

1. SAFETY

Consult UVPoxy Safety Data Sheet (SDS) before use. Wear protective gloves, clothing, and eye/face protection. Use only in well ventilated areas. Avoid contact with the skin and eyes. Take off contaminated clothing and wash before reuse. Keep containers tightly sealed when not in use. Avoid breathing vapors and fumes. Wash hands thoroughly after handling. During finishing operations wear proper PPE and avoid dust. When fully cured, UVPoxy is an inert plastic.

2. PREPARATION

Supplies and Materials

- UVPoxy resin and hardener
- EcoPoxy pigments (metallic, liquid, glitter)
- Prepared work piece (wood slab, table top, serving tray, HDF panel, cradled wood panel, etc.)
- Stands for work piece (must be elevated from table if possible)
- Plastic sheet for worktable
- Large cup (initial mixing), smaller cups (mixing pigments)
- Mixing sticks (paint stick, craft sticks)
- Measuring spoons
- Scale (optional)
- Palette knife (optional)
- EcoPoxy notched spreader (optional)
- Torch
- Hair dryer (optional)
- Heat gun (optional)
- Drinking straws (for smaller projects)
- Painter's tape (optional)
- Paper towel
- Denatured/isopropyl alcohol or warm soapy water
- Nitrile gloves
- Safety glasses
- Work apron or shop coat
- Infrared temperature gun (optional)
- Shore D durometer (optional)

Work Area

The ideal temperature for working with UVPoxy is 22°C (72° F), with a recommended range of 20-25°C (68-77°F). The work area, resin and work piece should be at the recommended temperature prior to starting your project. This can be confirmed by using an infrared temperature gun. Best results will be obtained in a clean, dry, and dust-free environment. Set up a work area and table where you can mix your UVPoxy and coat your project. The worktable should have a protective cover for easy cleanup (a sheet of polyethylene, vapor barrier, garbage bags, etc.). This is especially important for UVPoxy coating projects, as resin will flow over the edges of the work piece and drip onto the worktable during the coating process.

Resin

Calculate the volume of resin needed for your project. Multiply the length and width of your work piece, then multiply by coating thickness (all units in inches). Use 1/16" thickness for calculating seal coat volumes and 1/8" thickness for calculating flood coat volumes. Flood coats will self-level to approximately 1/16" if the resin is allowed to run over the edges of the work piece.

To obtain the volume in milliliters, multiply the volume in cubic inches by 16.387. Add at least 5-10% to your final volume calculation. It is always best to mix a little extra resin to avoid being short in the middle of a project.

Always familiarize yourself with the product and application process on a test piece before starting your project. This will help prevent mistakes and give you an idea of how much working time you will have to complete your project.

Work Piece Preparation

Check your work piece for any features that may cause issues when working with UVPoxy. For example, UVPoxy may pull away from sharp edges on a work piece and will not adhere well to glossy surfaces. Sharp edges and corners should be rounded, and glossy surfaces should be scuffed with sandpaper to remove all sheen. Any surfaces that have been sanded should be wiped clean with denatured or isopropyl alcohol.

Taping off the back of the work piece can help with the removal of the drips that form along the underside of the work piece before the resin cures. Line the bottom edge of the work piece with painter's tape to form a barrier. Ensure the tape is fully contacting the surface. The tape can be removed either after the resin has gelled or after it has fully cured, as described later in this guide.

The work piece should be elevated off the surface of the worktable while you work on your project. Small plastic cups work well for this. Make sure that the work piece is flat and level. If it is not, resin may run off the surface unevenly or may pool in low spots, resulting in a poorly coated finished project.

Painted Work Pieces

You may plan to use UVPoxy to coat a painting, or you may want to paint your work piece using a color that matches your desired coating color. Most types of paint, including latex, acrylic, watercolor, and spray paint, can be used to paint your work piece before coating. You must allow sufficient time for the paint to fully dry prior to applying UVPoxy. Even oil paints may be used as a base successfully, but they require much more drying time.

If you plan to use UVPoxy over a painted surface, it's best to try coating a small painted test piece first. This will help you determine how much time your paint needs to dry properly and will prevent costly mistakes on your actual project.

Seal Coat

We recommend seal coating any surfaces that will be coated with UVPoxy. Once cured, seal coats help prevent air and moisture from migrating out of substrate materials, which can cause bubbles. The best way to know whether your work piece needs to be sealed is to coat a small test piece before proceeding with your project.

Before applying the seal coat, prepare your work piece for proper bonding with UVPoxy. For hard, glossy surfaces, use 220 grit sandpaper to scuff the areas that will be coated with resin. Remove excess dust with compressed air, then wipe clean with denatured or isopropyl alcohol. In cases where you are seal coating a piece of art or painted surface, simply clean the surface using compressed air and wipe it with an appropriate solvent. Always test the solvent on a painted test piece before using it on your project.

