always display your canvas in a dry environment, away from any direct or reflected sunlight UV rays and any heat sources. Remove any dust occasionally with a soft feather duster. Remove any dimpling or sagging of the canvas with a fine spray mist of water rubbed gently to the back of the canvas and allow to dry and tighten to its original stretched form.

Today you can offer canvases with relative ease and minimal cost, yet not lessen the profitability you find in the higher end canvases, so it becomes a win-win for you and your customer.

A&E



Taking your customer's photo and splitting it into three or four finished canvas sections provides a look that's different from the traditional canvas.

You don't always have to add a photo to canvas. Word art is also a popular way to customize these items.





Jennifer Foy has over 15 years of experience using Adobe Photoshop. She has received a Master's degree in Design and Advertising from Syracuse University and a Bachelor of Fine Arts in Visual Communications from the Ringling School of Art and Design in Sarasota, Florida. Her years of teaching experience include numerous software and design classes in Adobe Illustrator, Photoshop and InDesign for colleges in Atlanta, Georgia and Louisville, Kentucky. Jennifer is currently working as the Creative Director and Universal Woods with the Unisub and ChromaLuxe brands. Jennifer can be reached by email at jenniferf@unisub.com.

Tasty, Bold, & Classic

Fall 2019/winter 2020 color palettes from Pantone

By Jennifer Foy

This fall and winter season, Pantone has released a larger than normal set of colors to inspire and get your products moving. The world-renowned Pantone Color Institute states that the fall/winter color palette is “primed for individuality.” The lineup features a range of colors relating to food, like the spicy Chili Pepper, the sweet brown shade of Sugar Almond, or Rocky Road; then we swing to the other side of the color range to the effervescent and unexpected Fruit Dove, topping it with the roaring Orange Tiger.

Leatrice Eiseman, a color specialist whose color expertise is recognized worldwide and the Executive Director of the *Pantone* Color Institute, provides some comments about the fall/winter palette. According to Pantone, a growing number of hotels, museums, restaurants, bars, and other public venues see the need to pay for and create more vibrant, photo-friendly interiors as the desire to have an Instagramable space continues to grow.

This is great to hear regarding home décor and dye-sublimation gifts, in addition to apparel and going to large-format metal or wood prints. Wondering what these colors are? Let's jump in!



Living Coral is the 2019 Color of the Year (COY). What will 2020's COY be?
ALL IMAGES COURTESY JENNIFER FOY



Chili Pepper is a spicy shade of red in the palette.



This wedding bouquet shows the gamut of the fall from Biking Red and Tiger Orange to the dark shades.

COLOR LINEUP

Chili Pepper, PMS #19-1557

It's noted that this is a bit more of a fiery shade of red than Fiesta, which was included in Pantone's spring color palette. Gifts and décor trends have added more adventurous colors, Eiseman says: "A large part of that is attributed to a digitalized world and all of the images that people are looking at now on Instagram — no question." Bold shades and that pop of color make your photo more eye-attracting and stand out in the Instagram feed.

Biking Red, PMS #19-1650

This deep hue is strong and powerful in a different way than Chili Pepper. It's not quite plum but a deep burgundy shade. A dark hue that is easily associated with fall and will warm in winter.

Crème de Pêche, PMS #12-1110

This soft color has a warm hue to it. It's deeper than Vanilla Custard (coming later in this list) with a pink hint but not as dark as Peach Pink. It is a surprising color to be found for fall.

Peach Pink, PMS # 15-1530

Noted as "warm and flattering," this is a deeper/stronger shade than Crème de Pêche; a neutral tone with more warmth than a normal beige. Peach may be something you think of as the perfect summer fruit, but this year it'll extend into the colder weather and is sure to brighten up those darker winter days.

Rocky Road, PMS #19-1234

It's rumored that Pantone executives love a double entendre. Not only the name of a chocolate and marshmallow ice cream flavor, Rocky Road can conjure up images of the outdoors and hiking, which are hugely popular in today's world and definitely a trend to play up in your custom products.

Fruit Dove, PMS # 17-1926

There was the Millennial Pink phase, and now it continues to shift with this effervescent tone of pink. This pop of color can be used sparingly like Orange Tiger, Dark Cheddar, and Chili Pepper, but it's important to include those pops of shocking colors in this everything-is-a-photo-op world. Eiseman notes, "It's interesting how shocking pinks have stayed on even in autumn. This is a consumer favorite and an attention-getter without all of the heat that the other two reds have."

Sugar Almond, PMS #18-1155

The food obsession at Pantone is real this season with the continued names like Sugar Almond. It's brighter than a typical rusty brown hue that might be seen in fall. This "appetizing mid-tone" can appear brighter or darker depending on the color combination.

Dark Cheddar, PMS #15-1150

Pantone calls this color, "Bold and daring, Dark Cheddar is a sharp blend of yellow and orange." With a name like Dark Cheddar, it'll pop great against Galaxy Blue, or go wild and pair it with Fruit Dove.

Galaxy Blue, PMS #19-4055

This color is noted as a "thoughtful, evocative, and representative of a greater galaxy," with a goal to transport the design. It has a darker feel but is not nearly as dark as Evening Blue or a navy. With hints of red and almost a royal blue tone to it, it'll pair nicely with Biking Red. Eiseman says, "Galaxy Blue and Bluestone are more subdued blues, sort of like browns, more grounding. Blues that are more subtle. It's kind of the thoughtfulness that goes along with the reds."

Bluestone, PMS #18-4217

This gray-blue shade will be wonderful with Paloma for a winter wedding. The winter shades can be used without being too dark and cold. Pantone notes it to be a color of quiet resolve.

Orange Tiger, PMS #16-1358

A fearless hue that states, I'm here and not to be ignored. "The orange flavor is still there, but even the term 'tiger' accentuates the fact that there is power in that color. It's a strong orange in addition to a strong red," Eiseman says. Orange Tiger is brighter than a typical pumpkin you see this fall and may be used better as an accent to attract attention rather than a background color filling an entire serving tray.

Eden, PMS #19-6050

This dark forest green hue brings a bit of nature indoors. A more traditional color that can be paired with Vanilla Custard and Evening Sky or for a surprise, use it with Fruit Dove. There's always the chance to mix it with Chili Pepper for some Christmas-themed patterns.

Fashion Color Trend Autumn 2019 Winter 2020

19-1557 Chili Pepper RGB 155 27 48 HEX/HTML 9B1517	18-1155 Sugar Almond RGB 145 88 41 HEX/HTML 925829
19-1650 Biking Red RGB 119 27 48 HEX/HTML 77232F	15-1150 Dark Cheddar RGB 204 133 25 HEX/HTML D08B19
12-1110 Crème de Pêche RGB 240 204 198 HEX/HTML F0C0B8	19-4055 Galaxy Blue RGB 42 75 143 HEX/HTML 2A4D8D
15-1530 Peach Pink RGB 250 154 133 HEX/HTML FB9E8E	18-4217 Bluestone RGB 67 104 132 HEX/HTML 426684
19-1234 Rocky Road RGB 92 82 54 HEX/HTML 5C5236	16-1358 Orange Tiger RGB 249 133 25 HEX/HTML F98B19
17-1926 Fruit Dove RGB 206 91 120 HEX/HTML CE8B78	19-6050 Eden RGB 49 78 54 HEX/HTML 314A39
12-0815 Vanilla Custard RGB 249 234 190 HEX/HTML F9D0B8	19-3815 Evening Blue RGB 42 75 143 HEX/HTML 2A4D8D
16-0000 Paloma RGB 166 166 163 HEX/HTML A6A6A3	17-0530 Guacamole RGB 75 113 58 HEX/HTML 4B703A

The 12 colors chosen plus the four classic hues. The RGB formulas provided are for dye-sublimation color formula reference.



White isn't stark but has warm tones to it, while not going as dark as a creamy tan. Paloma is a lovely gray that you'll also see used widely from the palette.



Pantone notes this is a nurturing palette with a range of colors tantalizing taste buds but also allowing others to express themselves. No doubt the yummy shade of Rocky Road will come into play nicely against Fruit Dove for those Instagram-worthy pictures with your products.

CLASSIC COLOR PALETTE: FOUR ADDITIONAL COLORS

Vanilla Custard, PMS #12-0815

This creamy white is all that it says it is. It's not too warm or too stark. Dessert, anyone?

Evening Blue, PMS #19-3815

This has more of a dark royal blue tone than a navy so it's easier to think of the darkening sky on a crisp, cold night with that amazing blue. This can be a great alternative to black, as well as Eden, when needing to ground a design.

Paloma, PMS #16-0000


A lovely gray that's reminiscent of when gray is not a metallic reflective material. This can be used in so many different ways and is a big color to use, whether for a nursery, gifts, or apparel. While many know of Paloma Picasso, the shade isn't named after her. The word means "dove." Eiseman says, "It's really more about Paloma being another name for dove. A softness is implied with that color. It doesn't have any hard edges. It was related more to the bird than Paloma herself."

Guacamole, PMS #17-0530

This unexpected shade is integrated into the classic colors list for the Pantone fall/winter season. Noted as “a complement to all of the warm colors across the color wheel that really helps to intensify them,” according to Eiseman, adding that “looking at how the colors marry each other can offer interesting opportunities to accessorize with different colors.” This reminds me of a shade you’ll find in the fall leaves when there’s a mixture of orange and yellow leaves — there’s typically this shade of lovely green that can also be found when out in nature.

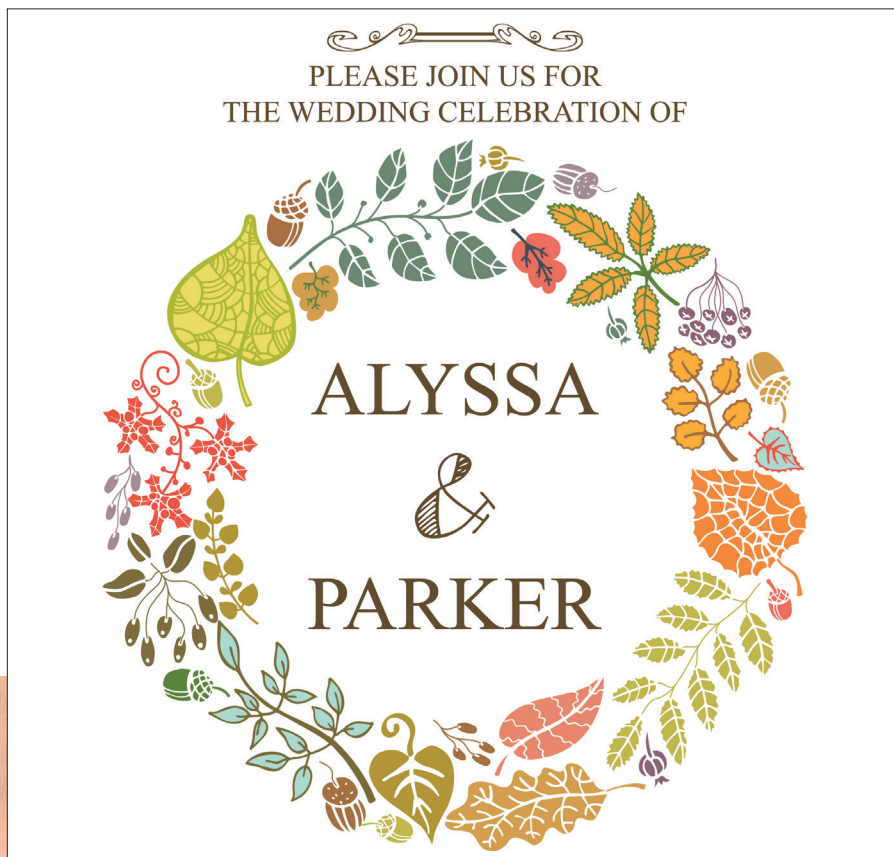
COLOR YOUR WORLD

That wraps up the 12 fall/winter colors and the additional four color classics palette offered by Pantone for the fall 2019/winter 2020 seasons. I hope you find these colors inspiring and a way to refresh your product offerings for the upcoming seasons. You can download an RGB color reference formula guide at <https://www.unisub.com/support/product-support/graphics/color>.

For more information on the Pantone Color Institute, visit [pantone.com](https://www.pantone.com). 



While the shade could almost be rust-like, Sugar Almond is a treat to include in this palette.



Illustrations used for weddings or other events can go from just two colors to including many from the season’s palette, as shown on this wedding announcement.

