

# Quikmask Stencil Kit Processing Sequence

## 1. Artwork Production

Artworks need to consist of an opaque design on a transparent or translucent carrier film.

Artworks can be hand drawn. An opaque ink such as Black Indian Ink should be used on drafting film.

The most popular way of producing artwork is to use a computer. Any software can be used and scans and Clip Arts are often incorporated. Make sure your design has solid black areas and lines, do not use tone or shading.

The design should then be printed out using an Epson Ink Jet Printer or a laser printer onto the following film:

100-070 JetStar Epson Ink Jet Artwork Film A4  
100-062 LaserStar Artwork Film A4

To sand blast an image onto the front of a glass object the artwork should be printed right reading, emulsion side up. This is how you would print a normal letter.

If you wish to sand blast an image on the base of a glass object, such as a paperweight or ashtray, so the image can be viewed through the glass, you should print your artwork in reversal (mirrored). You can often "mirror" the image at the design stage, but when available, it is often easier to use the printer driver software to do this.

## 2. U.V. Exposure

Firstly cut a piece of Quikmask film to the required size. Do not do this in bright daylight and replace the rest of the unused sheet back in the black bag.

Open the U.V. Exposure unit and place your artwork ink/toner side up on the glass base. Then place the Quikmask film glossy side up on top of the artwork. Carefully close the lid taking care not to move the artwork or film.

Lock the catches of the U.V. Exposure unit and expose for 35-40 seconds.

## 3. Developing



Once exposure is complete take out the artwork and lay on the illuminated light box. Then place the sloped processing tray on top of the light box.

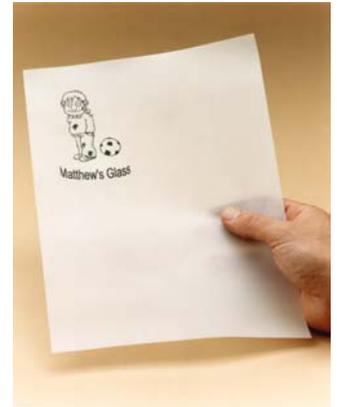
Take the exposed film and place on top of the processing tray, but next to the artwork, with the dull side facing upwards.

The wet sponge should then be removed from the water trough and squeezed over the exposed film. After just a few seconds you should see the image start to appear. Now rub the sponge from

side to side to ensure the image remains wet, thus eliminating any excessive friction which could destroy the image.

Soon you will see the image becoming more vivid, going from a milky colour to a clear and bright image. Use the illuminated artwork as a reference guide as to how the final image should appear.

It is vital that the film is properly washed out so that it does not break down in blasting. The key rule is not to be afraid of rubbing the film. Once all the developed areas are completely clear, the excess water should be removed with the squeegee.



#### 4. Drying

The developed film is then carefully removed from the processing tray and placed in the film dryer. It will take just a few minutes to completely dry the film. When dry – remove and leave to cool down for a couple of minutes.



#### 5. Spraying with Adhesive.

Before use shake the can well. If the can has been left in a cold room for sometime it should be warmed by placing in a bowl of warm water for a few minutes.

Take the adhesive and hold the spray nozzle down for a few seconds (rather than using short bursts), so the whole film is covered in a light amount of glue.



Leave for 3 minutes which gives you a good opportunity to clean the glass. All surfaces to be sand blasted must be clean and dry. Warm water and a clean cloth are usually fine. Finger marks or dust can stop the stencil from adhering to the surface, causing the stencil to break down during blasting.

#### 6. Position mask on Glass

Take your piece of film sprayed with adhesive and carefully place on your glass. If you do this gently you should be able to pull the film off again in case of misalignment.



Once in position push down / burnish with your hand or even the back of your fingernail or soft squeegee. Make sure there is good contact between the glass and the film. Then peel or flick the edge of the film and carefully peel away the clear protective film which can be discarded.

Now carefully, but firmly, press down the film with your thumb to ensure good contact between the glass and film.

#### 7. Masking Tape

Protect the edges of the glass from inadvertent sandblasting with strips of masking tape. Apply some also to extend over the top of the glass to prevent any sand blast media from blasting inside the glass.



You are now ready for blasting.

#### 8. Sandblasting (Quikblast Pro supplied separately)



Put your glass into the cabinet and close the door. Turn on the vacuum. Through the gloves on the sandblaster, hold the blasting gun in one hand and the glass in the other hand. When blasting, start with a low pressure of about 20 psi. Pressure can be increased to approximately 40 psi to achieve deeper sandblasting. A good test is to see how far you can increase the pressure before an image begins to break down or lose detail. If you do this test only increase pressure by small amounts at a time. Generally you should be safe to blast at 35 psi.

When blasting hold the gun at 90° to the glass, i.e. straight on from a distance of about 100mm. Keep the gun moving across the glass evenly to produce a consistent result.

To check the image is fully blasted, bang the door of the cabinet to loosen any media stuck to the inside, then remove the glass which should have a solid white appearance. If there are speckles of clear glass it needs a little more blasting.

Blasting an image to an acceptable depth of 1mm should take no more than 2 - 3 minutes.

When finished turn off the vacuum.

#### 9. Finished Glass

After blasting, remove the unwanted film and adhesive tape from the glass, warm water will help you do this.

Wash the finished glass.

