ImagePro® Red

ImagePro Red Photoresist Film is an advanced film offering excellent imaging, fast exposure and superior durability. ImagePro® Red also offers excellent humidity resistance for ease of use in hot and humid conditions. ImagePro Red Film offers:

- Excellent Resolution
- Fast Exposing
- Humidity Resistance - Dries fast, easy carrier release
- Improved Peelability - Easy clean-up, perfect for color filling

ImagePro Red Photoresist Film: *available in 3 mil thickness and is available in roll and sheet formats.*

STORAGE

- Store packaged film in a cool, dry area.
- Do not refrigerate.
- Shelf life is indefinite. IKONICS Imaging warrants this product free from defects for 12 months.
- Masks may be stored for up to one month.

SAFETY CONSIDERATIONS

REFER TO SDS for safety information. Wear eye and hand protection.

MATERIALS NEEDED

Required

Phototool
Exposure Device
ImagePro Red photoresist film/masks
Blastable Adhesive
Washout Equipment
Blast Equipment
Substrates

Recommended

Wire Wheel
Smart Jig
Squeegee
Dust-free Cloth
Glass Cleaner

LIGHT SENSITIVE PRODUCT

ImagePro Red Film is a light sensitive product, until fully developed *(after step 3)*. ImagePro Red Film has some tolerance to white light, however, it should be used in yellow or safe light conditions for optimum results. Safe light sources include general purpose gold or yellow fluorescent or incandescent lights, red ortho-safe lights, or yellow *bug lights*. If safe light sources are unavailable, white LED room lights are preferable over white incandescent or fluorescent lighting during processing.
Warning: *Exposure to direct or indirect sunlight will partially or completely expose ImagePro Red Film.*

STEP ONE: CREATE ARTWORK/PHOTOTOOL

Artwork should be created as a dense black image, with crisp, clean line edges. The highest quality and most cost-effective phototools are created by inkjet printing artwork onto specially coated inkjet film. AccuBlack® Inkjet film is recommended.

Alternative Technologies for phototool creation:

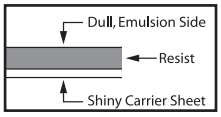
- Both stat cameras and image setters offer high quality at a premium price.
- Paper positive media like laser printed vellums or Positive FX Drafting Film can be less expensive, but it offers only marginal performance.

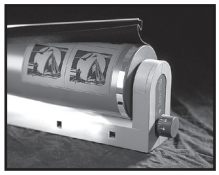
NOTE: ImagePro Red Film uses a photopositive process, meaning the black portions of the phototool will ultimately be engraved. **"Black = Blast"**

For further information and basic instruction on artwork setup and advanced decorative techniques such as back blasting, stage carving, color-filling, and more, visit us online at ikonicsimaging.com/artwork-s3-faq or scan the code below.

STEP TWO: EXPOSE

1. Position phototool and ImagePro Red film in exposure unit. Place the printed side of the phototool against the dull emulsion side of the ImagePro Red film in the exposure unit, so that the phototool is between the light source and the ImagePro Red film. ***HINT:*** *ImagePro Super's emulsion side is duller in appearance than its shiny carrier sheet side.*





2. An ultraviolet (UV) exposure unit with a vacuum frame should be used to assure firm contact between the artwork and the ImagePro Red film during exposure.

3. Always place a non-reflective black backing opposite your UV light source to avoid possible reflection causing overexposure. This helps prevent unwanted reflections and ensures sharper image reproduction.

4. Expose using the suggested times listed.

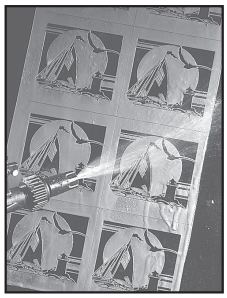
NOTE: *The effects of improper exposure will be seen during image development (step 3). Overexposure prevents the image from washing out completely. Underexposure causes loss of fine details or the entire stencil to wash out prematurely.*

SUGGESTED LIGHT SOURCES & EXPOSURE TIMES

Light Source	Distance	Exposure Time
5 KW Metal	40 in/100cm	5-10 sec
26-1KS (1KW)	18 in/45cm	8-10 units
Letralite	n/a	25 sec
QuickImage	n/a	7-20 sec

NOTE: *Exposure times are suggested only as a guide. All exposure times are approximations and will vary based on type of UV light source used, age of light source, and local voltage ranges. Exposure times can also vary based on the type of phototool used. Contact IKONICS Imaging for additional exposure information.*

STEP THREE: **IMAGE DEVELOPMENT**



1. Position the exposed film in an upright vertical position. Secure the film with a clip so that the emulsion (dull) side can be sprayed without letting the force of the water dislodge the film from its vertical position.