Save and Export Abilities in CorelDRAW

We last looked at some of the open and import abilities of the CorelDRAW program (August issue, page 70). I want to focus here on a few of the many save and export abilities. Many times we create a quality design that our client decides he wants to use in all his advertising, for example, yet can't use a native Corel file. It is then necessary to provide the design in a file format that is easily reproduced.



Doug Zender has used CorelDRAW extensively since version 4. His goal is to minimize the intimidation of the program and give users the sense that CorelDRAW is a friend, not an adversary. Doug began as a design artist, then moved into the sign industry in 1992 doing vinyl graphics. You can contact him at dezender1@gmail.com.

In these cases, it is good to know how to make our design compatible with whatever file type the recipient requires. Generally, a PDF file is the best choice since it is most universally accepted, but some entities ask for a specific file type other than PDF. For instance, an online printer that I've worked with requires a TIFF file at 1:4 scale in the CMYK color space to produce a printed banner.

DIFFERING FILE TYPES

It's best to understand the nature of differing file types. JPEG, PNG, TIFF, etc. are all raster image formats that do not support vector objects, but only bitmap files. Each of these have their own abilities and limitations.

- JPEGs (Joint Photographic Experts Group) can be either CMYK or RGB color space, but do not support transparency (hence always have a "white box"). A "lossy" bitmap (compression removes details), JPEG sacrifices clarity for small file size.
- PNG (Portable Network Graphics) supports only the RGB color space, but supports transparency while retaining a relatively small file size. A "lossless" file type, it is often the preferred choice for bitmaps.
- TIFFs (Tagged Image File Format) support both CMYK and RGB color spaces and can support transparency, but tend to be large files as compared to other formats, though they are a "lossless" bitmap file type.

There are numerous other bitmap formats, but these three are most common. **Figure 1** shows the JPEG dialog — others are similar.

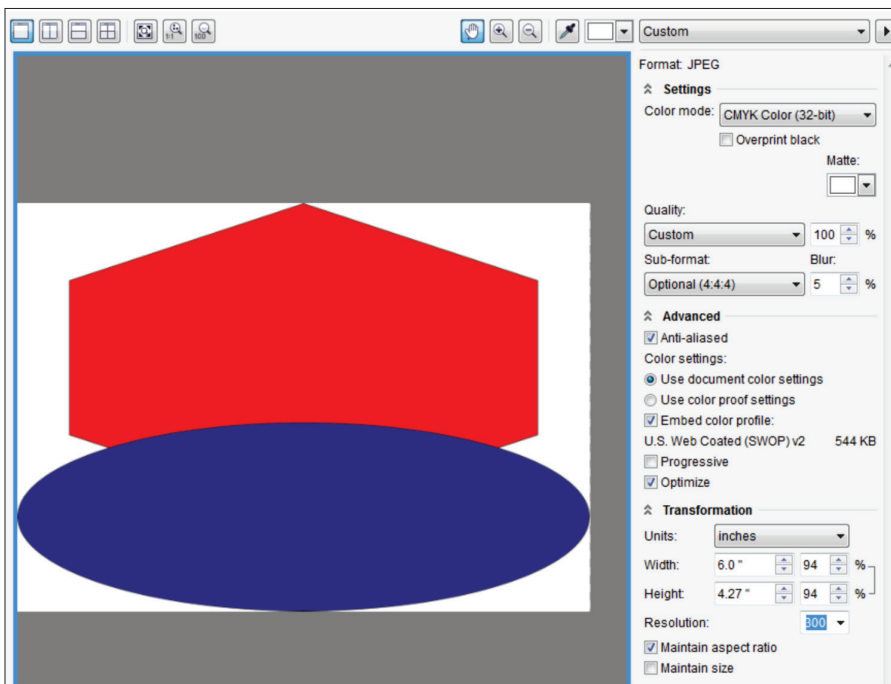


Fig 1



On to other export options:

- EPS (Encapsulated PostScript) is often preferred for various RIP (Raster Image Processor) programs and for sharing with others. It supports vector and raster images, as well as text in the same file, and can include numerous color spaces in the file. It often grows in file size, especially if it includes a bitmap transparency.
- AI (Adobe Illustrator) is often requested by various users. It has most of the same abilities as CorelDRAW yet does not allow multiple color models in the same file as does CorelDRAW and must be either RGB or CMYK, not both.

PDF FORMAT

Since PDF (Portable Document Format) files are, most often, preferred by many recipients and cross-platform compatible, I will spend some time with descriptions of the export dialogs in CorelDRAW. A fairly descriptive video is available at <http://bit.ly/2IWLbee>, though some suggestions here are somewhat subjective to the author's preference. Nevertheless, this video is informative.

Any Corel file can be exported to a PDF format. The General tab has several options (**Figure 2**). Export range allows one to choose what is exported: the entire document, only a selected portion, or multiple documents. If the multiple documents option is chosen, it is best to name each CDR file with a numerical sequence in front of the file name (01, 02, 03, etc.) so that they appear in their preferred order in the resulting PDF file (called a binder).

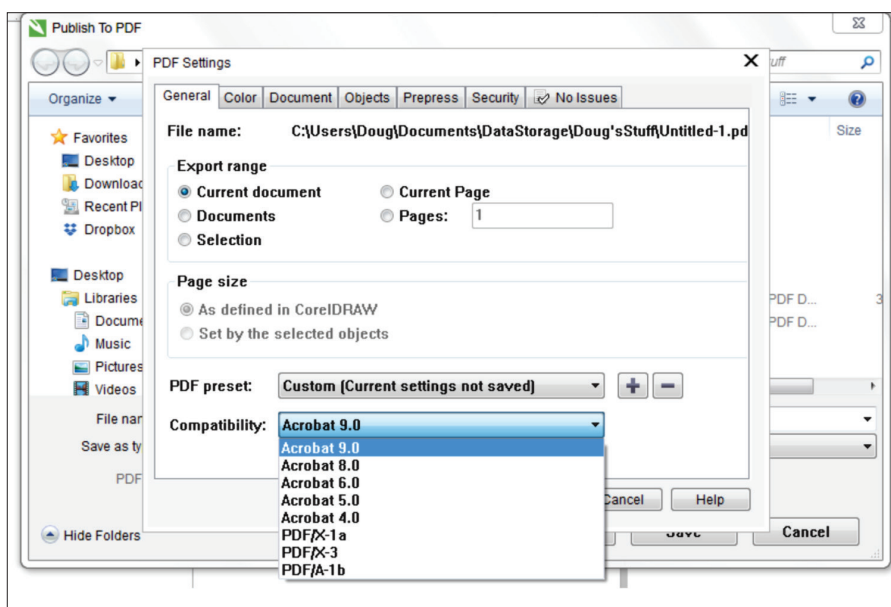


Fig 2

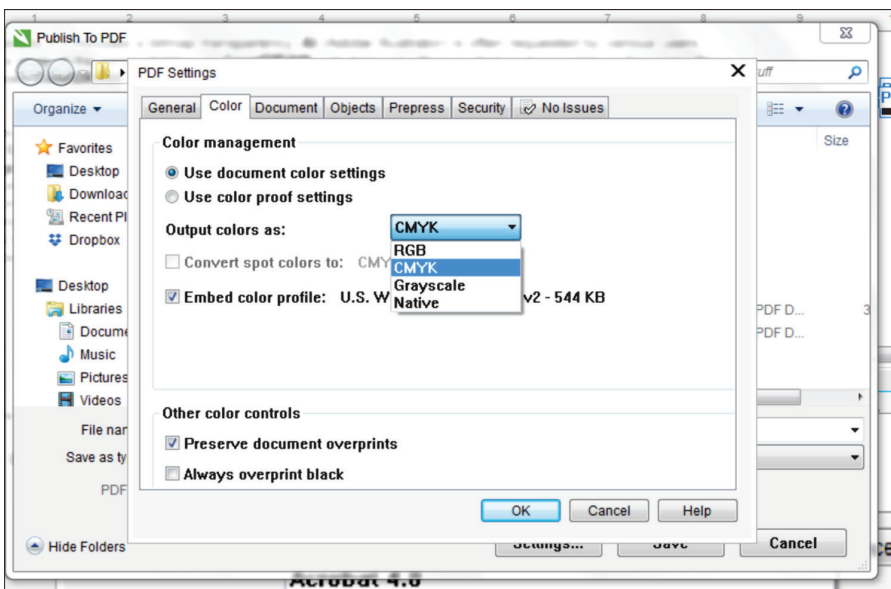


Fig 3

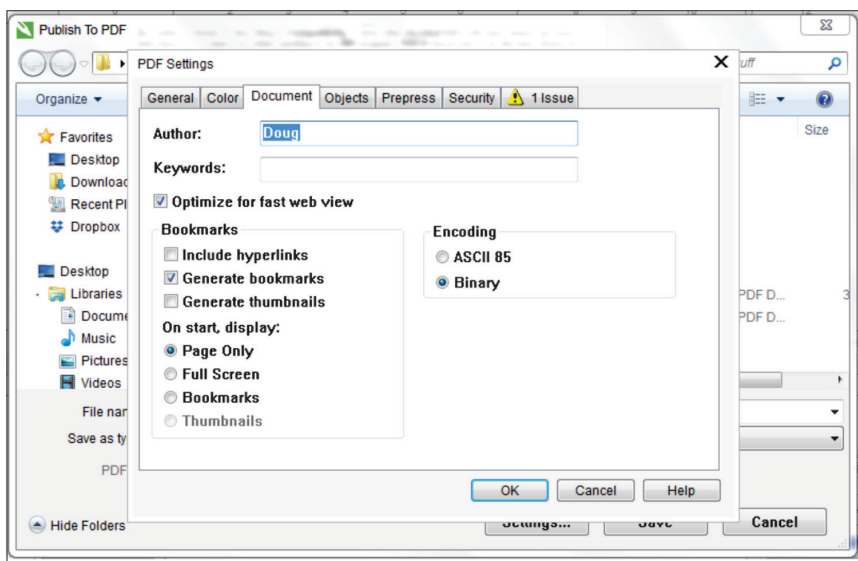


Fig 4

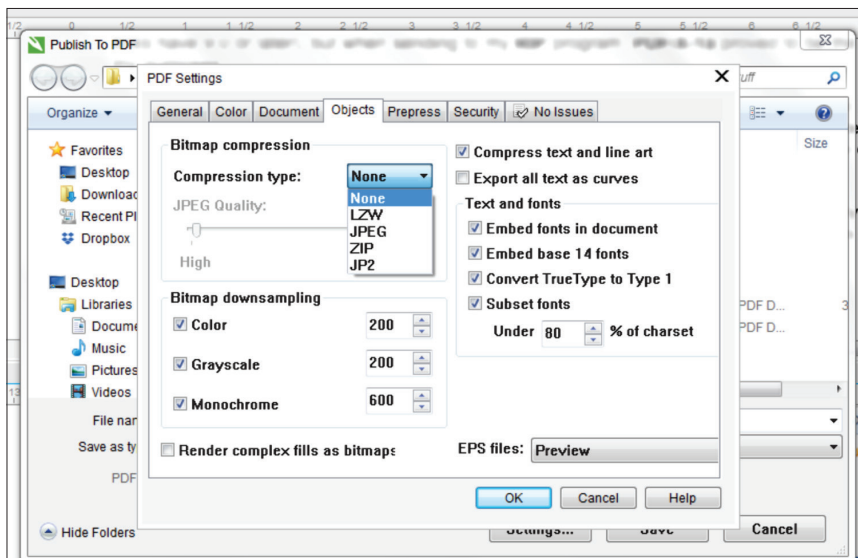


Fig 5

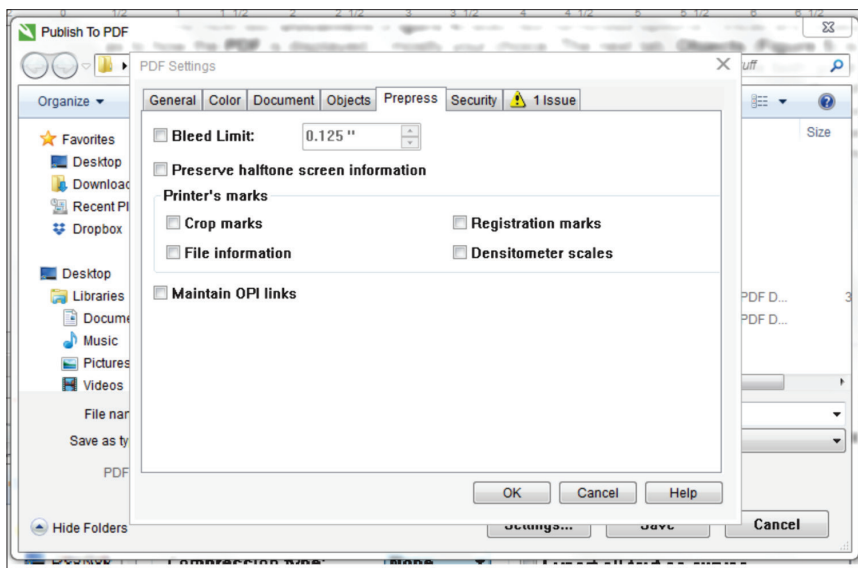


Fig 6



The next thing is Compatibility. Most often Acrobat 9.0 is the best choice (as most folks have 9.0 or later), but when sending to my RIP program, PDF/X-1a proved to be the best choice for my purposes.