With your work piece ready for the seal coat, mix the resin according to the instructions in Section 3 of this guide. Pour the resin in the center of the work piece. For flat surfaces, use EcoPoxy's notched spreader (1/8" side or flat side) to push the resin evenly out from the center and completely coat the surface. Make sure to spread the resin to the edges of the work piece. For work pieces with irregular surfaces, use a brush to push the resin into tight corners, cracks, and crevices. Allow the resin to spill over the edges of the work piece to seal all sides. Make sure that all surfaces are coated evenly. The UVPoxy seal coat should be a thin film rather than a flood coat.

For best adhesion, apply your UVPoxy flood coat while the seal coat is still tacky. Otherwise, wait until the seal coat is set, then scuff the sealed surface with 220 grit sandpaper. Remove excess dust, then wipe clean with denatured or isopropyl alcohol before applying the UVPoxy flood coat.

Note: If your work piece is particularly porous, 2-3 seal coats may be required to fully seal the surface. Examine your project carefully after seal coating to confirm that all voids have been filled before continuing to the flood coat.

3. MIXING

UVPoxy should be mixed by hand. When mixing, stir deliberately but do not whip the resin. Doing so introduces excess air into the mixed resin, which makes it difficult to achieve a bubble-free final project.

In a clean, dry container, combine (by volume) 1 part resin with 1 part hardener, and mix thoroughly for 2-3 minutes. At the start of mixing, the resin will appear cloudy and have visible streaks. Continue mixing until all streaks disappear, and the mixed resin appears clear. The bottom and sides of the container should be scraped periodically with the stir stick to ensure the resin is fully mixed. Unmixed resin can result in wet or sticky areas on your project.

A small scale can be used for mixing resin and hardener by weight if desired. The mass mix ratio for UVPoxy is 1.2:1 (resin to hardener).

UVPoxy should be used as soon as possible after mixing. If left to sit in a cup, UVPoxy will begin to heat up due to the reaction between the resin and hardener. This heat accelerates the curing process, which means that the working time will shorten significantly, and you may find your epoxy beginning to gel before you have finished your project.

Pigments

If you are using pigments for the first time, it is best to start by mixing a small amount into your resin and adding more as needed to achieve your desired color and opacity. Stir deliberately but carefully. The pigment needs to be fully incorporated into the resin but stirring too aggressively can introduce air to the mixture, resulting in unwanted bubbles in your cured UVPoxy.

Keep in mind that the color of the work piece will affect how much pigment is required to achieve a fully opaque coating. If you're coating a dark-colored work piece with a light-colored coating, you may require significantly more pigment than you would need if coating a light-colored work piece. If you have painted your work piece using a matching paint color as discussed in Section 2 of this guide, one of the added benefits is that you will not need to use as much pigment to achieve a fully opaque look.

For Metallic Color Pigments, add to UVPoxy using a measuring spoon and mix until evenly dispersed (typically 1-2 minutes). Use the following guidelines as a starting point to achieve the desired look for your coating:

- Opaque = 6-8+ grams (3-4 tsp) per liter
- Translucent = 2-6 grams (1-3 tsp) per liter
- Transparent = 0.5-2 grams (1/4-1 tsp) per liter

Once you have a good understanding of how much pigment you need to achieve your desired color and opacity, you can save time by pre-measuring your Metallic Color Pigments in small cups so that they can be quickly added to your mixed UVPoxy.

For Liquid Color Pigments, add one drop at a time to UVPoxy and mix thoroughly. Repeat until the desired opacity is achieved. It is recommended not to use more than 3% of total volume or approximately 4% of total weight.

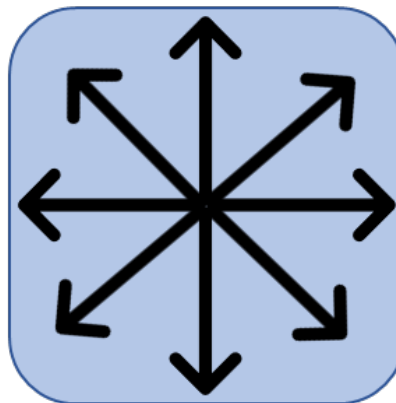
For Color Glitters, add as desired to UVPoxy and mix until evenly dispersed. The Color Glitter particles are larger than the Metallic Color Pigment particles and may settle to the bottom of thicker layers of epoxy. They are best used to add a glitter effect to thin topcoat layers. Start with a small amount of glitter and add more as desired.

