



**HONESTY IS A
VERY EXPENSIVE
GIFT, DON'T EXPECT
IT FROM CHEAP
PEOPLE.**

A Part of being a man is learning to take responsibility for your successes and for your failures. You can't go blaming others or being jealous. Seeing somebody else's success as your failure is a cancerous way to live.

~ Kevin Bacon

B When we give ourselves permission to fail, we, at the same time, give ourselves permission to excel.

~ Eloise Ristad

C It is our choices, that show what we truly are, far more than our abilities.

~ J. K. Rowling

**Dignity does not consist in possessing honors,
But in deserving them.**

~ Aristotle

Honesty is a very expensive gift. Don't expect it from cheap people.

~ Warren Buffett

Speak only if you can improve the silence.

~ Spanish Proverb



Effective Management Techniques

Be aware of external factors, the environment

- Select an appropriate location (neutral, private, etc.)
- Use non-defensive body language –place yourself at the employee’s level
- Use appropriate eye contact
- Talk through your situation with a Senior Labor Relations Specialist or other leader in your organization

Maintain self-control

- Remain rational
- Maintain your integrity
- Do no regress to the other person’s level

Use techniques to de-escalate the immediate situation

- Give up the need to be right, there may be times where you will have to “agree to disagree”
- Do not become defensive
- Encourage the person to do what he or she is going to do anyway (within limits, of course)
- Regain control by stopping the exchange
- Establish another time to pursue if necessary, it sometimes helps to walk away from a situation and revisit it once emotions have subsided
- Allow the other person the opportunity to save face

Use effective communication and listening techniques

- Acknowledge the other person’s feelings
- Paraphrase the issue without inserting your own perceptions
- Use "I" statements
- Avoid blaming, criticizing, making demands, polarizing comments
- Use selective agreement

Focus on outcomes and follow through

- Focus on solutions
- Ask for additional information if needed
- Explore options and focus on solutions
- Look for workable, realistic options –recognize that compromise may be necessary however collaboration is always best
- Under-promise and over-deliver, but honor your agreements
- Reframe to move towards solutions
- Clarify potential consequences of actions, or lack thereof
- Take a "time-out" if necessary

Conflict Management Techniques for Nonperforming Team Members

by Patti Richards

Conflicts are a part of running any small business. Each employee brings a different set of values and a unique world view to the group. Conflicts can arise from different interpretations of the requirements of a project, different personal goals where the project is concerned, and the division of labor within a particular group. Understanding the cause of any conflict is the first step to managing the situation and working toward a positive outcome.



Managing Project Conflicts

Conflict within teams over project goals can be prevented and managed through proper planning. Develop measurable, long-term goals prior to the beginning of a project to help team members see the big picture and focus on appropriate steps to achieve project goals. Use this master plan to refocus a group that is in conflict by allowing each team member to express her interpretation of how the long-term goals can be reached. Discuss the pros and cons of each suggestion and come up with a strategy that incorporates all reasonable suggestions.

Managing Administrative Conflicts

Conflicts over administrative tasks in a small business or as relates to a particular project can be avoided by the clarification of roles. Providing specific job descriptions to team members before a project begins helps individuals understand their role in the process and carry out tasks more efficiently. Including a chain of command and proper communication procedures with the job descriptions will further strengthen and clarify working relationships within the team.

Managing Human Resource Conflicts

Human resource conflicts arise when the work load among team members appears inequitable. Manage conflict in this area by providing each team member with a clear and concise work flow chart that outlines his responsibilities. Include the amount of time recommended for each task whenever possible. Post a master list in a common area where team members can be reminded of their responsibilities and a timeline for completion of the work.

Conflict Management Through Monitoring

Consistent monitoring is an effective way to avoid conflicts between team members or manage them when they arise. Use daily,

weekly and monthly reports from individual team members, team project managers and project supervisors to monitor project progress. Look for consistent complaints from each report and attend meetings to address areas of concern on a bi-weekly basis. Facilitate meetings between individuals where conflict is an ongoing problem and determine points that can be agreed upon and areas that need further negotiation.