2. Use heated water with pressurized spray. The warmer the water, the faster the washout time, but water temperature should not exceed 120°F (38° C). ImagePro Red Film is often developed with the TriggerJet® Washout Nozzle which works best with heated water and the flat spray attachment (50-80 psi / 3.5-5.5 bar). Unheated water works well with pressure washers that can deliver 400-1200 psi (28-83 bar).

3. Spray with slow, even passes over the entirety of the film until the image area becomes transparent. A gentle, steady sweeping motion from about 8–12 inches (20–30 cm) away is recommended for very fine detail and halftones. ***Caution:*** *Directing spray to one isolated spot may delaminate cured emulsion from the carrier sheet.*

SUGGESTED WASHOUT GUIDELINES	
TRIGGERJET	
3 mil	1-2 min
PRESSURE WASHER	
A pressure washer will reduce washout time to under 1 min in most cases.	
AQUABLAST® WASHOUT UNIT	
3 mil	45 sec - 90 sec

NOTE:
Washout times will be influenced by:
- *amount of detail in the artwork (high detail = longer)*
- *amount of stencil being developed*
- *water temperature and pressure used.*

STEP FOUR: **DRYING**

1. Using a blow dryer, pressurized air, or blotting, remove excess water from the film, which accelerates drying. This is important for halftones.

2. Let film dry for 20-40 minutes at room temperature.
   - High humidity will extend the drying time.
   - When film returns to its original uniform color and is not tacky, it is dry.

If available, a drying chamber with heated circulating air will significantly reduce the drying time. At temperatures of 100-160°F (49°- 71°C), drying will take approximately 10-35 minutes. Drying will vary with humidity and air circulation. Film should return to room temperature before proceeding to the next step.

STEP FIVE: **BLASTABLE ADHESIVE APPLICATION** *(see the Blastable Adhesives user guide for detailed adhesive instructions.)*

Now that the photoresist film has been transformed into a stencil mask in steps 1-4, it can be applied to the substrate.

1. Apply a thin, even coat of blastable adhesive to the substrate using a foam brush.

NOTE: *The adhesive has a white, milky color during application and dries to a clear finish. Drying takes ~ 10 minutes. After the adhesive turns clear, there is an approximate two hour window to apply the mask to the adhesive before it loses tack.*

2. Using a squeegee or roller to prevent large wrinkles or air pockets under the mask, apply the mask to the adhesive.

NOTE: *Once the mask is placed on the adhesive coated area, bonding between the mask and substrate will improve over time. Object(s) can sit overnight or for days without causing tack deterioration.*

STEP SIX: **MASK APPLICATION**

1. Once the mask is properly positioned, apply firm pressure to the back of the masking material using a plastic burnisher. This ensures firm contact of the mask to the adhesive and substrate.

2. The shiny carrier sheet will still be covering the film. Remove the carrier by flicking a corner with your fingernail or an X-ACTO® knife. After removing the carrier, press down on the image area with your thumb to ensure firm contact. Pay special attention to anchor fine details and small lettering.

NOTE: *Avoid wrinkles or large air pockets. Air pockets under the film may reduce adhesion, resulting in blow-offs during blasting. If unable to remove air bubble by repositioning, simply pop the bubble with a pin and tape over the pinhole to avoid blast through.*

A good transfer may still result if very small bubbles under the film surface. Tiny bubbles typically do not compromise the integrity of the film during blasting.

After removing the carrier sheet, bubbles can be eliminated, and adhesion can be ensured by rolling a wire wheel back and forth over the film's surface.

STEP SEVEN: **BLASTING**

1. Hold the blast gun 4-6 inches away from the object at a 90-degree angle to the surface. Move the blast gun evenly over the image area to create a smooth, even etch.

2.Recommended maximum pressure for a pressure-pot sandblast system is 25-35 psi. A siphon (or suction) sandblast system should not exceed 60-80 psi.

3. Grit size should be 180 or finer depending on the image detail. Recommended abrasive media is either pure aluminum oxide or silicon carbide. All manufacturer safety precautions should be closely followed.

4. Recommended blasting temperature is 68°F (20°C) or higher. Blasting in lower temperatures may result in loss of adhesion or blow-offs.

NOTE: *If the color-fill decorative technique is used, it should be completed before mask removal and mask should not be removed until color-fill medium is completely dry.*

STEP EIGHT: **MASK REMOVAL**

Peel the masking material from the substrate or soak the object in water for 10-15 minutes. Fine pieces of masking material can be removed by gently rolling them off with your fingertips. *CAUTION: Be careful not to scratch the substrate.*