



# How to Make Resin Jewelry:

4 Free Projects plus  
Bonus Guide to  
Resin Jewelry Supplies



Jewelry  
Making  
DAILY



**FLOWER-BURST RING**  
BY DANIELLE FOX



**URBAN RELIC**  
BY LISA BLACKWELL



**RESIN & BRONZE WIRE CUFF**  
BY HELEN I. DRIGGS



**COLORFUL RESIN EARRINGS**  
BY TOM & KAY BENHAM



**THE RIGHT RESIN**  
BY ELEANORE MACNISH



ANYTHING YOU PUT IN JEWELRY needs to hold up under the stress jewelry undergoes when you wear it, but that doesn't mean everything you put in jewelry has to be bullet-proof. As long as your design adequately protects delicate items, they are durable enough. Resins are a great way to protect and preserve such ephemerals as fabric and paper that need to be

kept dry as well as safe from scratching or chipping.

Borrowed from resin casting developed primarily for light industry, embedding focal elements in resin opens up the possibilities for found object and personal memento jewelry as never before. Bits of old ribbons, a partly stained blouse, hardware odds and ends, ticket stubs, vintage labels, flower petals, autumn leaves, even candy or a piece of a wedding invitation are all candidates for your handmade resin jewelry experiments, potential centerpieces for pendants, earrings, bracelets, and even rings. You can also create decorative elements using resins alone.

If you'd like to dip into resin, this eBook is for you. **How to Make Resin Jewelry: 4 Free Projects plus Bonus Guide**

**to Resin Jewelry Supplies** includes a resin jewelry tutorial for four different kinds of resin jewelry. Three use a premade bezel for the embedded object, but if you're comfortable doing it, you can make your own bezels and other adaptations as you please.

Another project shows you how to create faux enamel earrings in the style known as "plique-à-jour," from the French for letting in daylight, in which both sides of the work are unbacked and open to the light! You'll also find great tips for working with resin, and an easy-to-use comparison of resin jewelry supplies and products that includes pros and cons for several types of resin, including some specially developed for jewelry use.

Learn how to make resin jewelry and expand your world of jewelry making materials today. It's all waiting for you in **How to Make Resin Jewelry: 4 Free Projects plus Bonus Guide to Resin Jewelry Supplies**.

*Merle White*

Merle White  
Editorial Director, Interweave Jewelry Group

# Flower-burst Ring

BY DANIELLE FOX

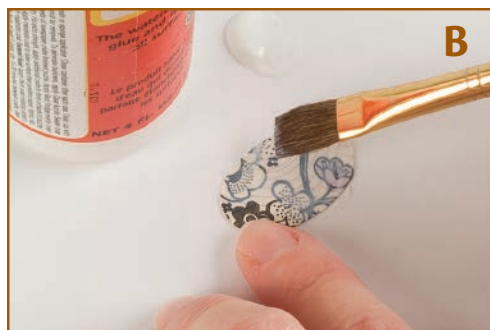
**W**hen embedded in two-part epoxy resin, a pair of black enameled, rivet-like flowers adds dimension and punch to this floral-themed ring.

**STEP 1** Oxidize the ring: Oxidize the bezel ring with liver of sulfur if desired.

**STEP 2** Cut and seal the paper: Carefully cut out a piece of decorative paper to fit inside the bezel (fig. a). Working on the piece of parchment paper, use the paintbrush to coat both sides and the edges of the cutout paper with multipurpose glue (fig. b) and let dry; repeat several times to ensure that the paper is completely sealed. Place the sealed paper cutout in the ring bezel.

## TOOLS & MATERIALS

3 crystal volcano 2mm crystal flatbacks  
2 black 5x2mm vintage enamel flowers  
1 silver-plated 20x30x3mm bezel ring  
1 piece of decorative paper  
2-part epoxy resin  
Multipurpose glue  
Jewelry cement  
Small clear disposable plastic measuring cup  
Small paintbrush  
Craft stick  
Toothpick  
Parchment paper  
Liver of sulfur (optional)  
Finished size: Adjustable  
techniques: Collage; Gluing;  
Oxidizing; Resin







**STEP 3** Embellish the paper: Use the toothpick to dab the back of 1 flatback crystal with jewelry cement, then adhere it to the cutout paper (fig. c). Repeat twice with the remaining flatbacks, then twice more with the enamel flowers. Let dry.

**STEP 4** Pour the first layer of resin: Pour ¼ oz Part A resin into the plastic measuring cup, then pour ¼ oz Part B resin into the same cup. Use the craft stick to gently fold the two parts of resin into each other, mixing until smooth, about 2 minutes. This batch of resin will be useful for 30 minutes. Use the craft stick to drizzle resin mixture into the bezel until it reaches the top of the bezel. Place the bezel in a warm, draft-free area to dry for at least 6 hours.

**STEP 5** Pour the doming layer of resin: Repeat Step 4, drizzling resin into the bezel until it domes (fig. d). Let dry and cure completely; this will take 3 full days. Do not touch the resin until it is completely dry or you'll risk leaving fingerprints. ♦

### DANIELLE FOX

is the editor of Handcrafted Jewelry and Stringing magazines, the author of *Simply Modern Jewelry* (Interweave, 2008), and the coauthor of *Mixed Metals* (Interweave, 2009). She lives with her husband and Berner puppy near Boulder, Colorado.