Effective Techniques to Counsel Managers *With* Poor Skills

by Kevin Johnston



You may promote employees to management because of their technical skills or business knowledge, only to discover that your managers lack the skills to manage people. If you find that you need to counsel your managers in order to improve their interactions with employees, you can draw on a repertoire of useful techniques. If you improve your managers, you will improve employee retention and your bottom line.

Creating Leadership Teams

One of the best ways to counsel a manager is to allow your other managers to counsel her. By creating leadership teams, you can place your managers in a room together and discuss effective ways to handle problems that have come up during the preceding week or month. Your manager who is lagging behind in management skills will learn from more experienced managers, and you can add your own suggestions. In this way, you can counsel all of your managers while your less-experienced manager listens and picks up pointers.

Asking Leading Questions

If a problem develops between your manager and an employee or a group of employees, ask your manager a series of questions calculated to help him reason through the situation. For example, you can ask the manager to explain his goal in handling the situation the way he did. Follow this by asking what kind of response he expected from an employee, and ask him to evaluate why he did not get that response. With this technique, you allow the manager to find his own solutions, and your counseling encourages self-discovery rather than blind obedience to your dictates.

Encouraging Reflective Writing

Ask your problem manager to write a brief account at the end of each week describing how she performed. Encourage her to focus on positives but also include one or two areas where she would like to improve. Make it clear that these reflections will not be used as performance reviews and that you merely want to see a conscious effort to improve. You can use reflective journal entries as a starting point for counseling your manager.

Asking Your Manager to Solve Problems he Created

When a manager creates a problem with an employee and that problem ends up in your office, ask the manager to come in to discuss

possible solutions. If you do this consistently as problems arise, you will convey to your manager that his actions have consequences he will have to deal with. Your discussions will actually be opportunities to counsel your manager in alternative ways of doing things.

Asking for Reports on Employee Concerns

One of the problems a manager may have is not listening to employees. Rather than confront the manager about this, ask the manager to create a report about employee issues. This will encourage your manager to listen and pay attention to employees as they voice their concerns and describe problems they need help in solving. You can then counsel your manager about ways to help employees solve those problems.

Asking a Manager to List Employee Achievements

A manager may fail to recognize employee achievements. You can change this behavior by asking the manager to provide you with a list of positive behaviors and outcomes for employees. Your manager will look good because the accomplishments will show the results of effective management. If you ask for this list on a regular basis, your manager will get into the habit of identifying employee achievements. You can then counsel your manager about ways to express appreciation to high-performing employees.



LENTICULAR PRINTING Technique

A lenticular is a printed image that shows depth or motion as your viewing angle changes.



Close-up of the surface of a lenticular print.

Lenticular Printing is a method by which normally flat, static images can convey depth and motion. The "magic" of the image is an optical illusion created by a plastic sheet covered with many rows of tiny lenses.

The other ingredient in lenticular printing is the image. An image must be specially prepared to match the lens. This image usually starts as multiple images. These images are interlaced together; that is they are sliced up into strips and blended together into one image. The size of these strips is determined by the lenticular lens that will be used, and the resolution of the printing device.

Each lens on the lenticular sheet magnifies a small portion of the image beneath it. As the viewing angle of the lens changes, a different portion of the image is magnified. That is why lenticular images appear to change as the viewing angle changes.

This effect can be a simple flip between two images or show several frames of motion. By turning the lenticular lenses vertically, each eye can be shown a different image resulting in 3D.

Explore this site to find out more about this amazing printing technique.

How Lenticular Printing Works

Lenticular prints are the result of specially prepared graphics combined with a lenticular lens that allows the viewer to see different images depending on their viewing angle.