Up next, the Color tab (**Figure 3**) allows one to choose various color options, with the most important being Output Colors As. CMYK, RGB, and Grayscale are self explanatory; Native will include each object with its original color attributes. Native is the best choice if you need to preserve multiple color models for different elements within your file.

The next tab, Document (**Figure 4**) also has numerous options. These are mostly discretionary as to how the PDF is displayed (mostly your choice).

The next tab, Objects (**Figure 5**) is a bit more important. First to note is Compression Type: usually None is best, but LZW and ZIP are both good choices to reduce file size (LZW is preferred). It is usually best to avoid JPEG compression altogether. Bitmap Down-Sampling is usually best left alone, unless there is a specific reason to alter it. Compress Text and Line Art is generally a good choice.

Export All Text as Curves is probably best when the recipient may not have the fonts used in your file included on their system. This, of course, limits editing abilities, so must be used with utmost discretion. An alternative is to include your font files with the PDF file.



The CorelDRAW Graphics Suite has been tailored to give any user all the necessary tools and abilities needed to thrive in the world of visual graphic design.

The Prepress tab (**Figure 6**) has several options. Bleed Limit is needed if the image requires a bleed, and it can be adjusted to any specific limit. A recipient often asks for Crop marks and/or Registration marks to be included in the file. Sometimes a Densitometer Scale is requested. Choosing these options typically depends on information received from your output vendor. It is always best to ask for their requirements, suggestions, and limitations prior to sending a file to avoid duplication of effort on your part.

I highly suggest reviewing the PDF document in your preferred PDF viewer prior to sending. I once sent a file that included clipart from Corel version 9; not known to

me, it was set to overprint. I had to revise the file and resend it without overprints.

A FEW OF THE MANY ABILITIES

The CorelDRAW Graphics Suite has been tailored to give any user all the necessary tools and abilities needed to thrive in the world of visual graphic design. Whether illustration, banners, signs, newspaper print, plaques, or whatever else, we have all we need in this program to put our creativity on display and share it with other entities.

In this article, we have explored a few of the abilities and options available in the program to make our designs available to other entities. One of my greatest thrills is to see a creation of mine used for a great pur-

pose in advancing someone else. Years ago, I did it all by hand-painted designs. With CorelDRAW, I can easily exceed my previous stuff by massive levels of visual impact, no longer providing nebulous sketches, but a real-world reproducible design.

As always, I encourage any insights and/or questions related to the CorelDRAW Graphics Suite be directed to dezender1@gmail.com. Questions will be answered as best I can, as soon I can.

A&E



PEOPLE BUY FROM PEOPLE By Stephen L. Capper, CRM

Tips for the One- or Two-Person Shop: Part 8

Persisting through fear of the unknown

Many of you know that it was about this time many years ago when I started promoting my business by direct calling and selling over the phone. People didn't know my age or what experience I had; I had to have good answers, and it was a lot of work. However, the experience I received was invaluable and I will forever be grateful for that time and education with the buying public.



Stephen Capper, along with his wife, Nora, and their daughters, Jami and Toni, owns and operates A-1 Awards, Inc. in Indianapolis. He has been associated with the awards and recognition industry since 1958, and has given numerous seminars since 1979.

Tip: As a follow-up to the last article, I ended up selling the man who told me, "Let's give you a few more years to season yourself." These people have introduced me to many other accounts with their recommendation. The tip is that when someone closes the door on your presentation, don't you lock it — in time it may work out.

It can be difficult when we face rejection from a prospect, but keep in mind that timing is everything and buyers change, circumstances change, and their present supplier can have a bad day and mess up. The important thing is to think about and stay in contact with potential clients at least occasionally so they know you. One client I have took over 15 years to obtain, but I was persistent. You should be, too, if you know the account is worth the effort and time.

FEAR OF THE UNKNOWN

How often have you wanted to grow your business but thought you might fail if you tried anything different? I suspect that many of us have a fear of the unknown. However, if nothing new is tried, you might find yourself stuck without growth.

So many talented people go to their grave with their song unsung and dreams unfulfilled because they had a fear of failure. We have all heard the saying, "Nothing ventured, nothing gained." Of course, it is also true that most small businesses can afford only a few financial mistakes, so our new venture should be well thought-out and researched.

Tip: The true definition of faith in yourself is trying the unknown with confidence that you have researched an idea that has a better chance of success than failure, and the fortitude to attempt a goal without a

Learn how to attract the right customers for your business with this article from fellow A&E columnist Aaron Montgomery: <http://aemag.ly/rightcustomer>.

guarantee of the results. That sums up what small business is all about, but maybe that is why the rewards for a successful small business are so terrific.

There is the reality of making a living, and when we are just starting our small business, there is the normal lack of extra capital to venture out; it can be difficult. However, if you can stand back and take a good look at where you are and where you want to go (making sure you are honest with yourself) then this can be a fruitful exercise to help you focus on your goals. Many things in life are determined by our attitude and desire, but we must be careful to calculate the odds for success in advance. Research your options.

PURSUE GOOD ACCOUNTS

Tip: Often you might ask those who know you best — a good friend or family member — to give you an honest appraisal of your abilities and possibilities. Everyone is born with unique talents, but no one is blessed with every talent. It is important to recognize our positive attributes and develop them to serve us. Look for talents in others that you might not possess and get their thoughts.

Whatever and whoever you have as clients in your business, ask the question, “Are they good for your business?” A good account can be profitable but might tie up your time so much that it is impossible to develop and expand your business because there just isn’t any time left for development other business. A true leader of their business plans instead of just living in the present.

A true story: Approximately 30 years ago, I started to develop a segment of business that would connect me with several

different organizations across the country. I could create items for recognition that were similar for each of these groups, but all would be with a different twist so that each was distinctive to each client. I developed a plan where we could also break off from the original design and make additional items at a price that was attractive, and when the orders were grouped together, we could buy the base materials in bulk. It would be difficult for our competition to compete.

It was profitable for our company (profit is not the only thing, but it is difficult if not impossible to survive without it). I began to market the products in several different states and met with a great deal of success quickly. The plan was well-received, but it almost overwhelmed our production department. That was soon adjusted, and all was well. A-1 grew to another level quickly. We started acquiring several accounts all dealing with similar products.

One of these accounts became a nightmare. When it came to service, the account needed a babysitter. They required more time and made damaged goods claims. Their main problem was that they would wait until the last minute to inspect their shipment. We suspected that the damage claims were not justified because we shipped similar products to several other groups across the country and were not having any problems.

After 17 years with this account, we analyzed the entire account, which was over \$150,000 a year. The results were that we fired the client in order to allow our company to grow. We briefly missed the account, but the attitudes of the employees saw an overnight change. I experienced this same

change of attitude when we let a longtime employee go a few years earlier. We had a complete change with the other employees — all of them stepped up and production increased immediately in both cases.

Our business suffered a hit with this loss, but it proved to be temporary as that lost account was soon replaced. A-1 tripled its total company volume in five years, which was amazing and had not happened since the beginning years. (An interesting side note: one of the longtime employees of this account placed a huge order with another group he was involved with because he had such a good experience with A-1.)

Tip: The point of this real-life story is that we found that it is important to rid ourselves of a cancer. This cancer might be with another employee or a client. It is important to be honest with yourself. This is not a decision in either case where you should act with impulse or haste, but it should be a well-thought-out decision. The adage that the customer is always right isn’t always true. You must be prepared to run your business.

If you have any questions, feel free to call 1-317-546-9000; e-mail me at stephen@a-1awards.com; or write me at

Stephen L. Capper
A-1 Awards, Inc.
2500 North Ritter Avenue
Indianapolis, IN 46218

A&E

Get 'Em While They're Fresh!

New products for fall 2019

What are you doing to stay on top of what's new in the awards and engraving industry? We're here to help you! This product section features all the equipment and substrates that are new on the scene. Check it out.



Football and soccer awards

JDS Industries showcases an array of awards from medals and ribbons to a large variety of resins, and the new plastic awards like the Shield and Blaze awards. If customers are looking for a more traditional trophy, show them the many columns, trims, and plastic trophy figures and bases available to design trophies unique to their event, states the company.

800-843-8853

www.jdsindustries.com

Hybrid UV inks

Compress UV Printers, a ColDesi brand, announces new hybrid inks for its flagship UV printers. The new inks combine the fast-cure UV ink technology with the added flexibility and performance characteristics of traditional inks without the VOCs, states the company. The hybrid UV inks are designed to work on a wide selection of substrates, including sports equipment and semi-flexible goods, with better performance, the company adds.

877-793-3278

www.coldesi.com





Fume extractor

The E|Flux:1 is a 1HP air processing machine made up of modular filtration, motor, and inlet sections that can be arranged to fit multiple customer needs and applications. It is available from **Laguna Tools**. The E|Flux is designed to extract the unwanted chemicals and fine debris from the air using advanced filtration and adsorption techniques, the company states. It can be used as an extraction machine with the 4" inlet or as an ambient air cleaning machine with the air circulator lid.

800-234-1976
www.lagunatools.com

Golf award

CIP's Junior Golf Awards I and II are not like traditional golf awards, states the company. The two versions offer a golfer swinging or golf ball next to the flag. They are about 6" tall and offer engraving space for game stats, player's names, and other information. These products come in a deluxe red gift box.

949-251-0063
www.cipcrystal.com



Laser system

Epilog announces the addition of the Fusion Pro Series to its laser lineup. Featuring two systems — 32" X 20" and 48" X 36" — the Fusion Pro systems feature 165 IPS (inches per second) engraving speeds, 5g acceleration, and camera recognition capabilities.

303-277-1188
www.epiloglaser.com

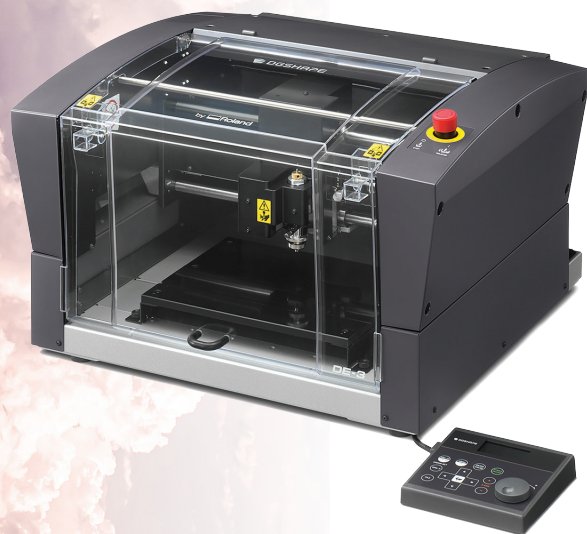


Tabletop laser

Johnson Plastics Plus offers customers the Dremel DigiLab LC40 laser cutter. Dremel's software and design, along with Johnson Plastics Plus' complete line of materials specifically created for laser cutters, makes it simple for customers to get started creating projects, the company states. The Dremel DigiLab LC40 is a tabletop laser designed for home and small business use. It features a 12" X 20" cutting area that is lit by LED lighting. The laser bed can accommodate materials up to 1 1/4" thick.

800-869-7800

www.jpplus.com



Rotary engraver

The new DGSHAPE DE-3 rotary engraver, available from **Roland**, incorporates laser-pointing technology, ethernet connectivity, automatic depth regulation, and other intelligent enhancements, states the company. The DE-3 is recommended for a wide range of engraving applications, including personalizing gifts, trophies, plaques, and industrial products. It allows users to scribe and engrave onto brass, aluminum, copper, plastic blanks, wood, and more, and comes bundled with new Dr. Engrave Plus software, which features tools like .EPS and .AI filetypes support, leveling and drilling functions, and variable data printing.