### TIPS

A 12 oz plastic soda bottle filled partway with sand works as a perfect ring stand: The ring's shank fits inside the bottle's opening, while the ring top rests on top.

To help cut out a piece of paper that fits inside the bezel, ink up the bezel part of the ring on an ink pad, then use it to stamp your paper. Wash off the ring immediately to remove the ink, then cut out the paper just inside the stamped line. Trim as necessary to fit the paper snugly inside the bezel.



### RESOURCES

CONTACT YOUR LOCAL BEAD SHOP. FLATBACK CRYSTALS: [FUSIONBEADS.COM](http://FUSIONBEADS.COM). ENAMEL FLOWERS: ISABELLA'S COLLECTIONS. RING: AMATE STUDIOS (WHOLESALE ONLY). LETTERPRESS "I STINK" GREETING CARD: HELLO!LUCKY. ICE RESIN: [WWW.ICERESIN.COM](http://WWW.ICERESIN.COM). MOD PODGE MULTIPURPOSE GLUE AND G-S HYPO CEMENT: MICHAELS.



## Urban Relic

BY LISA BLACKWELL

**I**mmortalize a personal memento by inserting it in a premade bezel setting and covering it with a two-part resin mixture that dries hard and clear. The funky bezel used in this necklace is complemented by straps of leather and chain.

### TECHNIQUES

Jump rings  
Resin  
Wire wrapping

### MATERIALS

1 bronze 14mm ring  
3 fine silver 6×24mm bone links  
1 recycled-metal 12×24mm free-form charm  
1 shibuichi 23×35mm 2-hole bezel pendant  
1 natural brass 5×12mm lobster clasp  
1 natural brass 7.3mm jump ring  
5 natural brass 10.3mm jump rings  
2-½" (27 links) of natural brass 3.5mm soldered rollo chain  
5¼" (21 links) of natural brass 5.5×8mm unsoldered oval chain  
16" of brass 20-gauge wire  
6" of dark brown 2mm leather lace  
decorative paper  
2-part epoxy resin  
multipurpose glue

### TOOLS

scissors  
disposable mixing cup  
Popsicle stick  
handheld torch (optional)  
2 pairs of chain- or flat-nose pliers  
wire cutters

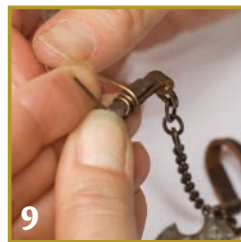
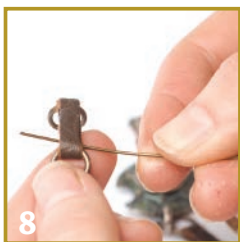
### SOURCES

Contact your local bead shop. Bronze ring, recycled-metal charm, bone links, and bezel pendant: Zoa Art. Natural brass jump rings, chain, and clasp: Vintaj Natural Brass Co. (wholesale only). Leather: MB Imports. Brass wire: Rio Grande. EnviroTex Lite Pour-On High Gloss Finish resin: Jo-Ann Fabric and Craft.



### TIP

Items that look great in bezels: old photographs, small collages, pieces of paper torn from an old book or letter, decorative papers, and small beads, buttons, or sequins.



**STEP 1** Insert the decorative paper into the bezel: Use the scissors to cut a piece of decorative paper that will fit inside the bezel, then insert it in the bezel (fig. 1).

**STEP 2** Fill the bezel pendant with resin: Prepare the resin by mixing equal parts of Part A and Part B in a mixing cup. Use the Popsicle stick to gently stir the mixture for a smooth resin; a whipping motion will create bubbles. Once mixed, let the resin stand for 5 minutes. Pour the resin into the bezel pendant, allowing it to dome slightly on top (fig. 2). If you see bubbles in the resin, you can remove them at this point with a handheld torch: simply sweep the torch quickly over the surface of the resin, making sure not to get the flame too close to the resin, or it could burn. Let dry for 24 hours.

**STEP 3** Attach the recycled-metal charm to the pendant: Use the 7.3mm jump ring to attach the recycled-metal charm to the bottom hole of the bezel pendant (fig. 3).

**STEP 4** Prepare the chain: Disassemble the 5.5x8mm chain into the following pieces by opening and closing the unsoldered chain links as you would jump rings: 2 single-link ( $\frac{1}{4}$ " ) pieces, one 3-link ( $\frac{3}{4}$ " ) piece, one 7-link ( $1\frac{3}{4}$ " ) piece, and one 9-link ( $2\frac{1}{4}$ " ) piece.

**STEP 5** Make the center of the necklace: Attach one 10.3mm jump ring to one end of the rollo chain (fig. 4). Use the other end of the rollo chain to string the pendant's loop. Attach one end of the 3-link piece of 5.5x8mm chain to the free end of the rollo

chain (fig. 5). Attach one 10.3mm jump ring to the other end of the 3-link piece of 5.5x8mm chain.