How 3-D Images Work

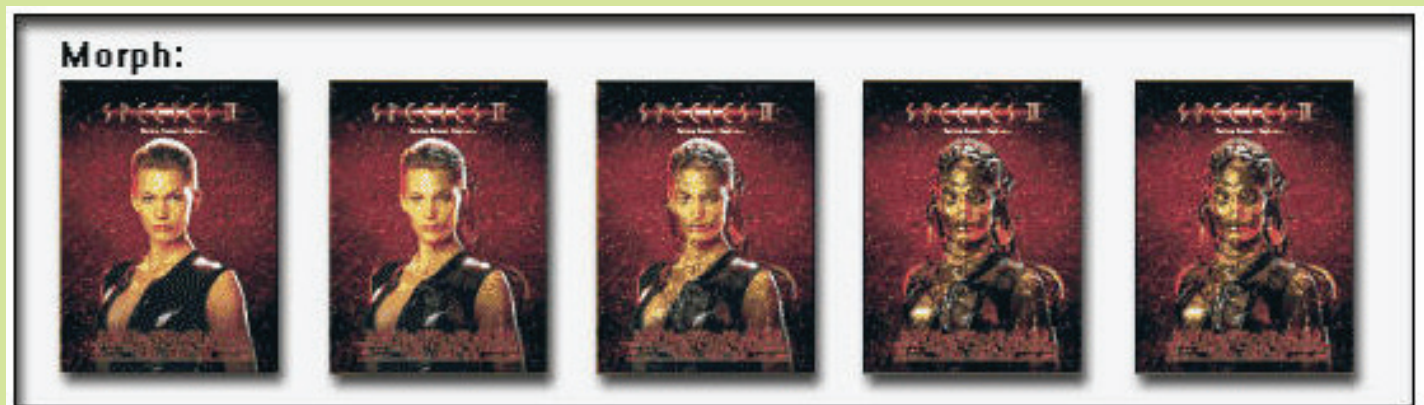
As human beings we perceive objects in our world not just in relation to each other horizontally or vertically, but with depth as well. The main reason for this is that we have binocular vision, or in other words, we look at objects with two eyes

PPI and DPI

The terms DPI and PPI are occasionally used improperly. Many people believe these terms are interchangeable, and quite often when creating images for conventional printing it doesn't matter very much. When creating images for lenticular printing, it's important to understand the distinction between PPI (Pixels-Per-Inch) and DPI (Dots-Per-Inch) because this will affect how you create your lenticular images and how they are printed.

Process

Lenticular printing is a multi-step process consisting of creating a lenticular image from at least two images, and combining it with a lenticular lens. This process can be used to create various frames of animation (for a motion effect), offsetting the various layers at different increments (for a 3D effect), or simply to show a set of alternate images which may appear to transform into each other. Once the various images are collected, they are flattened into individual, different frame files, and then digitally combined into a single final file in a process called interlacing.



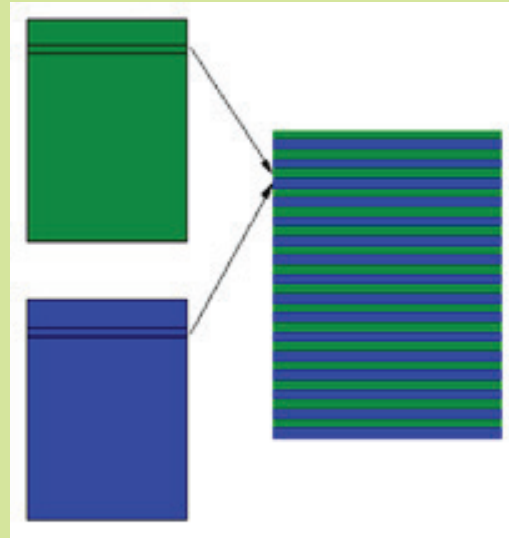
Lenticular printing has been used to produce movie posters, such as this one which morphs.