800-542-2307

www.rolanddga.com



Sandcarving film

IKONICS Imaging's new MMHD 6-mil photoresist film is an alternative to plotter-cut or hand-cut vinyl. MMHD allows for deep etching ability while offering the quick and easy process of photoresist, states the company.

800-643-1037

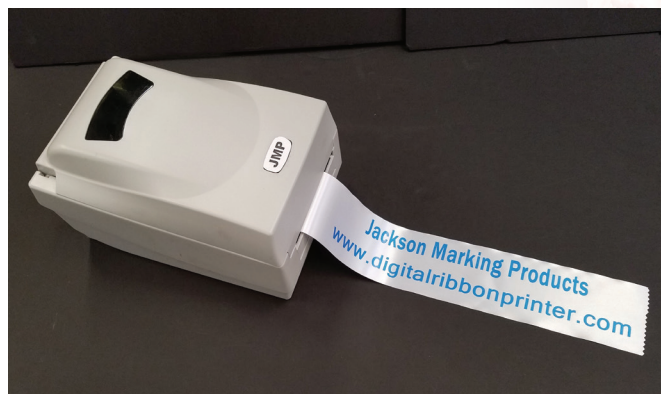
www.ikonicsimaging.com

Digital ribbon printer

Design and print satin ribbons with this digital ribbon printer from **Jackson Marking Products**. Ribbon width starts at 3/8" and can go up to 4" with endless length possible. Print a foot every three seconds. Print a single ribbon or up to five ribbons simultaneously. Rotate text in any direction, import logos and clipart, and save designs for reuse. Common uses for printed ribbon include special recognition, awards, gift baskets, hair ribbons, gourmet packaging, gift wrapping, and sashes.

800-782-6722

www.digitalribbonprinter.com



Desk accessory

Cubed is a desk accessory recommended for employee recognition available from **Visions/Awardcraft**. Cubed begins as a desk accessory made from forged steel with a digitally printed faceplate on each end. You can have it finished in a variety of colors. Add on a variety of optional magnetic accessories (or choose custom designed).

419-586-6433

www.visionsawardcraft.com



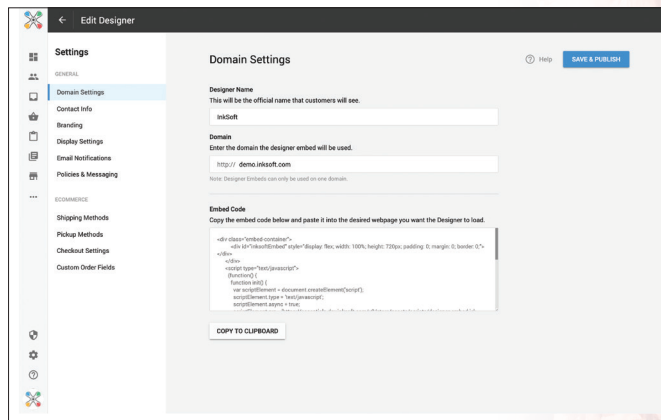
New feature for websites

InkSoft releases a new feature that provides a way to add an online design and purchase function to an existing website. Designer Embed allows customers to design, get a quote, and check out from any device. The design tool automatically adjusts to any screen size. The general functions include domain settings, contact info, branding, display settings, email notifications, policies, and direct messaging. The e-commerce capabilities include choosing a shipping method, pickup, checkout settings, and custom order fields.

800-410-3048

www.inksoft.com

A&E



Slam-Dunk Your Sales

Adapting to the changing world of school sports awards By Cassie Green

The school sports awards arena might be changing, but that doesn't mean it's gone, or even going away. While many schools cut budgets for their recognition orders, they still have needs that must be met when it comes to their sports programs. Along with plaques and trophies, schools are also looking for apparel, fundraising items, and even products to honor coaches, parents, officials, and more.

And don't think for a second that the traditional award is dead. While the landscape has changed, there's still a demand for tower trophies, plaques, and place medals. In order to score big in this market, awards retailers must think on their feet and maintain a competitive edge.

BRING IN THE SUBS

Change is inevitable in virtually every industry, market, and trade, and the world of school sports awards is no exception. "School sports awards have changed dramatically," states Mark Avenson, R.S. Owens. "Today the quality of the award takes second place to the budget. That makes plastic, resin, and other less-expensive awards much more popular."



Elementary sports programs tend to favor smaller trophies and awards as the younger audience is thrilled by them. IMAGE COURTESY MARCO AWARDS GROUP





Most school sports customers want the best product they can get at the price tag they can afford, so present a variety of options.
IMAGES COURTESY R.S. OWENS



Colleges are the one place that consider high-end cast metal sports awards a high-value asset.

Cathy Garcia, Marco Awards Group, chimes in on how budget has impacted this market. “(All levels are) driven by budget and type of award,” she states. This is especially true in lower levels such as grade and middle school, where budgets tend to be smaller.

One key influencer in this budget trend is the national discussion on the importance of awards, particularly participation trophies. “Some (customers) use the excuse of the ongoing ‘trophy culture’ digs to... save budget dollars,” Jim O’Neill, Pace-setter Awards, points out. Despite this being grounded simply on perception, it’s a factor with many buyers nevertheless.

Garcia notes that while this is largely an unfounded view, it does play a role and award retailers can’t ignore it. “If the awards retailer has not re-invented itself, more than likely (the business) is already gone or heading to business closure,” she states.

CURRENT LINEUP

These developments all indicate the importance of adapting to change when it comes to the school sports awards niche. An awards retailer doesn’t have to close its doors as long as it can change, too.

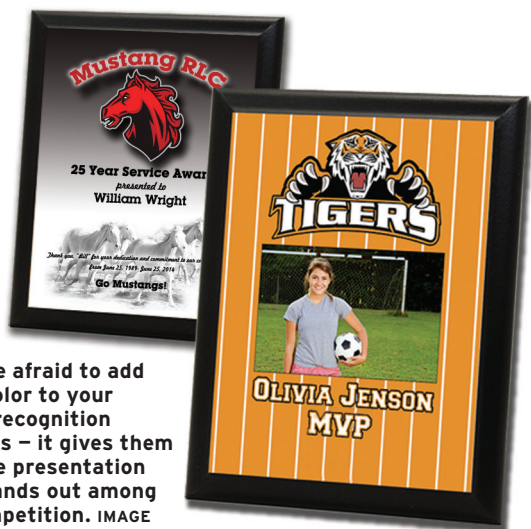
Part of doing so includes paying atten-

tion to the trends surrounding awards and personalized items. Just because budgets are lower doesn’t mean school programs aren’t still looking for recognition products. Depending on the age level, different styles are more popular. “Each segment has a different budget and a different market,” Avenson says. For example, elementary schools tend toward smaller inexpensive trophies since the younger audience is still thrilled with them. “It is slowly changing to that way for the high schools, but there are still many high schools that prefer a cast metal-plated figure,” he adds.

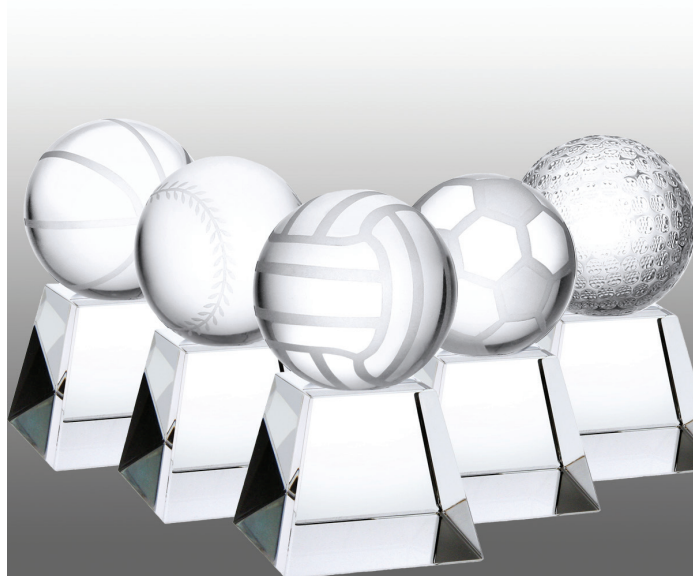
He goes on to discuss the college level, where budgets are generally a little looser. “Colleges are the one place that consider high-end cast metal sports awards a high-value asset,” Avenson notes. “They know that the awards will go into their display cases and do not want to see a huge sports accomplishment represented by inferior products.”

Don’t forget about some of the more non-traditional recognition products. O’Neill lists record walls as one such item, which often feature perpetual plaques. Schools also recognize effective teachers/coaches, vibrant teams, and other accomplishments. Additionally, retailers can help with signage, he suggests.





Don't be afraid to add some color to your sports recognition products – it gives them a unique presentation that stands out among the competition. IMAGE COURTESY UNISUB



Colleges generally have a higher budget so can spend a little more in higher quality awards products for their sports programs. IMAGE COURTESY PRISM CRYSTAL

Awards shops can also move outside the schools themselves, focusing on local businesses that sponsor teams. “Sponsor and school plaques and trophies that the sponsors can display are always appreciated,” Avenson points out. Offering recognition items to local sponsors such as restaurants is a great way to enhance sales.

Moving beyond recognition products, Garcia states that there has been growth in apparel and gift-type items in the school sports segment. “We do see apparel in the sports side of awards in the school market, (particularly) high school,” she adds. “Gift items are a great add-on — mugs, apparel, lanyards, and anything that can be branded with a school/team name.”

SLAM-DUNK SUCCESS

It's not enough, however, just to stay on top of purchasing and style trends. Without a solid sales pitch and a little creativity, awards retailers will still fall short with school sports sales.

The good news is there are a lot of ways to make sure your business scores the sale. “Offer free local delivery. Take awards back for a small credit,” O'Neill suggests. He also recommends offering last-minute services for forgotten needs and using promotional products to get your name out there.

And if price is a concern, use that topic to your advantage. “Most people want to have the best product that they can afford,”

Avenson points out. “Let them know that although price is the main object, they need to think about what something will look like in a display cabinet.” Help bolster that image by supplying samples customers can hold in their hands — they will notice an immediate difference.

Price points can also help build a sales presentation. Think the “good, better, best” mentality. “Have several different products that run the gamut in price,” Garcia suggests. Offer smaller, lower quality products for a lower price point then move up the ladder. The customer will not only see the difference in quality, but will then feel like they can find the items that are best for their needs.



Have several different products that run the gamut in price.

Just because budgets are lower doesn't mean school programs aren't still looking for recognition products.

IMAGE COURTESY PDU CAT



3 Pieces of Advice for Selling School Sports Awards

By Mark Avenson, R.S. Owens

1. Remember, someone is going to get the account; it might as well be you. Be aggressive.

2. Let the customer/account know that, although price is the main object, they need to think about what the end-product will look like in a legacy display cabinet.

3. Get a sample in their hands and let them compare plastic to metal to resin. They need to see and understand the difference.

Don't be afraid to also add a little color to awards products. Garcia states that more and more, people are looking for color. "Sublimating and four-color white printing can increase the value," she states. This is true for both hard and soft goods, so don't limit yourself.

If nothing else, physically go out and find the sale. Networking with school administrators, coaches, officials, and parents goes a long way when done correctly. "Network with energy and creativity and you will be successful," O'Neill believes. "Buy local also means get involved local."

At the final buzzer, it all comes down to providing the best thing for the client. And even though change is imminent, it

doesn't have to be detrimental. "Offer to make a special award that is for something inspirational and public for the school and be there for the presentation," O'Neill finishes. "(In the end) you sell them!" **A&E**





A Work in Progress: Up, Up, and Away!