**STEP 6** Add the short segments of leather: Use one end of one  $1\frac{1}{2}$ " piece of leather to string the 10.3mm jump ring attached to one end of the rollo chain (fig. 6). Fold the end of the leather over the jump ring and to the center of the leather; secure the resulting loop with multipurpose glue (fig. 7); let dry. Use the other end of the same piece of leather to string the bronze ring. Fold the end of the leather over the bronze ring and to the center of the leather so that it overlaps the leather end that is already glued down by about  $\frac{1}{4}$ "; secure the resulting loop with multipurpose glue. Repeat entire step starting with the 10.3mm jump ring attached to the end of the 3-link piece of 5.5x8mm chain and attaching it to another 10.3mm jump ring.

**STEP 7** Add the long segment of leather: Use one end of one 3" piece of leather to string the bronze ring, opposite to where the short piece of leather was attached in Step 6. Fold the last  $\frac{3}{4}$ " of the leather over the bronze ring and secure the resulting loop with multipurpose glue; let dry. Repeat entire step using the other end of the same piece of leather and one 10.3mm jump ring.

**STEP 8** Secure the short-leather loops with wire wraps: Use one 4" piece of brass wire to string one of the leather loops formed in Step 6, leaving a  $\frac{1}{2}$ " tail (fig. 8). Wrap the wire four or five times around the center of the short-

leather segment (fig. 9); trim excess wire from both ends, leaving just enough wire to tuck into the leather. Repeat entire step using the other short-leather segment.

**STEP 9** Secure the long-leather loops with wire wraps: Use one end of one 4" piece of brass wire to string one of the leather loops formed in Step 7. Wrap the wire four or five times around the base of the leather loop. Repeat entire step using the other loop formed in Step 7.

**STEP 10** Attach the bone links: Use one 10.3mm jump ring to attach the free 10.3mm jump ring on one short-leather segment to one end of 1 bone link. Use 1 single link of 5.5x8mm chain to attach the other end of the previous link to one end of another link (fig. 10). Use 1 single link of 5.5x8mm chain to attach the other end of the previous link to one end of another link. Finish this half of the necklace by attaching one end of the 9-link piece of 5.5x8mm chain to the other end of the previous link.

**STEP 11** Attach the clasp: Attach one end of the 7-link piece of 5.5x8mm chain to the clasp. Attach the other end of the chain to the free 10.3mm jump ring on the long-leather segment. ♦

**LISA BLACKWELL** is one half of Zoa Art and a PMC artist. She lives in Inman, South Carolina, and can be reached at [www.zoaart.com](http://www.zoaart.com).



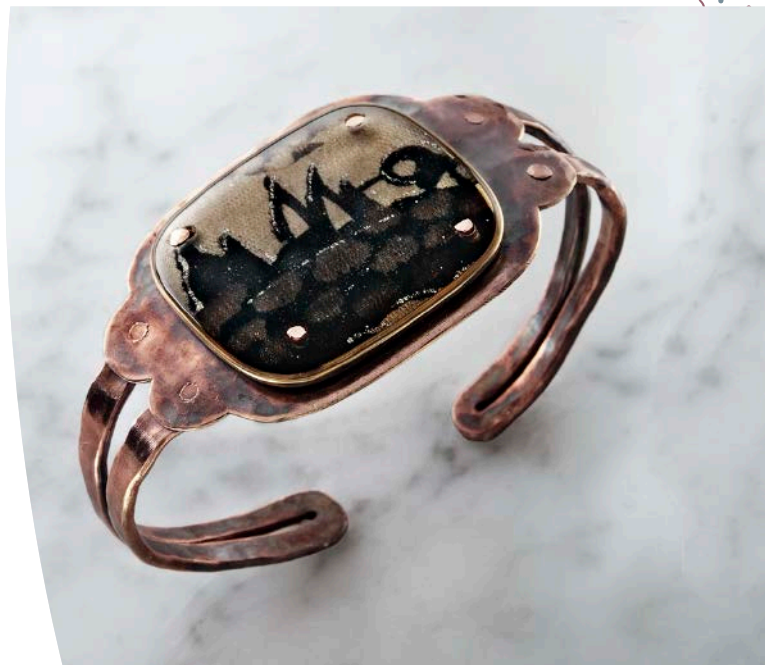
# Resin & Bronze Wire Cuff

*A trendy cuff and an ancient metal*

BY HELEN I. DRIGGS

**T**his is a relatively easy project that can be conquered over a weekend. I recommend that you make your resin focal center on a Friday night, so it will have plenty of time to cure before you rivet it to the cuff later in the weekend. While you're at it, make about a dozen focals, because it's easier to measure and mix about an ounce of 2-part resin at a time, and you might as well use it up instead of wasting it. If you are really clever, you can choose fabric that matches your Monday morning work outfit.

I hammered thick bronze wire around a steel mandrel to make the cuff wires. Again, there are many directions you could take with this construction method, but I like the clean lines created by the thick, hammered wires against the complexity of the antique kimono fabric I embedded in the resin. Bronze stiffens nicely when you hammer it, so the bracelet will hold its shape, and the chocolate brown patina looks pretty spiffy, too!