From there the interlaced image can be printed directly to the back (smooth side) of the lens or it can be printed to a substrate (ideally a synthetic paper) and laminated to the lens. When printing to the backside of the lens, the critical registration of the fine "slices" of interlaced images must be absolutely correct during the lithographic or screen printing process or "ghosting" and poor imagery might result. Ghosting also occurs on choosing the wrong set of images for flip, as explained in How to Prevent Ghosting in Lenticular Printing.

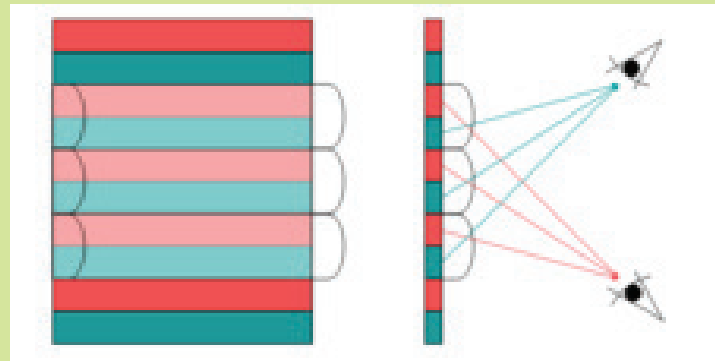
The combined lenticular print will show two or more different images simply by changing the angle from which the print is viewed. If more (30+) images are used, taken in a sequence, one can even show a short video of about one second. Though normally produced in sheet form, by interlacing simple images or different colors throughout the artwork, lenticular images can also be created in roll form with 3D effects or multi-color changes. Alternatively, one can use several images of the same object, taken from slightly different angles, and then create a lenticular print which shows a stereoscopic 3D effect. 3D effects can only be achieved in a side to side (left to right) direction, as the viewer's left eye needs to be seeing from a slightly different angle than the right to achieve the stereoscopic effect. Other effects, like morphs, motion, and zooms work better (less ghosting or latent effects) as top-to-bottom effects, but can be achieved in both directions.

The newest lenticular technology is manufacturing lenses with flexo, inkjet and screen-printing techniques. The lens material comes in a roll or sheet which is fed through flexo or offset printing systems at high speed, or printed with UV inkjet machines (usually flat-beds that enable a precise registration). This technology allows high volume 3D lenticular production at low cost.

Construction



Images are interlaced on the substrate



How a lenticular lens works

Each image is arranged (slicing) into strips, which are then interlaced with one or more similarly arranged images (splicing). These are printed on the back of a piece of plastic, with a series of thin lenses molded into the opposite side. Alternatively, the images can be printed on paper, which is then bonded to the plastic. With the new technology, lenses are printed in the same printing operation as the interlaced image, either on both sides of a flat sheet of transparent material, or on the same side of a sheet of paper, the image being covered with a transparent sheet of plastic or with a layer of transparent, which in turn is printed with several layers of varnish to create the lenses.

The lenses are accurately aligned with the interlaces of the image, so that light reflected off each strip is refracted in a slightly different direction, but the light from all pixels originating from the same original image is sent in the same direction. The end result is that a single eye looking at the print sees a single whole image, but two eyes will see different images, which leads to stereoscopic 3D perception.

Types of lenticular prints

There are three distinct types of lenticular prints, distinguished by how great a change in angle of view is required to change the image:

Transforming prints

Here two or more very different pictures are used, and the lenses are designed to require a relatively large change in angle of view to switch from one image to another. This allows viewers to easily see the original images, since small movements cause no change. Larger movement of the viewer or the print causes the image to flip from one image to another. (The "flip effect".)

Animated prints

Here the distance between different angles of view is "medium", so that while both eyes usually see the same picture, moving a little bit switches to the next picture in the series. Usually many sequential images would be used, with only small differences between each image and the next. This can be used to create an image that moves ("motion effect"), or can create a "zoom" or "morph" effect, in which part of the image expands in size or changes shape as the angle of view changes. The movie poster of the film *Species II*, shown in this article, is an example of this technique.