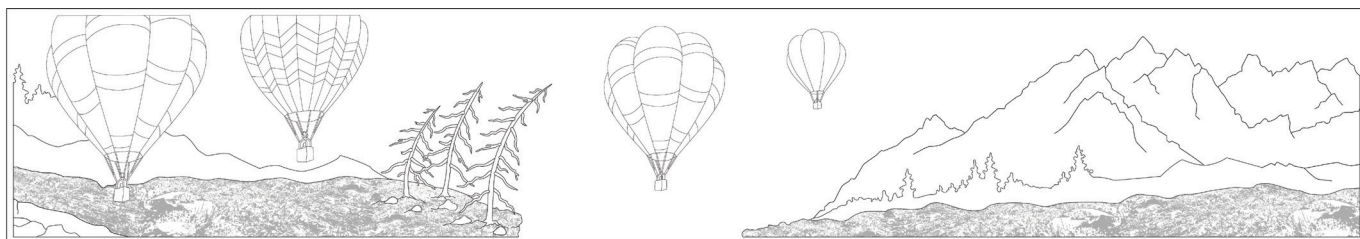
PART SIX OF A LARGE PANEL PROJECT

Some of you may remember me writing about a former student and his ambitious project for his kitchen: a space above his cabinets that wrapped around a long side and one short side of the cabinetry (see my column in the March 2016 issue, page 52 for the last installment). Pat decided to enclose that space above the cabinets and wanted to insert glass panels into the created space. All in all, he wanted to create eight panels, each measuring 33 by 9 inches.

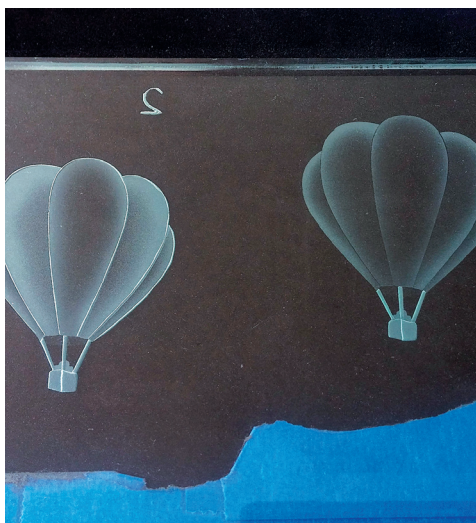


With over 40 years in the glass business, Ruth Dobbins offers experience in all glass-etching techniques as well as in fused and cast glass. Ruth holds a Master's Degree in Art and has been a partner in an art glass wholesale supply and studio company in Europe, which also placed great emphasis on a training program, before joining forces with Norm. You can reach Ruth by email at ruth@etchmaster.com, or by phone at 505-473-9203.

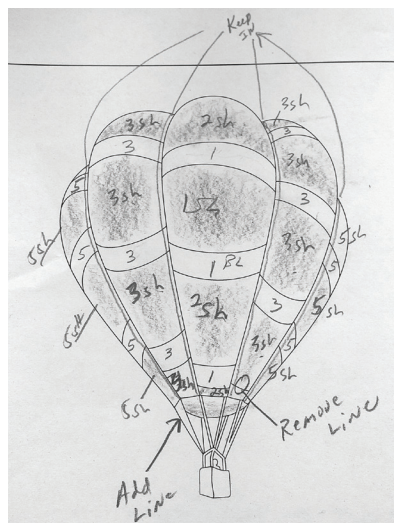
As his design, Pat wanted to portray landscapes illustrating the concept From Sea to Shining Sea. He himself was not completely sure that he was ready to tackle a design of this scope. During this “gestation period,” I had several conversations with Pat about this. After discussing all options, Pat decided that he would do it himself. He created a workspace at home and bought the equipment through us; then it was time to get serious.



The drawn design for panel six. ALL IMAGES COURTESY RUTH DOBBINS



The same balloon shaded in two different ways.



The analyzed drawing for the blasting sequence.

ASPECTS OF THE JOB

He began drawing the individual panels without necessarily knowing how to draw all aspects so that they could be carved. As Pat developed the layout, he also began to see that there were many components in his design of which he did not have the slightest idea of how to execute. Realizing this, he contacted me for help with this project — help with the design as well as getting more extensive one-on-one training.

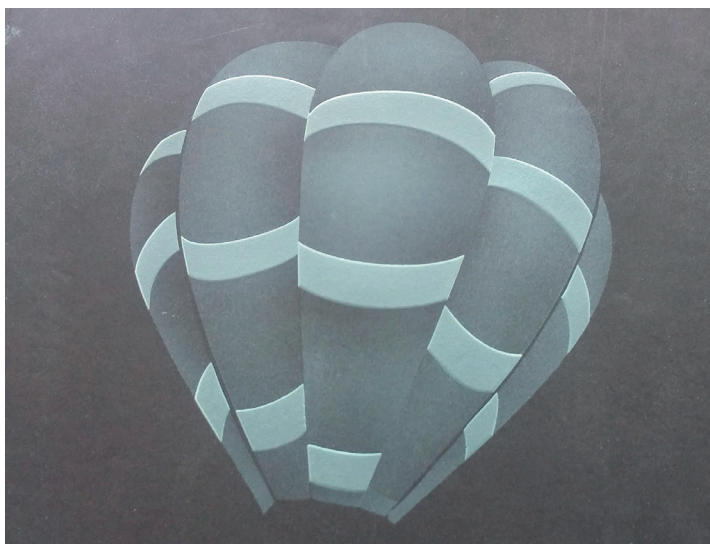
In my previous articles, we covered the project through panel number five. Here, Pat was ready to tackle panel six and also begin musing about how to approach panel number seven. Through our work together, he also realized how important the transitions from one panel to another are. Not



The balloon carved and completely white. We decided that this is too much.



Pat set out to work on a shaded version of the same balloon.



The shaded balloon with lightly carved bands showing barely blasted thin lines vertically separating the panels.



The same sample held up to strong back light to show off the almost-unblasted bands.

that the drawing needed to flawlessly continue, but while blasting, the values from one panel to the next needed to be repeated. This means that when starting on another panel, it is important to place the previous one next to the new one so that the blasting density can be matched. Again, it is one thing to simply draw a design, but to be able to blast it is quite another.

While the designs were taking shape, I selected specific areas of a completed design so that our art guy Damian could cut a stencil of that portion and send it off to Pat as a practice piece. This is the overall process Pat and I had discussed: as the designs were being finalized, we would send him small stencils of specific elements for him to practice on. He would get himself plenty

of glass pieces to work on while we ordered the actual glass panels to be made.

All panels are made from 3/8-inch thick crystal clear glass with all sides flat-edge polished. Since Pat was also considering installing some LED lights into the framework, we wanted to make sure that the edges of the glass were polished to allow the light to illuminate the blasted areas as well as possible.

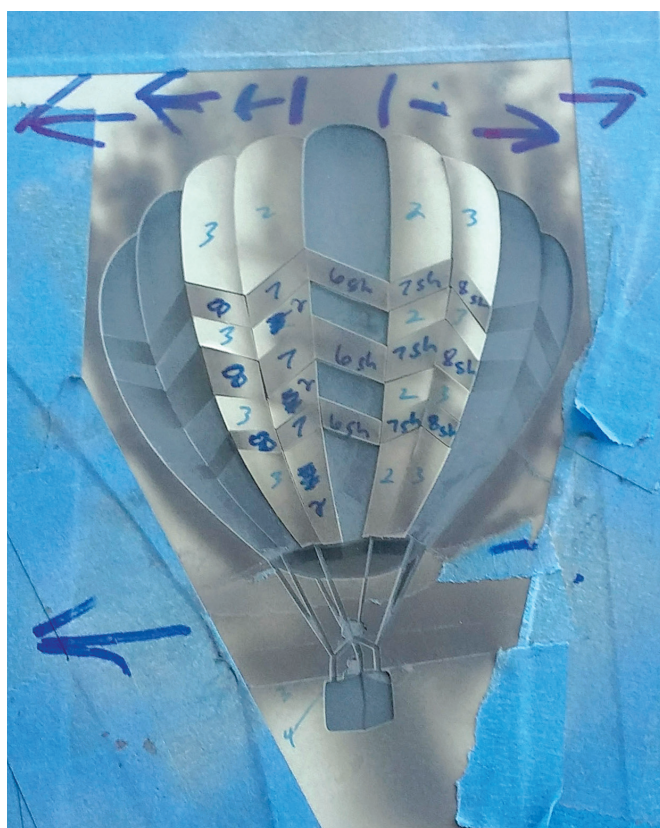
In the meantime, Pat learned the value of blasting the sample pieces, sometimes more than once, until he felt familiar with the way to create the result he was looking for before attempting to blast the actual panel. This is a process I employ myself when I work on projects. It often astonishes others when they hear me talking about

this. It seems that everyone believes that just because you know how to blast well, you can blast any imagery perfect right off the bat. But that's not necessarily the case.

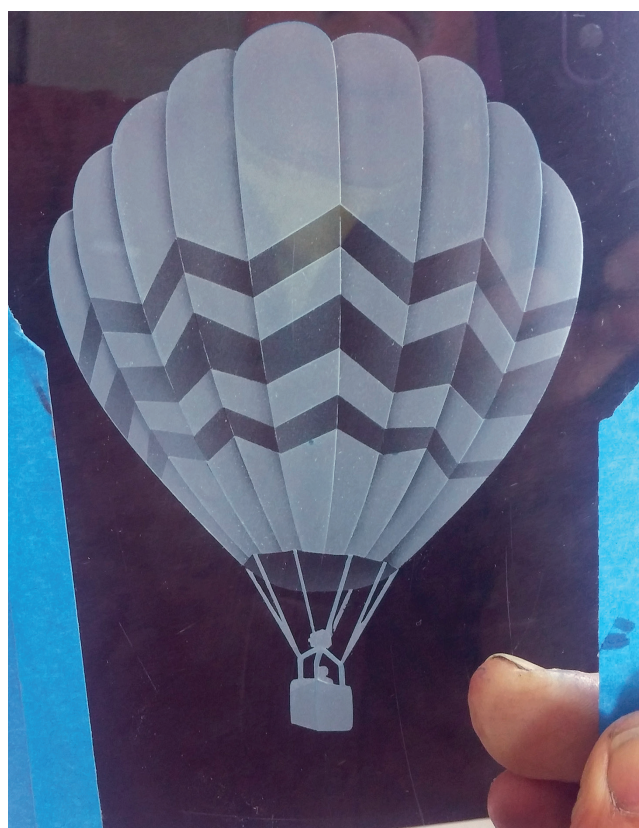
PANEL SIX

Each one of the panels presents different scenery and with it, new challenges of how to go about blasting what Pat found before him. This panel's main attraction are the balloons floating over a rugged landscape of mountains and cliffs. Upon first glance, the shape of a balloon looks innocent enough, being a fairly simple shape without tremendous amounts of detail. But then Pat had to think about how to blast them.

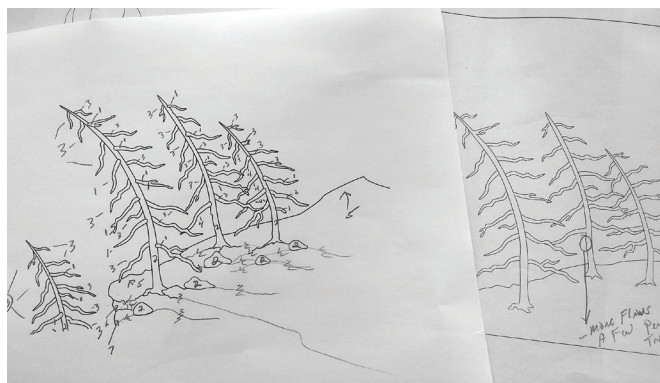
If he surface-etched them, they would look flat, and carving them would make



A mid-way shot of the next balloon with the zigzag pattern.



The finished balloon with light carving and shading.



The pattern of the windswept trees.



The blasted trees with nicely carved stems and branches.

them look like heavy objects in the sky. In discussing the how-to, we decided that a combination of carving and shading would be the solution; at least, that is what we hoped for. The time had come to embark on the usual sample making to test our ideas and see what we would come away with.

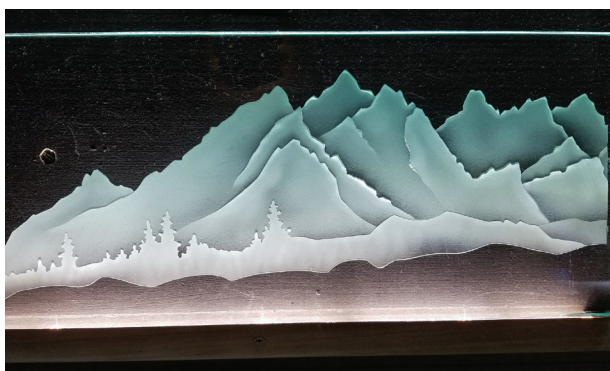
First in the process was analyzing the design for proper sequencing in the blasting process. This is something I teach in my workshops and enables anyone, even

without art training, to come to a correct representation of any blasted object. As usual, we cut up a bunch of 1/4-inch thick plate glass to try out a variety of versions for the balloons.

