

# Centra

Technical Support Bulletin

## Centra Loading Instructions

Last Update September 30, 2010

### Set-up Instructions

- 1.) Once moved to its final resting position, it is critical that you re-level the machine to ensure proper operation.
  - a.) First, the entire machine must be leveled using the leveling feet located at the bottom of the base of the machine. Once this is done, lock it in position by tightening the nut located on each foot.
  - b.) Next, the Infeed Tensioner (IT) must be re-leveled to the stationary roller of the entrance chute. This is done by adjusting the Phillips-head screws located at the top of the IT support gussets.
  - c.) Finally, the adjustable tracking roller needs to be leveled to the take-up mandrel. This is done using the two thumb-screws, then secure them using the locking nuts.

### Centra Digital Finishing System: Standard Operating Procedure Webbing the Machine for Operation

- 1.) The first step in initial set-up, in preparation of running a job, is to loosen the eight hub guides located throughout the machine and raise both nips levers as well as the pinch wheels.
- 2.) Next, position the roll of printed stock onto the IT, centered as best as possible to the entrance chute assembly. Once centered, lock the roll in place by turning the handle clockwise.
- 3.) Your next step is to web the machine for operation. The web path diagram, located on the back plate of the machine, is a crucial component for those who are less than confident with this step.
  - a.) With the entrance chute in the down position, pass the material over the rollers that pivot and under the lower stationary roller of the assembly.
  - b.) The media will then travel directly into the lamination assembly and immediately into the input nip.



56 Kendall Pond Road  
Derry, NH 03038  
603-216-6344



All products made in America

- c.) Ignoring the loop assembly initially, web the material straight under the pinch wheels (REMEMBER: Whenever the machine is not in use, KEEP THE PINCH WHEELS UP) and into the output nip.
  - d.) From the output nip, the proper web path travels under the removable weed roller, over the two stainless rollers located within the slitting assembly and finally under the adjustable take-up roller located at the end of the machine.
- 4.) Pull the media over the Take-up mandrel and keeping it taut throughout the machine, establish a general position of where the core will need to be locked down on the mandrel. Once this is done, lock down the core.
- 5.) The next step is probably the most crucial. Holding it tight, draw a reference line along the edge of the media on the quarter round piece of aluminum located to the right of the central grit wheel and pinch wheels. Once a line is drawn, pull the material in a downward motion, pivoting it over the take-up mandrel until the edge of the media ceases to move in relation to the reference line you had previously established on the quarter round stock. When you have determined that the material is tracking true through the machine, lock both the input and output nips, as well as the pinch wheels (making sure to position the center pinch wheel in the middle of the media path and the outside pinch wheels approximately  $\frac{3}{4}$ -1" from either edge).
- 6.) Now, separate the face-stock from the backing and pull the media back through the slitting station to just after the removable weed roller. Making sure to hold the face-stock as evenly taut as possible, attach it to the core (centered by eye) located on the weed mandrel. You may now web the backing through the rest of the machine as previously described in section 3-d. Maintaining the same principle as before, hold the material as evenly taut as possible before attaching it to the take-up mandrel. Once attached to both mandrels, you can then apply pressure (as little as possible) to the web, via the last two switches on the control panel (operating position for all switches is up). Also, you may now raise the entrance chute locking it in place.
- 7.) Here is where we will finally fill our loop assembly. Press F2 to turn on the input nip and fill the input loop. Once a sufficient amount of material is in input loop, insert the dancer bar. Tap the dancer bar gently to ensure the material is centrally located on the bar. Once this is done, lock the hub guides ( $\frac{1}{16}$ " away from the edge of the media) on the stationary bar located just above the input loop. Next, press the left arrow on the control panel and use your hand to guide the paper down into the output loop channel. Once there is an adequate amount of material in the output loop, insert the second dancer bar. Keep in mind that you are using material from the input loop channel to fill the output loop, so maintain enough material in your input accordingly. Using the same technique as with the input loop channel, center the media on the second dancer bar and lock down the hub guides. An ideal fill is with the output loop being  $\frac{3}{4}$  full and the input being slightly more, perhaps  $\frac{7}{8}$  full.
- 8.) Next, press the 'Load' button on the control panel to ensure there is enough material in the loop for operation. The input dancer bar will travel the remainder

of the way to the bottom and the 'Load' light will appear on the front display. One loaded, you are ready to begin your test cuts.

- 9.) Test cuts are probably the second most important part of running the DFS. Doing test cuts allows you to identify the optimum pressure required to penetrate only the lamination and face-stock, without puncturing the backing. This is done by moving the carriage head onto the width of the material, lowering the 'Force' far below what you imagine will be needed and gradually increasing as necessary until you've achieved an ideal cut. This is done by physically weeding each portion of the test cut plot. The perfect test cut is one where each segment will separate easily from one another, cleanly, with minimal scoring on the backing. Look for striations or hairs connecting each part of the plot, this would be an indication that you would need to increase the force slightly. Remember, do as many test cuts as necessary. Skimping on test cuts will lead to punctured backings and damaged cut strips, as well as potential broken blades.

Web Path DFS with Lamination [Web Site Copy](#) / [CD Copy](#)

Web Path DFS without Lamination [Web Site Copy](#) / [CD Copy](#)

### **Sending the Die-Line to the Centra**

- 1.) With the machine in the 'Load' function and the appropriate force established for the particular media/media and lamination combination, align the red SmartMark LED with the upper right corner of the origin on the next usable frame.
- 2.) Next, open the previously constructed die-line saved in EPS format in Adobe Illustrator CS3. Select the dieline layer from the layer menu. Go to: File> Allen DirectCut. This is the driver we have created for Adobe Illustrator. There are a few key points to keep in mind and several preferences located in the properties button that will be essential in maintaining efficient operation.
  - a.) First, keep in mind that the orientation of the DirectCut interface is as if you were viewing the material straight down. With the top portion of the simulated media being the DFS back plate, and the lower portion being the operator side.
  - b.) Next, align your cut-lines, using the 'Rotate Image' option in the properties button, to the printed media webbed through the DFS.
  - c.) Also, ensure that the few vital settings appropriate in the properties button are selected.
    - First, is 'Find Origin.' When using a single registration mark, select 'Origin Only.'
    - Second, is 'Sort Method.' Ensure that 'Increasing X' is selected as this is the fastest, most efficient method of cutting.
    - Lastly, is your 'Space Between Jobs' or 'X-gap.' But this can only be established once an initial file is sent and you attempt to copy.
  - d.) With all the correct settings verified, select the preview button to refresh the interface and ensure any changes you've made go into effect. Once, this is done, select cut.

- 3.) Your next step will be to identify if the first frame was cut correctly and then to copy to establish a correct space between jobs.
- 4.) Copy one frame, by pressing the 'Copy' button located on the front of the control panel and select '0001' on the counter. Next, watch where the red LED attempts to scan. If it scans before the origin of the next frame, increase the gap. If it scans afterward, decrease the gap. Once the correct gap is established and the red LED scans perfectly on the origin of the next frame, you can copy as many as necessary, according to the job.