HINTS AND TIPS

Understanding mesh markings and mesh types

Mesh markings: The first two or three numbers (100-40) relate to the amount of threads per linear centimetre. The lower the mesh number the more ink will flow through the screen, typically mesh numbers from 24 to 100 are used for printing onto porous services such as t-shirts, canvas, paper and board.

Higher mesh numbers from 100 to 120 are generally used on non-porous surfaces such as plastics and metal finishes. See Mesh recommendation

The higher the mesh number the more detail will be retained on the screen image while lower mesh numbers are better used for bolder less detailed images.

The two or three numbers at the end of the mesh type (100-40) refer to the thread thickness, the higher the number the thicker the thread, the lower the number the thinner the thread.

White/Yellow mesh: There are two main differences between white and yellow (dyed) mesh. The most notable is that yellow mesh takes 50% longer to expose than white mesh, the other being that white mesh deflects light while yellow mesh soaks the light up, therefore providing better edge definition to the screen image, although you must bear in mind that this is only noticeable on the very finest work and then you would need a powerful microscope to see any difference.

Mesh angle to the frame: Normally mesh is stretched at 90 degrees to the screen frame however when very fine lines are prominent in the artwork it is advisable to stretch the mesh at 22 or 45 degrees to the frame. This has the effect of the mesh threads cutting across the fine lines rather than running with them (as 90 degree would do). This should produce a crisper print. Bear in mind that when stretching at an angle other than 90 degree, mesh wastage during the stretching process is increased and therefore so will the screen price.

The Sefar mesh recommendation brochure details the most suitable mesh type for different print applications.

Mesh recommendation (SEFAR PDF DOCUMENT))