Stereoscopic effects

Here the change in viewing angle needed to change images is small, so that each eye sees a slightly different view. This creates a 3D effect without requiring special glasses.

Manufacturing process

Designing and manufacturing a lenticular product requires a sound knowledge of optics, binocular vision, computing, the graphic chain, and also stringency in work and precision throughout the manufacturing process.

Printing

Creation of lenticular images in volume requires printing presses that are adapted to print on sensitive thermoplastic materials. Lithographicoffset printing is typically used, to ensure the images are good quality. Printing presses for lenticulars must be capable of adjusting image placement in 10 µm steps, to allow

good alignment of the image to the lens array.

Typically, ultraviolet-cured inks are used. These dry very quickly by direct conversion of the liquid ink to a solid form, rather than by evaporation of liquid solvents from a mixture. Powerful (400W per sq. in) ultraviolet (UV) lamps are used to rapidly cure the ink. This allows lenticular images to be printed at high speed.

In some cases, electron beam lithography is used instead. The curing of the ink is then initiated directly by an electron beam scanned across the surface.

Defects

Design defects

Double images on the relief and in depth

Double images are usually caused by an exaggeration of the 3-D effect from angles of view or an insufficient number of frames. Poor design can lead to doubling, small jumps, or a fuzzy image, especially on objects in relief or in depth. For some visuals, where the foreground and background are fuzzy or shaded, this exaggeration can prove to be an advantage. In most cases, the detail and precision required do not allow this.

Image ghosting

Ghosting occurs due to poor treatment of the source images, and also due to transitions where demand for an effect goes beyond the limits and technical possibilities of the system. This causes some of the images to remain visible when they should disappear. These effects can depend on the lighting of the lenticular print.

Prepress defects

Synchronisation of the print (master) with the pitch

Also known as "Banding". Poor calibration of the material can cause the passage from one image to another to not be simultaneous over the entire print. The image transition progresses from one side of the print to the other, giving the impression of a veil or curtain crossing the visual. This phenomenon is felt less for the 3-D effects, but is manifested by a jump of the transverse image. In some cases, the transition starts in several places and progresses from each starting point towards the next, giving the impression of several curtains crossing the visual, as described above.

Discordant harmonics

This phenomenon is unfortunately very common, and is explained either by incorrect calibration of the support or by incorrect parametrisation of the prepress operations. It is manifested in particular by streaks that appear parallel to the lenticules during transitions from one visual to the other.

Printing defects

Colour synchronisation

One of the main difficulties in lenticular printing is colour synchronisation. The causes are varied, they may come from a malleable material, incorrect printing conditions and adjustments, or again a dimensional differential of the engraving of the offset plates in each colour.

This poor marking is shown by doubling of the visual; a lack of clarity; a streak of colour or wavy colours (especially for four-colour shades) during a change of phase by inclination of the visual.

Synchronisation of parallelism of the printing to the lenticules

The origin of this problem is a fault in the printing and forcibly generates a phase defect. The passage from one visual to another must be simultaneous over the entire format. But when this problem occurs, there is a lag in the effects on the diagonals. At the end of one diagonal of the visual, we have one effect, and at the other end we have another.

News from Printex



Uraskimya Technicians Mr. Murat & Mr. Yasir visited Pakistan and conduct successful trials of Digital Sublimation Inks in Lahore and Sialkot.

Printex would like to congratulate all our valued customers the Holy Birthday (Eid-e-Milad un Nabi Peace be upon Him) of our Last Prophet Hazrat Muhammad peace be upon Him.





PRINTEX Chemicals (Pvt.) Ltd.



Defence Road, 0.5 Km off, Bhopatian Chowk,
Mauza Bhopatian, Rohinala Raiwind Road,
Behind Zimbis Knitwear (Pvt) Ltd, Lahore.
Contact No. +92-42-35966300, +92-42-35966301.
Fax No. +92-42-35966300
E-mail: printexworld@gmail.com
Website : www.printex.com.pk