## SKILLS

Sawing  
Riveting  
Hammer forming

## MATERIALS

Resin or other drillable focal element in a bezel  
8-gauge round bronze wire  
20-gauge bronze or brass sheet  
12-gauge copper wire  
Jax patina for brass and bronze  
Masking tape

## TOOLS

Hand tools: forging hammer, riveting hammer, jeweler's saw and blades, oval bracelet mandrel, files, B+S gauge, 1/2" diameter dowel, mandrel or rod  
Other tools: torch and pickle pot for annealing, resin measuring and pouring supplies, scissors, fabric or paper, fabric stiffener, flex shaft and #45 drill bit, ball bur, brass brush, dish detergent, Sharpie

## SOURCES

Most of the tools and materials for this project will be available from well stocked jewelry supply vendors.



**STEP 1** Soak bezels in strong, fresh, warm pickle. Scrub components with brass brush and dish detergent. Give components a good rinse and let dry for several hours in warm place on wad of paper towels.

I stock a wide variety of prefabbed brass components, most of which are suitable for resin containment. It is cheaper to buy them than to fabricate them, but if you are a purist, you can fabricate actual bezels you've soldered yourself. It is important to clean them well so as not to interfere with the resin chemistry.



**STEP 2** Seal fabric strips with fabric stiffener. This step makes cutting them out easier, and will encase any errant fabric dye in polymer. You can use printed paper, too, but seal that with polymer based decoupage medium and let it dry completely.



**STEP 3** Working on a wax-paper background (resin won't adhere to it), cut out fabric patches and insert into "cells" of brass bezels.

If you create circular focals, a circle template makes it easy to get a perfect fit.

**STEP 4** Follow manufacturer's directions for mixing resin and hardener. Use a wax-lined paper cup to create a pouring spout and carefully fill bezels.

**STEP 5** Cure for 24+ hours in a protected place.

I've got potential dust and cat hair issues in my studio. I position my resin focals under the lid of a Riker mount so I can check on them for bubbles as they cure, which also prevents airborne cat hairs from settling on the surface.

**STEP 6** Trace edges of bezel and draw outline for mounting plate. Make a pattern on paper, adhere to brass sheet. Cut out with saw. Hammer texture if desired, keeping metal flat. Clean finish edges.

**STEP 7** Cut two 6" lengths of 8ga bronze wire. Clean finish cut ends. Anneal, quench, and pickle. Rinse and dry.

**STEP 8** Make Sharpie mark at 3" on both wires.

**STEP 9** Wrap wires around mandrel, rod, or dowel at center mark to form long U shape.

**STEP 10** Hammer cut wire ends completely flat, to about 20ga thickness. Anneal. Quench, pickle, and rinse. Dry wires completely.

**STEP 11** Drill hole at 1, 5, 7, and 11-o'clock positions of focal with #45 drill bit.

**STEP 12** Countersink hole in resin slightly with a ball bur. Set focal aside.

**STEP 13** Drill holes into edges and center of backing plate with #45 bit.

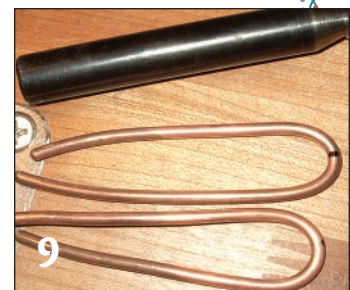
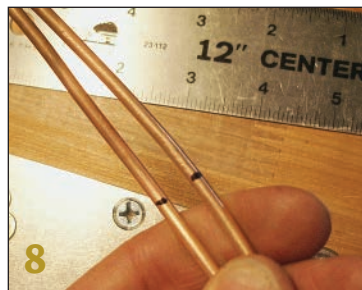
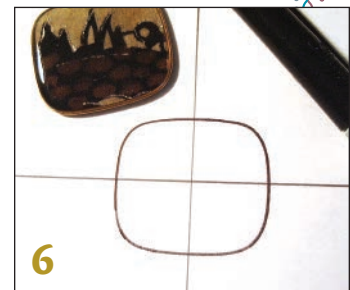
### 4 TIPS FOR RESIN SUCCESS

Use a drinking straw to blow on the surface of poured resin to pop the inevitable bubbles that rise to the surface as it cures. Take care not to touch the resin surface with the straw.

There are lots of molds on the market now for resin if you can't find the bezel style components.

Use wax paper to protect your worktop from spills; resin won't adhere to the wax paper.

Seal paper and fabric with the appropriate sealant to prevent the resin from saturating the paper, or causing the fabric dye to leach out into the plastic.







**STEP 14** Measure wrist. Position backplate at appropriate area of bracelet mandrel based on wrist measurement. Indicate outline of backplate with masking tape and Sharpie on mandrel. Mark hole locations.

**STEP 15** Form annealed wires into cuff shape at marks on mandrel. Ensure hammered sections overlap drilled hole positions at edge and center.



**STEP 16** Cut 3" length of 12ga copper wire. Hammer a mushroom head on one end of wire with rivet hammer.

**STEP 17** Rivet cuff wire to backplate one hole at a time. Make sure wire ends overlap at center holes, but do not extend too far past rivet.