With the simplest of the balloons (only vertical stripes), Pat tried his hand at shading; he had to get back in the groove so to speak. Shading, which is like airbrushing with your blaster, is a tricky business: how much is enough and what is too much? Samples help in making that

decision. Then Pat started on one of the balloons with the horizontal banding. I could tell that he was still interested in finding out if he could carve it. I told him to go ahead and do one so he could see firsthand what I had been trying to tell him, that it would look too heavy. He blasted the balloon anyway and upon viewing it, agreed that it was too much.

We decided that maybe a combination of light carving for some of the alternating bands would look okay with some shaded



The first version of the mountains with carving and shading.



A closeup of the balloons flying over the mountains and trees.



The whole finished panel with the mountain range on the right being more lightly shaded than the sample piece. I keep reminding Pat to look at the connections from one panel to the other and that he has to pay attention to the value changes not being too stark.

bands. Pat set out to blast this balloon and to give the optical illusion of billowing panels. We decided to let the shading almost disappear where one band met the other; he did a great job! To show how skinny the almost-disappearing line is, I took another picture against strong back light (page 59).

We employed the same method of blasting in the balloon with the zigzag design: some light carving, and some uniform area shading with a skinny, almost

un-blasted line defining the vertical panels. Overall we were happy with the outcome of the samples.

Finally, Pat worked on how to blast the trees by rounding the branches; you achieve that by not just blasting straight on at a 90-degree angle, but by also pointing the nozzle at a 45-degree angle into each side wall. The mountains are lightly carved on one edge and shaded wherever two design areas met. In the final piece, Pat decided to go even lighter with

his blasting; see the difference between the sample piece and the final piece above.

Overall, he continues to improve on his techniques and is happy to see the difference between the first panels and the latter ones. It gives me great satisfaction to see his skills improve and to see how happy he is with his work. Well done Pat, only two more panels to go.

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A&E

Shop Profile: The Laser Place

A family business that has seen life's challenges and faced them head-on

By Cassie Green



The Acree family from left to right: Caleb, Lillian, DeWayne, Jodi, Isaiah, and Gabrielle. The business has always been run by the family, with all of the kids fulfilling different roles. ALL IMAGES COURTESY DEWAYNE ACREE

Life often doesn't pause to let us catch our breath or decide how it should go. Its ebbs and flows often affect everything we do in unplanned ways. Nowhere are life's "little" challenges felt more strongly than in a small business.

DeWayne Acree is all too familiar with life's idiosyncrasies. As the owner of The Laser Place LLC, an online business that produces personalized and specialty gift products such as ornaments, he knows a little something about dealing with a curveball head-on. He has experienced everything from serving as a Medical Service Corps officer in the Army Reserve to being a husband and father and running a veteran-owned business, but to his credit, and perseverance, none of the challenges have derailed him or his family.

CHAPTER ONE

To tell any story, plot twists and all, you have to start at the beginning. Though it goes by The Laser Place today, that wasn't always the business name, nor has the family always been in their current Augusta, Georgia location for the entire duration of its existence.

To really hear DeWayne tell it, it all started with his military service. "I was a Medical Service Corps officer in the Army Reserve, and I was called to active duty in 2003 in preparation of deployment to Iraq," he begins, but as life would have it, he did not end up deploying, and thankfully was able to be around when his third child, Caleb, was born. "I was overjoyed that I was able to see my son born... and I thought of those men and women deployed

who weren't able to be with their children," he reminisces. "This was how I came up with idea of making wooden puzzles, and beyond that, I wanted to make some type of personalized wooden puzzle."

Originally dubbed You Name It LLC, the company was born in Fort Wayne, Indiana in 2005. When the family made the move to Augusta in 2010, they decided a new name was needed to better encompass what they did, and in 2013, The Laser Place became the official moniker.

Today, it's run as a veteran-owned business, and is purely family-based, with all four Acree kids pitching in. "I think it is important to recognize all veterans for their service," DeWayne asserts. "Because of the way the business began and my military background, I try to still have the military



Jodi and DeWayne making specialized Christmas ornaments. The business started out selling at various hobby and craft shows but now utilizes online platforms such as Facebook, Pinterest, Instagram, Etsy, and its own site.



Jodi (left) oversees quality control and bulk orders while daughter Gabrielle lends a hand to the design work.



The Laser Place sees a significant amount of business selling customized ornaments, plaques, and other products for different branches of the military.

as some of our focus.” For example, the shop sees a significant amount of business creating ornaments, plaques, and other products for different military units. “We have sent ornaments all over the world to different military units, and I am humbled that we get that chance to serve and continue to be connected with the Armed Forces that way,” he adds.

EBBS AND FLOWS

Like many other mom-and-pop personalization shops around the nation, DeWayne gets all of his help from his family, with each member playing a crucial role in the business. “My oldest daughter does design work. The others help with a variety of things such as sanding, staining, tying ribbons, packaging, and readying the shipments,” he lists. “We have had a couple of big jobs with short turnaround times, and when it’s ‘all hands on deck,’ we pull together and work like a well-oiled machine.”

“All of our products and experiences are special and that is how we are able to connect with our customers,” daughter Gabrielle adds. “We understand the importance of being unique and that is why we try to make products that exemplify that.”

Growing up in the business means that many of life’s memories revolve around it, explains daughter Lillian and son Caleb. “I have been able to see the business grow and develop as I have grown older and started helping out more,” Lillian explains, with

Caleb adding that his love for the laser has grown simply out of watching his dad work with wood.

Not to be forgotten is youngest son Isaiah, who is also an important cog to the puzzle. “One of my first memories of the laser was an order from Kiwanis,” he recalls. “For (that order) and other big orders my main job was to count and box the products.”

Overseeing all of this is the matriarch of the family, Jodi, who has experienced some challenging life encounters herself. In their first year in Augusta, she was diagnosed with breast cancer, and thus began a long battle of focus on her health. “We knew that she would need extensive time to recover and get to what would become the new ‘normal,’” DeWayne notes.

But in a true testament to human spirit and strength, Jodi has battled hard and continues to support the business, mainly overseeing quality control and handling bulk ordering. “I’d be remiss if I didn’t mention that she is that voice of reason at times,” DeWayne laughs. “We have had ideas that seem like good ones at the time, but she provides a different point of view.”

For Jodi, it’s all a part of the adventure. “It has been a truly amazing journey from the start of the business in Indiana to now,” she feels. “DeWayne is very good at the monetary and business aspect of our projects, whereas I can offer a fresh set of ideas concerning the artistic aspects of the operation.

That is what makes his business so special to us as a family — everyone is involved.”

THE STORY ISN’T OVER

As the business continues to grow and change, DeWayne notes that someday a storefront is a possibility. But for now, they make good use of online options such as their own website (www.thelaserplace.net), Facebook, Pinterest, Instagram, and even platforms such as Etsy. But wouldn’t you know it, that has all changed from what it used to be as well.

“In the start, we would market our products at craft shows, holiday bazaars, and school events,” DeWayne says. “This caused us to travel a lot in the beginning years. After we moved and my wife’s illness, someone recommended that we check out Etsy.” Ultimately, it’s a balance between multiple platforms and finding the right recipe that works for their business.

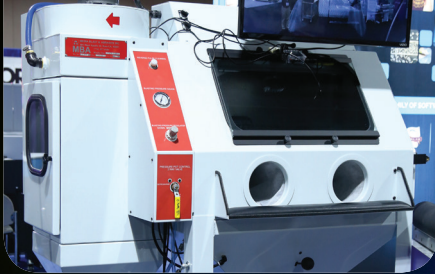
And just like life throws challenges and changes their way, the Acree family has a few surprises of their own to return the favor. “We know we will have the opportunity to grow outside of this being a family business,” DeWayne believes. “I’m just happy we have made this journey as a family. The lessons that our children learn from this experience are not taught in any classes; they’re life lessons about honoring our promises, being cost conscious, sharing our gifts, showing charity to others, and being humble.” **A&E**

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👉 Indicates Exhibitors offering Training in the Hall - Hands On

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☐ Ace Transfer Co Inc.....	509
☐ Action Illustrated 🍎.....	808
☐ Advertising Specialty Inst/ASI 🍎.....	529
☐ Arris Sign Systems.....	328
☐ Ascentium Capital.....	508
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☐ BesCutter & BesJet.....	622
☐ BOFA Americas Inc.....	510
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☐ Clarke Systems 🍎.....	102
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☐ Component Signage Inc.....	228
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☐ CWT Worktools & Finishing.....	201
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☐ Transfer Express 🍎.....	903
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☐ TRW 🍎.....	709
☐ Tubelite Co Inc 🍎.....	118
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Home Décor Collection from Johnson Plastics Plus

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Wednesday, September 11

10am to 4pm - All day sessions

- ☐ 0-W3. Mastering Multi-decoration with a Vinyl Cutter
Presented by **Digital Art Solutions**
- ☐ 0-W5. Increase Your Sales & Decrease Your Stress with the DTG Printing & Marketing Experts
Presented by **Equipment Zone**

Thursday, September 12

8am to 9:30am

- ☐ 2-01. Get the Most from your Laser Investment: Tips & Techniques to Save Time & Increase Profits
Presented by **Epilog Laser**
- ☐ 2-03. Color Matching for Sublimation
Presented by **JDS Industries**
- ☐ 2-05. Heat Transfer 101
Presented by **GSG**
- ☐ 2-07. Unleash the Power of CorelDRAW®
Presented by **Digital Art Solutions**

10am to 11:30am

- ☐ 2-09. Design to concept on Various Surfaces of Sandcarving
Presented by **Rayzist Photomask Inc**
- ☐ 2-11. Grow Your Business Using Rhinestones, Heat Transfer Vinyl and Sign Vinyl
Presented by **TRW**
- ☐ 2-13. Road to Sublimation Success
Presented by **Condé Systems Inc**
- ☐ 2-15. Mastering CorelDRAW® for Beginners to Intermediate
Presented by **Action Illustrated**

1pm to 2:30pm

- ☐ 2-17. Maximize Laser Processing Performance to Enhance Your Business
Presented by **Universal Laser Systems Inc**

4pm to 5:30pm

- ☐ 2-21. How to Position Your Transfers
Presented by **Transfer Express**
- ☐ 2-23. Watch Your Business Boom with the Right Digital Print Technology
Presented by **Johnson Plastics Plus**
- ☐ 2-25. How to Create Fast Index Separations
Presented by **M&R Companies**

Friday, September 13

8am to 9:30am

- ☐ 3-01. Heat Printing Simplified: What to Use and When
Presented by **STAHL'S**
- ☐ 3-03. Maximizing Sales and Productivity with Vinyl Cutter
Presented by **Digital Art Solutions**
- ☐ 3-05. How to Make Textile Printing the Fabric of Your Business
Presented by **Digital Technology Group Inc**
- ☐ 3-07. Laser Hacks
Presented by **Trotec Laser Inc**

10am to 11:30am

- ☐ 3-09. What's the Right Choice for Me? A Discussion on Epson's Direct-to-Garment Technology
Presented by **IT Supplies**
- ☐ 3-11. The Goldmine of UV Printing
Presented by **PDS Equipment**
- ☐ 3-13. Outsourcing Benefits: Increase Your Profits While Decreasing Your Efforts
Presented by **Clarke Systems**
- ☐ 3-15. Screen Printing with Just a Heat Press
Presented by **Transfer Express**

1pm to 2:30pm

- ☐ 3-17. How to Boost Your Sales and Design Creativity with CorelDRAW® and TRW Design Wizard™
Presented by **TRW**

4pm to 5:30pm

- ☐ 3-21. Picking the Right Equipment for Your Business
Presented by **Grimco**
- ☐ 3-23. Get in Touch with Promotional Products featuring SAGE Search Tool
Presented by **PPAI**
- ☐ 3-25. Amplify your Profits and Achieve Success with Dye Sublimation Printing
Presented by **Coastal Business Supplies**

