

Magic Glos™ Tips and Tricks

I always recommend that all work is cured on a raised pedestal of scrap clay on a cure surface like a small craft mirror or tile. The clay stand should be smaller than the piece you are working with so that if too much resin is added, it will underflow to the bottom of your work, making it easier to clean away the excess by wiping it away from underneath after curing. Any excess along the sides can usually be pulled off by hand or scored with a craft knife and peeled away leaving a clean edge.

Using the clay pedestal method also offers several other advantages including:

Being able to check that the piece is level after adding a little Magic Glos™ in the center. This gives you a chance to see if the resin is spreading evenly toward the edges and adjust it so that it's level before adding more resin.

The clay base also keeps your work from sliding off the cure surface when carrying it to a UV light or outside in direct sunlight.

Working on a cure surface makes it easy to continually rotate the piece when you are spreading the resin over your work. This ensures that you bring it to all the edges and corners. Because of the magnification properties of Magic Glos™, it can often appear that the resin is spread to all of these areas, when in fact, it's an optical illusion. Only turning your pieces 360 degree one or more times while spreading the resin to make sure it's where you think it is.

Having a cure surface ensures that if any resin overflows due to over-adding or the piece not being level, any excess will land on your mirror/tile instead of the base of the UV light or other surface. Working on a smooth mirror or tile allows you to completely remove any excess resin with a heavy-duty wallpaper scrapper blade or old craft knife.

Lastly, even though this helps with any Magic Glos™ hiccups, it's easier to prevent overflow than it is to fix it. With that in mind, here are a couple of tips to ensure that spillage doesn't occur. These tips are also very helpful when working on open-sided work that doesn't have a bezel wall to contain the resin. These tips also help prevent bubbles.

1. Always add less than you think you need. It's always easy to add more, but kind of hard to take it away when too much has been added. It's always best to add it gradually and spread to determine if more is needed rather than adding a lot at first and hoping you haven't added too much.

2. Always add from the center and spread outward, even when you need more resin.

3. Working in thin layers (at least 2) rather than one thick layer is beneficial for two reasons. The first is that on open sided work, the resin will pull in from the edges naturally as Magic Glos™ is formulated to dome. It will naturally pull away from the edges of open-sided work of flat, smooth surfaces (except when there is a lot of tooth or uniform surface texture), it will take 2 or 3 layers (curing between each layer) of Magic Glos™ in order to completely reach the edges.

4. The other reason it's good to add the resin in thin layers rather in one step is to prevent bubbles from forming. Bezel settings or work with a lot of dimensional elements or inclusions offer areas where air bubbles can naturally form. This occurs when Magic Glos™ is slowly seeping into crevices or around raised elements. Adding a thin, initial layer and letting it rest for 5-10 minutes before curing allows time for the resin to flow into these areas and any bubbles to rise to the surface where they can be easily popped by passing the flame from a butane torch or wind proof lighter for one second (and one second only!) over the surface. As long as any bubbles are on or near the surface, they can be popped instantly with this method. If you rush the piece to UV light initially after pouring, any bubble that may have formed may get trapped under or at the surface, forming a bubble dome. Other occasions that can form bubbles is during pouring or spreading. Doing either very quickly can cause bubbles. Bubbles can also be repaired (explained in Step 6) but it's much easier to prevent bubbles than it is to fix them!

5. Never shake or stir Magic Glos™! This isn't necessary at any time.

6. Small bubbles trapped beneath the surface are often not visible to the naked eye. Occasionally, even small visible bubbles aren't distracting or unattractive. Bubbles can sometimes be seen in glass art and in cases of using Magic Glos™ for techniques such as faux dichroic, may actually make the piece look more like glass! Large, unsightly bubbles can be fixed by drilling them open (wait at least one hour after curing before attempting this). Remove all dust and debris and add a new layer of Magic Glos™. This layer should be as thin as possible but thick enough to not only fill the hole(s) but flood coat the surface of the piece with a self-leveling layer.

Happy resining!

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