This measurement will depend on the size of the wrist, the size of the backplate, and the length of the flat hammered sections of the bronze wires. Compare the wrist measurement marked on the mandrel, and file away any excess flattened wire. Hammer the center rivets flush with the surface of the backplate to ensure the focal sits flat on the surface and does not rock. Verify fit of bracelet before riveting on the focal.

### 6 DESIGN OPTIONS

Drill parallel holes down the cuff wires and attach beads down the length of the bracelet with 20ga wire.

Instead of open curves on the cuff, hammer the U shapes together tightly.

Rivet 1 big and 2 smaller side focals to the cuff.

Embed other stuff in the resin — just remember to keep the areas you have to drill clear of glass, stone, or other undrillable materials.

Fill the bezels with fired polymer clay instead of resin.

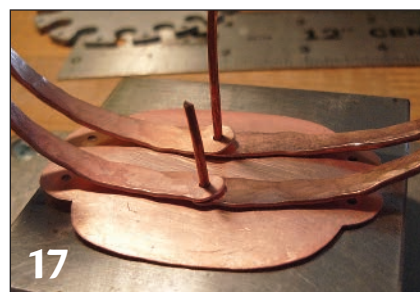
Make a metal clay focal instead of a resin one, but make sure the holes you create will fire down to a size compatible with the 12ga rivet wire.



**STEP 18** Position drilled focal on backplate. Transfer position of first drilled hole of focal to backplate.

**STEP 19** Insert rivet wire into drilled holes, mark length and cut. Complete rivet, hammering until flush on both sides. Verify positions of focal and backplate. Repeat riveting process for remaining 3 holes.

**STEP 20** Patina bronze to deep chocolate brown. Hand polish to high sheen and seal patina with dab of wax. ♦



**HELEN I. DRIGGS** is Senior Editor of *Lapidary Journal Jewelry Artist* and an experienced metalsmith. A BFA graduate of Moore College of Art, she has worked as an information graphics artist, art director, writer, and editor. She is a member of the Pennsylvania Society of Goldsmiths and the Society of North American Goldsmiths.



## Color Resin Earrings

*Pretend plique-à-jour enamel*

BY TOM & KAY BENHAM

### SKILLS

Fabrication  
Soldering  
Resin

### MATERIALS

24-gauge sterling silver strip: .020" x .125"  
28-gauge fine silver bezel wire: .013" x .125"  
Sterling silver seamless tubing: .188" OD x .156" ID  
18-gauge sterling silver round wire  
Double-sided carpet tape  
Five-minute, two-part epoxy  
ICE Resin and Hardener (we chose this product because of its ability to produce a glistening dome finish)  
Assorted colors of fine glitter  
Renaissance Wax

### TOOLS

Hand tools: assorted pliers; assorted files, jeweler's gram scale, tube cutting jig; jeweler's saw and blades, flush cutter, cup bur  
Layout tools: pencil, paper  
Finishing tools: beeswax, vibratory tumbler  
Other tools: disposable mixing cups, spatula, micro-spatula, eye dropper, wooden toothpicks, acetone  
Soldering tools: torch and tips, striker, flux, easy solder, soldering block, quench and pickle

### SOURCES:

Tools & Materials: Most of the tools and materials for this project will be available from well stocked jewelry supply vendors.  
ICE Resin: [www.icesresin.com](http://www.icesresin.com)

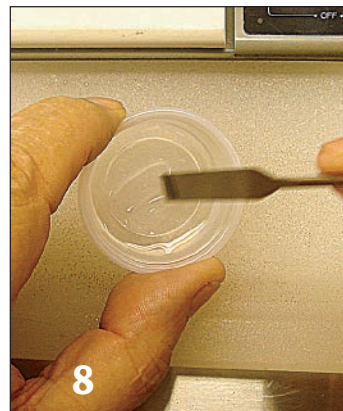
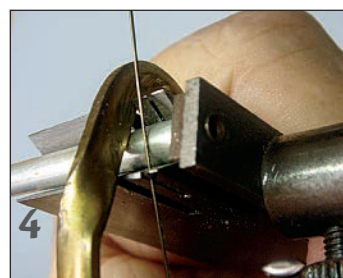
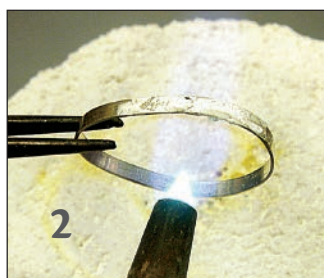
A friend's new pendant immediately caught our eye. At first glance we thought it was a piece of enamel — but then she explained that she had recently created it in a resin workshop. She had added some glitter to the resin to create the enamel effect. We were so intrigued that we had to give it a try.

Working with resin wasn't as easy as we'd initially thought. We experimented with several resin systems and colorants before deciding on this project, a pair of earrings that give the impression of plique-à-jour enamel (open on both sides), using transparent resin in place of enamel. The resin holds the wire design in place once it cures. The addition of fine glitter creates a stained glass effect with the open back letting the light shine through. Best of all, no kilns necessary!



OPENING PHOTO: JIM LAWSON  
PROJECT PHOTOS: TOM & KAY BENHAM





Once we agreed on our design, we used tracing paper to create our pattern.