Saturday, September 14

8am to 9:30am - All day sessions

- ☐ 4-01. Cracking the Pricing Code: Strategically Price Your Products with Rhinestones, HTV and Sign Vinyl
Presented by **TRW**
- ☐ 4-03. Expand your Business with Heat Transfer Print Technology... more than T-Shirts!
Presented by **Johnson Plastics Plus**
- ☐ 4-05. How to Make More Money with Flexi 19
Presented by **Tubelite Co Inc**
- ☐ 4-07. Embroidery 101 – Adding Texture Value to your Prints
Presented by **GSG**

10am to 11:30am - All day sessions

- ☐ 4-09. Take a Test Drive with Sandcarving
Presented by **IKONICS Imaging**
- ☐ 4-11. Learn How to Earn More from Your Existing Customers
Presented by **The Advertising Specialty Institute/ASI**

Training in the HALL

Training Stop

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Hirsch Solutions Inc	801
JDS Industries Inc.....	301
MultiCraft Inc.....	435
ORAFOL Americas.....	215
PDS Equipment	123
Richardson Supply	807
Stratojet USA	101

Hands On

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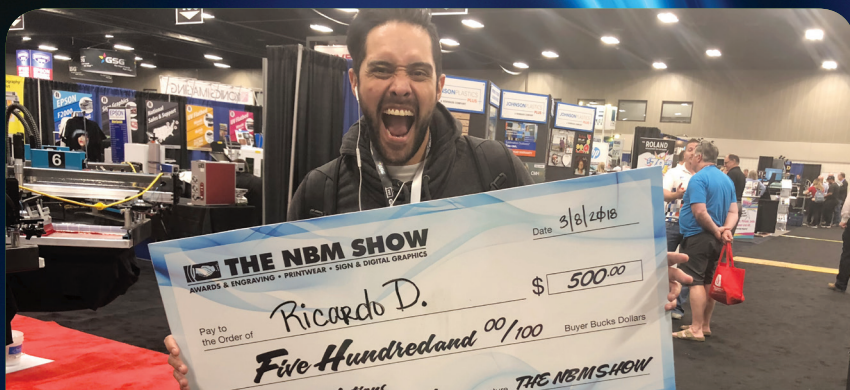


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Trophyman Awards Shop Plans to Reopen After Devastating Fire

Trophyman, a 46-year-old awards retailer based in Los Angeles, fell victim to a fire on June 14, 2019. The cause of the fire was likely due to a clogged laser exhaust hose.

Although they may have lost everything in the fire, Trophyman owners Mark and Dee Dee Lawrence can't help but have a positive outlook. At the time of publishing, the couple was working from home while they worked to get back on their feet. Trophyman plans to re-establish itself at the original location in about six months.

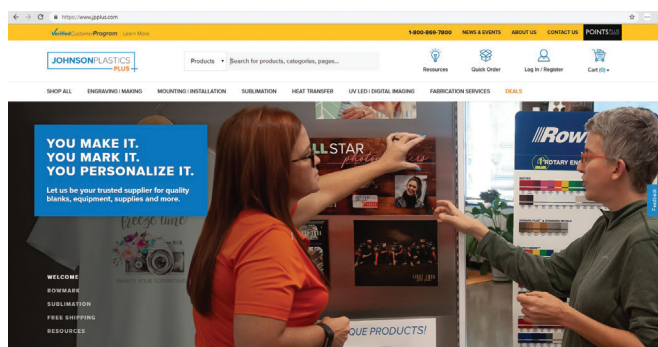
"I allowed myself to be depressed the first day, but everybody's safe and it's just stuff," says Mark. "We have great customers and a wonderful support group." Since the fire, Mark and Dee Dee have received nothing but kind words and unconditional support from friends, family, members of the community, and even competitors.

"One competitor offered me the key to his shop saying I'm welcome to use his equipment," remarks Mark. "I had another competitor who has a very small shop and is just starting out that said, 'I got \$15,000 in the bank and it's yours.' I don't need it, but the offer is so wonderful. I've been getting nothing but phone calls like that."

Before the fire, Trophyman had 3,500 square feet equipped with materials needed for trophies, signs, and acrylic fabricating, including lasers and large-format printers. With all new equipment and greater capabilities than before, the new shop will be a "bigger, better, stronger, Trophyman 2.0," according to Mark.

The message that he wants to leave with anyone is to clean your exhaust tube. "I didn't realize how important it is to clean your exhaust tube," states Mark.

Hear more about how Trophyman plans to recover from the fire: <http://aemag.ly/trophymanawards>.



Johnson Plastics Plus Announces Enhancements to Website

Johnson Plastics Plus, headquartered in Burnsville, Minnesota, announces enhancements and additions to its website, jplusplus.com.

The enhancements include:

- A new homepage design with easier access to product categories and a cleaner mobile browsing and shopping experience.
- A new Get Inspired section featuring blog posts with creative project ideas and information to help customers grow their business.
- A Deals section with quick access to specials and clearance items.
- A Shop All feature that allows customers to view all available products on jplusplus.com and filter down to the items they're interested in.

"Our team is excited to be introducing these enhancements to our customers," says Jim Ellward, Johnson Plastics Plus CEO. "Our goal is to maintain our position as the trusted supplier to the industry, and our best-in-class web experience will help customers quickly find the products and information to help them grow their business."

View this rest of the story online: <http://aemag.ly/jpluspluswebsite>.

Siser and Sawgrass Partner to Produce the EasySubli

Siser and Sawgrass Technologies partnered to create the EasySubli, a matte heat transfer vinyl receptive to sublimation inks that can be used to decorate colored polyester and cotton blends. The product was released to the public on June 11, 2019.

In June of 2018, Siser sought out Sawgrass as a partner to develop a sublimation solution for colored polyester and cotton garments, according to Siser. The EasySubli HTV and EasySubli Inks were born out of the relationship.

"Together with Sawgrass, we have developed a solution that will unlock access to a growing and profitable sector for our dealers and customers, which is very exciting," explains Yoann Giorsetti, managing director for Siser North America. "The EasySubli transfer media and ink set are perfect for customized apparel such as sportswear, graduation clothing, and concert Ts, though the application list is limitless."

Keep reading about it here: <http://aemag.ly/easysubli>.

Crystal D Again Donates Awards to Lifeworks Annual Celebration

Crystal D has once again donated six awards to the Lifeworks Annual Celebration at The Depot in Minneapolis on April 25, 2019. The company has been involved with the event since 2012.

Lifeworks Services, a nonprofit organization that gives opportunities to people with disabilities, puts on this event each year to fundraise as well as celebrate people with disabilities and those who support them. This year's event in particular honored one Advocate of the Year, one Staff Excellence award, one Employer of the Year, and three Personal Achievement winners.

Crystal D president, Chuck Dahlgren, originally learned about the organization from his friend Judy Lynse, the previous CEO of Lifeworks. Dahlgren got Crystal D involved with Lifeworks after he attended the gala and saw the awards being presented. Since then, he offered to donate the awards for the gala every year.

Learn more by visiting <http://aemag.ly/lifeworkscelebration>.

Hit Trophy Helps El Refugio in Guatemala

Ohio-based Hit Trophy announces a partnership with El Refugio in Guatemala. For the next year, the company plans to donate \$500 each month to sponsor a room at the refuge.

El Refugio, a shelter for women and children escaping abuse, trafficking, and violence based in Guatemala City, Guatemala, has five bedrooms that can hold up to 10 families. Since the completion of its property in 2012, El Refugio has assisted hundreds of women and children in various ways.

After hearing about the organization for months on end from his old friend Rob and his wife Amanda Juillard, who are missionaries at El Refugio, Abe Wyse, CEO of Hit Trophy, felt it was time to give back. "The longer it went on, it became something I, and Hit Trophy, needed to do," Wyse explains. It just so happens that on the day Wyse agreed to give, Hit Trophy's website, which he monitors closely, sky-rocketed in its ranking.

Keep reading here: <http://aemag.ly/elrefugio>.

Imaging Spectrum Opens Epson Certified Solution Center

Epson announces the newest addition to its Certified Solution Center network at Imaging Spectrum. The company is located in Plano, Texas, just outside of Dallas.

"Imaging Spectrum is dedicated to providing state-of-the-art technology and valuable guidance and support, making the Epson Certified Solution Center a perfect fit for their Plano office," says John Meyer, director of sales, wide-format channel at Epson America. "As a strong partner for nearly 20 years, Imaging Spectrum is now offering its customers even greater benefits and opportunities by providing first-hand experience with Epson products."

The facility offers customers what Epson describes as an "immersive experience," with features like extensive print samples, training opportunities, and access to Epson's extensive wide-format equipment line. Product experts also assist visitors with any product questions to guide them in their purchases.

Read more about the new facility: <http://aemag.ly/imagingspectrum>.

ON THE MOVE



Lumberg

Kevin Lumberg Joins Duraluxe Team

Kevin Lumberg, former A&E columnist, joined the Duraluxe team at the start of June as the North America sales manager. In his new role, Lumberg is responsible for business development of the Duraluxe product line in North America.

Lumberg is excited to be back in a sublimation role. "Anybody that knows me knows that sublimation is my passion," he elaborates. "I really enjoy the innovation aspect of the sublimation industry."

Lumberg has over 18 years of experience in the sublimation industry at all levels from sublimation shop owner, to managing the Johnson Plastics Plus dye-sublimation business for over 13 years.

Before taking the position at Duraluxe, Lumberg worked as an account manager at IIMAK. However, Lumberg explains he is familiar with the Duraluxe product from his time at Johnson Plastics Plus.

"Helping to educate sublimators to the unique capabilities of the Duraluxe products will be a lot of fun," Lumberg adds.

Enrico Piva, CEO of Duraluxe, comments, "Bringing Kevin onboard as sales manager for North America comes at a perfect time of our company's growth. We are excited to have him on our team and look forward to seeing him take our North American sales to the next level."



Castro



Gutierrez

Penn Emblem Appoints New Service Director and Customer Support Manager

Penn Emblem announces the appointment of Robert Castro as service director of the company's Western region and Zulma Gutierrez as customer support manager at the company's California facility. Castro joins the company with various accolades and extensive experience.

Castro comes to the role with 30 years of sales and service experience. He also holds multiple sales awards from companies such as Airgas, Star Gas, and Gear Company.

As customer support manager, Gutierrez manages, leads, and consolidates all customer channels into a single cohesive service team according to Penn Emblem. She comes to the role with more than 13 years of experience, including a stint as a call center supervisor for Avid Identification Systems. Gutierrez also holds a bachelor's degree in Behavioral Science from California State Polytechnic University.



Tobon



Hadley

LogoJET Announces Two Promotions

LogoJET announces the promotions of Jody Hadley to production supervisor, and Daniel Tobon to director of technology solutions.

Hadley has been with LogoJET for three years, beginning as a print specialist and expanding into technical support. His background in fine art makes him a natural fit for production supervisor, according to the company. In his new role, he will be responsible for overseeing and organizing the printers, staff, and processes of the production team.

Tobon joined LogoJET's team as a technical specialist. His solution-oriented approach will allow him to bridge the gap between product development and the technical support team to create a greater opportunity for them to function as a cohesive unit, the company states.

A&E

Calendar

Upcoming Events

Open House | **Seminar/Workshop (on-site)** | **Webinar** | **THE NBM SHOW**

»Recurring

SEPTEMBER 2019

»Open House

September 7

9 a.m.-1 p.m.

RS Digital and Laser - Chattanooga, Tennessee

www.epiloglaser.com/resources/laser-clinics.htm

»Corel Basics Seminar, Laser Corel Open Q&A

September 9

Seminar: 9 a.m.-12 p.m.

Q&A: 1-3 p.m.

Engraving Concepts - Arlington, Texas

www.engravingconcepts.com

THE NBM SHOW: Columbus, Ohio

September 12-14

Exhibit Hall opens at 10 a.m.

Brought to you by *A&E*, *Printwear*, and *Sign & Digital Graphics* magazines – three dimensions of opportunity – in Columbus, Ohio. For information, visit www.THENBMSHOW.com.

Open House

September 13-14

September 13: 9 a.m. - 4 p.m.

September 14: 9 a.m. - 3 p.m.

Northwest Laser Systems - Tigard, Oregon

www.epiloglaser.com/resources/laser-clinics

»Corel Basics Seminar, Laser Corel Open Q&A

September 16

Seminar: 9 a.m.-12 p.m.

Q&A: 1-3 p.m.