**{PHOTO 1}** Use pattern as a guide. With fingers and assortment of forming pliers, create frames of earrings from lengths of sterling silver strip, similar to forming a bezel. Mark and cut strips, then file ends square.

**{PHOTO 2}** Solder outer frames using easy solder. Quench, pickle, rinse. File and sand solder joint smooth.

**{PHOTO 3}** Again using fingers and assortment of forming pliers, this time with

lengths of fine silver bezel wire, form each partition piece to fit pattern. Take time to adjust and readjust each partition until satisfied that it fits pattern snugly.

**{PHOTO 4}** Use tube cutting jig to cut four .125" lengths of sterling silver tubing.

► Two tubing lengths will create the openings for the ear wires; the second set to create 2 teardrop shapes — which we formed with our small needle-nose pliers.

**{PHOTO 5}** Mix up small batch of five-minute, two-part epoxy to secure each intersection with outer frame. Apply epoxy to each joint with tip of wooden toothpick, then place assemblies under work lamp to allow a proper cure.

► We did not bond the teardrop shapes or the ear wire openings at this time.

**{PHOTO 6}** Place a strip of double-sided carpet tape to a sheet of paper, then remove release

strip from top side of carpet tape. Carefully press each assembly onto tape to seal bottom of assembly so it won't leak when liquid resin is poured into each cavity. Press small teardrop shapes and pieces of tubing for ear wires onto carpet tape according to the pattern.

**{PHOTO 7}** Carefully weigh equal amounts of resin and hardener with jeweler's gram scale.

**{PHOTO 8}** Mix resin with spatula for two minutes per manufacturer's recommendation. Because we wanted our earrings to match, we mixed a batch large enough so that we could fill comparable partitions in both earrings in one application.

**{PHOTO 9}** Add glitter in small amounts using a micro-spatula. Add glitter in several small batches, rather than adding too much to avoid having to mix up another batch. Mix glitter thoroughly into resin after each addition.





**{PHOTO 10}** Using dropper, add each batch of resin in appropriate cavities. Fill cavities only  $\frac{3}{4}$  full to allow for final doming layer of clear resin. Clean eye dropper with acetone between each resin batch.



**{PHOTO 11}** Allow resin to cure at room temperature for one hour according to directions. Place assemblies under work light for 24 hours. Then turn light off and allow resin to cool to room temperature before proceeding.

**{PHOTO 12}** Mix a large enough batch to dome both earrings at same time. Again, with eye dropper, add resin slowly and carefully so it domes up. Don't allow resin to flow over

sides. Allow resin to cure at room temperature for one hour, and then place under work light for 24 hours. Remove from light and allow to cool to room temperature before removing tape from back.

► Avoid touching the resin surface as it can acquire fingerprints for several days before it is fully cured.

Create ear wires with 20ga sterling silver round wire. Round each end with the cup burr lubricated with beeswax before shaping.



► We placed the ear wires into a vibratory tumbler for a couple of hours to work-harden them.

Before attaching earrings to wires, apply a coat of Renaissance Wax to protect resin surface. ♦

**TOM & KAY BENHAM** are teachers of both metalsmithing and lapidary, are members of The Florida Society of Goldsmiths and The Central Florida Mineral & Gem Society.



## Let us inspire the artist in you!

LEARN TO MAKE EXCEPTIONAL earrings, bracelets, rings, and pendants, plus we explain what works, what doesn't, and why. Learn how to create personal, unique jewelry faster and easier using foolproof instructions.

### In Every Issue:

- Discover projects loaded with valuable tips and design ideas
- Get hands-on expertise from the pros
- Find answers to all your technical questions
- Learn all about tools and techniques for stone setting, riveting, texturing, and much more.





*find the kind that works for you*

BY ELEANORE MACNISH

## TWO-PART EPOXY RESINS

Until testing **ICE Resin** by Susan Lenart Kazmer and **Colores Resin** by Rio Grande, I only had experience using toxic two-part resins and used them only when I absolutely had to. Two-part epoxy resins are terribly messy to work with, tend to bubble and keep bubbling over the course of several hours (meaning you have to babysit them and check on them every few minutes to check for new bubbles), and are toxic. To be quite honest, I was not terribly excited about these two

particular resins being nontoxic because they were still in the class of the dreaded two-part resin. But I was wrong. Incorrect. Blissfully off the mark.

I started by mixing the ICE Resin. The viscosity is wonderfully smooth, and it was easy to mix, with few bubbles. As I stirred, the mixture went from hazy to crystal clear and almost all the bubbles dissipated! When I started mixing the Colores Resin, I used the resin and the thick hardener and felt a sense of doom as I mixed. It





## A savvy crafter reviews three types of resin!

was thick and milky and riddled with bubbles . . . and stayed that way. Ugh! I reread the instructions and could not find anything I had done wrong. I tried again, but with the thin hardener and a one-to-one ratio (rather than the one-to-two recommended). Presto, success! The resin mixed beautifully, went from hazy to crystal clear, and almost all of the bubbles dissipated just seconds after mixing!

I poured a little of each resin over a glossy photo from an ink-jet printer that was in a brass bezel to see if it was compatible with the ink and the photo paper and also to check the resins' doming abilities. I mixed the remaining bit of each resin with "pixie dust," a coating used for lampworked glass beads, to color it. I then poured the resins into bottle caps and brushed a little of each over some paper just to cover all the bases. The next morning, after everything had cured, I inspected my work—everything was perfect! The only difference was the colored ICE Resin was a bit tacky while the Colores Resin was rock hard. The ICE Resin eventually hardened completely after another twenty-four hours. I did not color either resin with the manufacturer's suggested products, but rather with what I had on hand, and this could make a difference. All in all, both of these products are spectacular! >>

Here, the left side of the sheet music was sealed and the right side was not sealed. It makes a gigantic difference!



### PAPER AND RESIN

In general, it is a good idea always to seal paper (including the edges) you plan to cover with resin—even though my experiments revealed that ICE Resin, Colores Resin, and Gel du Soleil seem to work well with unsealed glossy photo paper. In most cases, if you do not seal the paper, the resin will turn it translucent. If you miss a couple of spots, the paper will act like a wick and pull resin into its fibers. Sometimes, I like the effect of a little bit of resin bleeding into the image because it adds to the aged look. However, if it's important that the image be consistent, you must seal it completely!

When I seal paper for resin (except Amazing Glaze), I sandwich it between two pieces of clear packing tape, cut the image out of the tape and spread glue around the edges. If the image is too large to be covered by the tape, I brush both sides with white craft glue, let it dry, and then cut out the image and seal the edges with glue. It is necessary to seal any paper product, vintage or contemporary.



Ice Resin



Colores







## resin chart

	<b>ICE Resin</b> by Susan Lenart Kazmer 2-PART EPOXY RESIN	<b>Colores</b> by Rio Grande 2-PART EPOXY RESIN	<b>Magic-Glos</b> by Lisa Pavelka UV RESIN	<b>Gel du Soleil</b> by JudiKins UV RESIN	<b>Diamond Glaze</b> by JudiKins RESIN GLAZE	<b>Amazing Glaze</b> by JudiKins RESIN GLAZE
<b>NONTOXIC</b>	X	X	X	X	X	X
<b>DRIES CRYSTAL CLEAR</b>	X	X	X	X		
<b>DRIES YELLOW</b>					Over time	X
<b>DRIES ROCK HARD</b>	X	X	X			X
<b>DRIES SMOOTH</b>	X	X	X	X	X	X
<b>CURES IN 5-20 MINUTES</b>			X	X		X
<b>CURES IN 12 HOURS</b>	Cures fully in 36 hours	X			Takes more than 24 hours	
<b>CAN BE HEAT CURED</b>	X	X				Cures only by heat
<b>SELF-LEVELING</b>	X	X	X	X	X	X
<b>DOME EFFECT EASILY ACHIEVED ON A FLAT PIECE OF PAPER</b>	X	X	X	Domes in a bezel	X	Requires multiple layers to dome in a bezel; will not dome on paper.
<b>COMPATIBLE WITH UNSEALED GLOSSY INK-JET PRINT</b>	X	X		X		Sometimes
<b>EASY TO USE</b>	X	X	X	X	X	X
<b>SANDABLE</b>	X	X	X	X		X
<b>WATERPROOF</b>	X	X	X	X		X
<b>FLEXIBLE</b>	X	X	X	X	X	
<b>EASILY CRACKED</b>						X
<b>2009 PRICE</b>	\$3 per oz	\$1.22 per oz	\$9.50 per oz	\$26.29 per oz	\$2.63 per oz	\$3.25 per oz

### UV RESINS

In the category of ultraviolet (UV) resins—resins that will cure in direct sunlight or under a UV lamp—I compared JudiKins *Gel du Soleil* to the resin I fell in love with a while ago, *Magic-Glos* from Lisa Pavelka. I applied both resins side by side to a variety of surfaces: a rag-cotton paper, a glassine envelope, and two small round cutouts from a postcard.



Gel du Soleil Magic-Glos

Gel du Soleil is thinner-bodied than the Magic-Glos and produced almost no dome when I applied it to flat pieces of paper. This is because it spreads out instead of keeping a dome shape like the Magic-Glos. If used in something like a bezel, the Gel du Soleil produced a dome, but again not quite as rounded and high as the Magic-Glos. Think of it like this: the viscosity of Magic-Glos is like honey, and the Gel du Soleil is like honey warmed in the microwave.

Another difference: the Gel du Soleil is not as hard when fully cured as the Magic-Glos. When fully cured, you can make a dent (temporary) with your fingernail in the surface of the Gel du Soleil; the surface of the Magic-Glos is too hard to make a dent.

I then applied both UV resins to two ink-jet prints—one print on normal copy paper and one print on glossy photo paper—to see if there was any difference in the two products with regard to adhesion and the effect of the resin seeping into unsealed paper. Guess what? There is a gigantic difference! Both worked fine on the normal copy paper, but the Magic-Glos slid right off the glossy paper and left a bunch of goopy, uncured resin on the surface of the print (I suspect because of a chemical incompatibility with the ink). The Gel du Soleil cured fully and adhered to the glossy paper with no problem—in fact, it adhered so well that when I tried to peel it off, most of the paper came with it! With Gel du Soleil, making an ink-jet print on glossy photo paper eliminated the need to seal the paper! I was so excited I could hardly stand it.