Engraving Concepts - Houston, Texas

www.engravingconcepts.com

Making Money with Sublimation - The Pet Market

September 17

4 p.m. EDT

Hosted by Condé and Sawgrass

www.dyetrans.com/Upcoming_Webinars

Making Money with Sublimation - Create a Holiday Market Program

September 19

4 p.m. EDT

Hosted by Johnson Plastics Plus

www.johnsonplastics.com/workshops

Western Tour Technology Tour

September 19-20

Innovative Cutting Systems - Reno, Nevada

www.epiloglaser.com/resources/laser-clinics

»Open House

September 21

10 a.m.-1 p.m.

Engraving Concepts - Arlington, Texas

www.engravingconcepts.com

»Open House

September 28

10 a.m.-1 p.m.

Engraving Concepts - Houston, Texas

www.engravingconcepts.com

OCTOBER 2019

Sandcarving Basics Workshop

October 3-4

Rayzist Photomask - Vista, California

www.rayzist.com

»Open House

October 5

9 a.m.-1 p.m.

RS Digital and Laser - Chattanooga, Tennessee

www.epiloglaser.com/resources/laser-clinics.htm

Images in Glass for Fusing with Susan Hirsch

October 5-6

9:30 a.m.-4 p.m.

Day One: Rayzist headquarters - Vista, California

Day Two: Fire Fusion Studio - San Marcos, California

www.rayzist.com

Making Money with Sublimation - Fan Wear

October 8

4 p.m. EDT

Hosted by Condé and Sawgrass

www.dyetrans.com/Upcoming_Webinars

Making Money with Sublimation - Thanksgiving

October 10

4 p.m. EDT

Hosted by Johnson Plastics Plus and Sawgrass

www.johnsonplastics.com/workshops

THE NBM SHOW: Denver, Colorado

October 11-12

Exhibit Hall opens at 10 a.m.

Brought to you by *A&E*, *Printwear*, and *Sign & Digital Graphics* magazines – three dimensions of opportunity – in Denver, Colorado. For information, visit www.THENBMSHOW.com.

»Corel Basics Seminar, Laser Corel Open Q&A

October 14
Seminar: 9 a.m.-12 p.m.
Q&A: 1-3 p.m.
Engraving Concepts - Arlington, Texas
www.engravingconcepts.com

»Open House

October 19
10 a.m.-1 p.m.
Engraving Concepts - Arlington, Texas
www.engravingconcepts.com

»Corel Basics Seminar, Laser Corel Open Q&A

October 21
Seminar: 9 a.m.-12 p.m.
Q&A: 1-3 p.m.
Engraving Concepts - Houston, Texas
www.engravingconcepts.com

»Open House

October 26
10 a.m.-1 p.m.
Engraving Concepts - Houston, Texas
www.engravingconcepts.com

NOVEMBER 2019

»Open House

November 2
9 a.m.-1 p.m.
RS Digital and Laser - Chattanooga, Tennessee
www.epiloglaser.com/resources/laser-clinics.htm

THE NBM SHOW: Charlotte, North Carolina

November 8-9
Exhibit Hall opens at 10 a.m.
Brought to you by *A&E*, *Printwear*, and *Sign & Digital Graphics* magazines – three dimensions of opportunity – in Charlotte, North Carolina. For information, visit www.THENBMSHOW.com.

»Corel Basics Seminar, Laser Corel Open Q&A

November 11
Seminar: 9 a.m.-12 p.m.
Q&A: 1-3 p.m.
Engraving Concepts - Arlington, Texas
www.engravingconcepts.com

Sublimation FAQ

November 12
4 p.m. EDT
Hosted by Condé and Sawgrass
www.dyetrans.com/Upcoming_Webinars

Sandcarve, Sublimate & Laser Seminar

November 14-15
IKONICS Imaging, Trotec Laser, and JDS Industries
- San Diego, California
<https://ikonicsimaging.com/ikonics-trotec-jds-sandiego-seminar.html>

Sandcarving Basics Workshop

November 14-15
Rayzist Photomask - Vista, California
www.rayzist.com

»Open House

November 16
10 a.m.-1 p.m.
Engraving Concepts - Arlington, Texas
www.engravingconcepts.com

Images in Glass for Fusing with Susan Hirsch

November 16 and 17
9:30 a.m.-4 p.m.
Day One: Rayzist headquarters - Vista, California
Day Two: Fire Fusion Studio - San Marcos, California
www.rayzist.com

»Corel Basics Seminar, Laser Corel Open Q&A

November 18
Seminar: 9 a.m.-12 p.m.
Q&A: 1-3 p.m.
Engraving Concepts - Houston, Texas
www.engravingconcepts.com

Making Money with Sublimation

- The Pro Photo Market

November 21
4 p.m. EDT
Hosted by Johnson Plastics Plus and Sawgrass
www.johnsonplastics.com/workshops

»Open House

November 23
10 a.m.-1 p.m.
Engraving Concepts - Houston, Texas
www.engravingconcepts.com

DECEMBER 2019

Sublimation Solutions Live!

December 5
4 p.m. EDT
Hosted by Johnson Plastics Plus and Sawgrass
www.johnsonplastics.com/workshops

»Open House

December 7
9 a.m.-1 p.m.
RS Digital and Laser - Chattanooga, Tennessee
www.epiloglaser.com/resources/laser-clinics.htm

»Corel Basics Seminar, Laser Corel Open Q&A

December 9
Seminar: 9 a.m.-12 p.m.
Q&A: 1-3 p.m.
Engraving Concepts - Arlington, Texas
www.engravingconcepts.com

Making Money with Sublimation

- The Awareness Market

December 12
4 p.m. EDT
Hosted by Condé and Sawgrass
www.dyetrans.com/Upcoming_Webinars

PRODUCT & LITERATURE REVIEW

In every issue, you'll find the latest products and literature offered in A&E's Product and Literature Review. If your company is offering a new product or new literature, send a concise, one-paragraph press release with a photo to Cassie Green at cgreen@nbm.com or aeditor@nbm.com. Photos should be in a tiff or jpeg format with a minimum resolution of 300ppi, and minimum size of 5 inches wide.



Sublimation inks

Sublisplash LLC offers a desktop solution for Epson EcoTank (ET) series printers. Sublisplash inks deliver high-definition vibrant colors and outstanding performance, states the company. Sublisplash is available with advanced ICC color profile management. The CMYK bottles each hold 80ml. Sublisplash has been certified with the ECO PASSPORT by OEKO-TEX. **832-239-5355**
www.sublisplash.com



Fume extractor

The E|Flux In-Line unit, available from **Laguna Tools**, is made up of modular filtration and inlet sections that can be used in line with a dust collector or blower to extract fumes. It can be used as an extraction machine with the 4" inlet or as an ambient air cleaning machine with the air circulator lid. **800-234-1976**
www.lagunatools.com



Direct-to-garment printer

Roland's new VersaSTUDIO BT-12 is the company's first direct-to-garment printer. With the BT-12, users can print full-color graphics, including photos, logos, and text, onto T-shirts, tote-bags, interior décor items, and more. It features a small footprint that allows individuals and businesses to personalize products in locations where space may be limited, like retail shops, kiosks, gifts, shops, and special-event venues. The BT-12 features a software and hardware interface that allows even novices to create personalized textiles with minimal training, states the company. **800-542-2307**
www.rolanddga.com



Laser material database

GCC introduces its LaserPro's material database. Available for all GCC LaserPro laser engraving and cutting systems (Venus II, C180II, Mercury III, Spirit series, S290LS, S400, MG380Hybrid, FMC280, X series, and T500), the material database consists of built-in parameter settings for a variety of materials, including wood, acrylic, glass, plastic, marble, tile, rubber, coated metal, and more. **909-718-0248**
www.gccworld.com



Tree of life vase

Item CD848, the gold tree of life mouth-blown European vase, is available from **Badash Crystal**. It features a sandcarved design of the tree of life, which is then filled in with gold by hand. It stands 8" tall. Made from environmentally sustainable all-natural components. Each piece has an authentic Badash logo sandcarved on the bottom. **631-242-9101**
www.badashcrystal.com



Mounting hardware

Johnson Plastics Plus introduces a new line of mounting hardware: Simply StandOffs by Gyford. Simply StandOffs are made in the USA and precision machined from aircraft-grade aluminum. Available as singles or in sets of four with mounting hardware, these StandOffs are recommended for customers looking to mount signs and art prints for interior applications. Simply StandOffs come in three different sizes and diameters: 1/2", 3/4", and 1", and four different finishes: aluminum, matte silver, matte brass, and black. **800-869-7800**
www.jpplus.com



Automatic name tag feeder/marker

The **Kwik Mark Tag Master 3**, which is made in the USA, uses dot peen technology to permanently mark industrial components. The fully automatic feeder/marker was developed to speed up production and eliminate the problematic tag feeding issues of escaping tags from the bottom of the magazine, states the company. The display includes a batch counter, cycle timer, current status, production history log, and percentage of completion information. **815-363-8268**
www.kwikmark.com



Stock art dog designs

The collection of stock dog art from **Great Dane Graphics** offers a variety of breeds to choose from as well as a variety of presentations and art styles. New additions include life-like closeups of a dalmatian,

boxer, long-haired chihuahua, and husky. The designs are royalty-free and can be used for direct-to-garment printing, dye-sublimation, screen printing, signage, vinyl cutting, embroidery, and more. Vinyl cut files are offered in both detailed and basic formats. Vector black line clip art and full-color inkjet/laser printing transfer files are also included.

800-829-0836
www.greatdanegraphics.com



Heat press

The **Hotronix LowRider** heat press features a selection of interchangeable mini-sized platens. This press is lightweight and portable, making it ideal to take to onsite events for adding a name or number to a preprinted design, states the company. It comes with three platens: 6" X 6", 4" round, and a 6" X 1 7/8" X 5 7/8" that is Y shaped. Made in the United States, the LowRider has a patented auto-open upper platen that pops up when the timer goes off.

800-727-8520
www.hotronix.com

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Check out these quick tips from A&E's panel of experts for some easy things you can do to keep things running smoothly.



"If you feel stuck using the same two to three basic color schemes in your designs but aren't sure how to branch away from your standard red, green, blue, try looking into Color Theory. Color Theory is a body of practical guidance to color mixing and the visual effects of specific color combinations. In short, it shows you how and why certain colors look good together. If you have a hue that you find appealing, you can use color theory to find additional colors that will complement or work well with that specific hue."

—Colin VanLint, JDS Industries

"For the beginner sublimator: buy 100% polyester material and practice printing and pressing with it. Typically, press at 380 F for 60 seconds with light to medium pressure."

—Cheryl Kuchek, Just My Imagination Dezigns

A&E PANEL OF EXPERTS



BOB HAGEL

and his wife Dana own Eagle's Mark Awards & Signs, offering a full line of personalized products using laser engraving, sand etching, and full-color UV direct print on products. They have offered awards, recognition, and signage products to organizations for more than a decade in the Southern California wine country. He can be reached at bob@eaglesmark.com.



STEVE CAPPER

along with his wife, Nora, and their daughters, Jami and Toni, owns and operates A-1 Awards, Inc. in Indianapolis. He has been associated with the awards and recognition industry since 1958, and has given numerous seminars since 1979.



RUTH DOBBINS

has been in the glass business for over 40 years and offers experience in all glass-etching techniques as well as in fused and cast glass. Ruth holds a Master's Degree in Art and was a partner in an art glass wholesale supply and studio company in Europe before joining forces with her late husband, Norm. You can reach Ruth by email at ruth@etchmaster.com, or by phone at 505-473-9203.



CHERYL KUCHEK

is the owner of Just my Imagination DeZigns Inc. and has been active in the personalization industry for over 10 years. Cheryl has a passion for the industry and a love for helping people; she was the first to start a Facebook group to do just that. Sublimation for Beginners and Beyond is a resource to help those first starting out and those who are advanced. Cheryl can be reached at cheryl@justmyimaginationdezigns.com.



COLIN VANLINT

is a Sign Specialist that started with JDS Industries in 2015. Colin graduated with a Bachelor of Art with an emphasis on Multimedia Design from Northern State University in 2014 where he learned graphic design skills. While attending college, he worked as a computer and printer technician, acquiring years of troubleshooting and repair skills. Colin can be reached at colinv@jdsindustries.com.



MICHAEL PERRELLI

Marketing Manager, joined the Direct Color Systems team toward the end of 2013. In addition to managing the development and implementation of lead generation programs, Michael is responsible for managing all of DCS's marketing activities, communications, and strategies. Michael earned his Bachelor of Science degree in Marketing from the University of Rhode Island. Michael can be reached at michael.perrelli@directcolorsystems.com.

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