I wondered if I could combine the best characteristics of both resins by embedding a photo printed on glossy photo paper with an

ink-jet printer in Gel du Soleil, letting it cure, then topping it off with Magic-Glos to achieve a high dome. It worked beautifully! These two products seem to be compatible with one another.

Gel du Soleil would be my choice as the product to use if the resin needs to flow into lots of intricate spaces (like tiny watch parts) or if you want to use an ink-jet image without having to seal it first. Magic-Glos has become my go-to product for its amazing doming properties and rock-hard finish. When price becomes a factor, Magic-Glos wins hands down. Magic-Glos is about \$9 per ounce and Gel du Soleil is about \$26 per ounce. Because Gel du Soleil can be applied to ink-jet images and it's compatible with Magic-Glos, I'll keep them both in the studio!

### RESIN GLAZES

JudiKins *Amazing Glaze* is basically a nontoxic, granular embossing powder, which seemed very promising and not scary at all—aside from the thought of putting an entire pendant in the oven for a few minutes. After playing with it, I discovered Amazing Glaze is great for certain applications—just not for my applications. When you bake it, it turns a faint yellow—a very good thing in certain applications because it adds an aged look, but not good for me since I use vintage materials that are already yellow. It will dome, but only after a few visits to the oven, adding a little more powder each time. Particularly troubling is the inflexibility of this material. When used in a thick-walled bezel/charm, it is great. But when used on something larger, it will crack at the slightest bending movement of the area in which it resides. Still, it is easy to use (even for children), sandable, and forms very few bubbles, which you can get rid of by reheating.

JudiKins *Diamond Glaze* is also easy to work with. It has a great consistency and works well as an adhesive or to protect stones in settings. Keep in mind, though, a 1-millimeter-thick layer takes two to three hours to dry. Diamond Glaze can yellow like Amazing Glaze and does not dry crystal clear, but rather a bit cloudy. Also, it is not waterproof (because it is water-soluble) and scratches fairly easily.

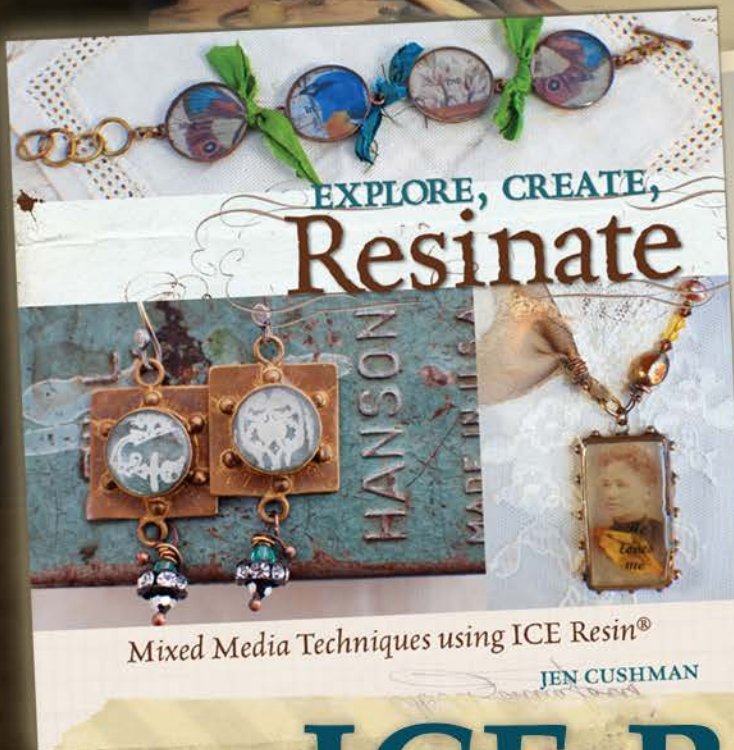
Needless to say, I'm elated about the influx of new resin products into the market! Not only have manufacturers conquered the toxicity issue, but they've also come up with formulas that no longer yellow, crack, bleed into paper, or resist doming. Reference the chart on page 15 for more information about the properties of each resin mentioned in this article—I'm positive that you, like me, will find the right resin for whatever project you're working on! ♦

---

**ELEANORE MACNISH** is a glass beadmaker and silversmith living in Albuquerque, New Mexico. She has been making glass beads for ten years and doing silver work for two-and-a-half years. Visit [www.emacnish.com](http://www.emacnish.com) to see more of her work.



# SUSAN LENART KAZMER



## ICE Resin®

Jeweler's Grade • Ultra Clear • Non Toxic

Check out our large selection of handcrafted bezels by Susan Lenart Kazmer.  
The perfect blank canvas for your resin jewelry creations.

[www.ICEResin.com](http://www.ICEResin.com)





Need resin supplies? Our popular resin kits let you set photo mementos, dome a favorite paper design, add a splash of color to any metal and much more. Pick any project and start the fun!

Visit [RioGrande.com](http://RioGrande.com) today!

**RIO GRANDE**

Since 1944

Sharing your passion for making jewelry.  
Products. Service. Know-how.

800.545.6566

[riogrande.com](http://riogrande.com)