4. COATING

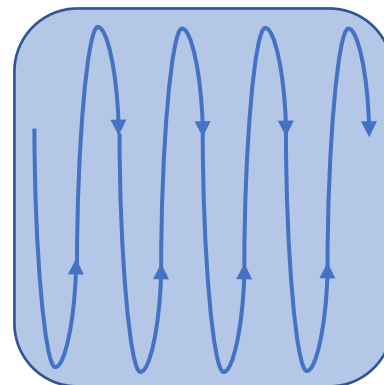
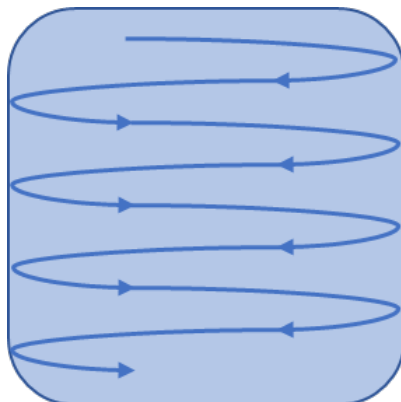
Flood Coat (Clear or Single Color)

Pour the resin in the center of the work piece. Do not scrape the sides or bottom of the container during pouring. Doing so may result in unmixed resin or hardener contaminating your coating.

Use EcoPoxy's notched spreader (1/4" side or 3/16" side), to push the resin evenly out from the center in a star pattern, making sure to spread the resin to the edges of the work piece and fully coat the surface. Allow some of the resin to spill over the edges to coat all sides.



Level the UVPoxy by performing a series of horizontal and vertical passes using the same side of the notched spreader. While the UVPoxy will self-level, this step ensures that the resin layer is a consistent thickness across the entire surface.



Once your work piece is coated, use a torch to pop bubbles at the surface. Ignite the torch away from the work piece. Holding the flame tip 1-2" off the resin surface, move the torch rapidly across the surface in a sweeping motion to burst all visible bubbles. Holding the torch in one location for too long or allowing the flame to touch the surface will burn the resin. Check the work piece after 5 minutes and torch again as necessary. This step is especially important when liquid and metallic pigments are used. The extra mixing required to incorporate the pigments traps a significant amount of air. This results in many bubbles coming to the surface after the resin coating has been applied.

Additional Layers

If your project requires additional layers of UVPoxy, they should be added when the previous layer is still tacky to touch. This is typically 4-10 hours after applying the previous layer, depending on ambient conditions (see UVPoxy TDS for additional details). Otherwise, you will need to wait for the resin to set (10+ hours), and then scuff the surface with 220 grit sandpaper. After scuffing, remove excess dust with compressed air and wipe clean with denatured or isopropyl alcohol before applying the next layer.

Resin Artwork

UVPoxy can also be used to create unique pieces of art using paint pouring techniques. See the Beach Scene case study at the end of this guide for an example.

When creating artwork, the same steps are followed up until the application of the flood coat. However instead of applying a basic flood coat, multiple colors may be applied at once and manipulated using a variety of techniques. For example, the resin may be manipulated using stir sticks or a palette knife to create patterns, an air source such as a hairdryer or straw, or it can be spread by tilting or spinning the work piece. The number of techniques to try are endless when it comes to creating artwork with resin.

While the application method is different, the procedure after applying the resin is the same. The container should not be scraped to get every last drop and some resin should be allowed to spill over the edges to coat the sides of the work piece. The resin will still need to be torched to pop the air bubbles that come to the surface.

5. CLEANUP

Using a clean rag, wipe tools and spills with denatured alcohol or isopropyl alcohol. Warm soapy water can be used for cleanup, but it is less effective. Resin that has dripped on plastic sheeting can be left to cure and then can be easily removed with a putty knife. Cured resin may have sharp edges; use caution when handling these pieces.

6. CURE MONITORING

As your project begins to cure, you can monitor for tacky to touch, set to touch, and time to finishing. Definitions are as follows:

Working Time begins when Part A and Part B are first mixed together and continues until the epoxy begins to thicken. Specified working times are based on applying the coating immediately after mixing is complete. Working times can be significantly shorter if resin is left in the mixing container for too long. Up until the working time limit is reached, the epoxy can be manipulated to achieve custom effects. It will self level and allow bubbles to rise to the surface.

Tacky to touch is the period where an additional layer of coating can be applied without the need to abrade the surface of the previous layer. During this period, the project will need to be protected from contaminants that can adhere to the surface. To determine tacky to touch, wear gloves and lightly touch the surface of the coating. No resin will stick to the glove's surface, but tackiness between the glove and surface will be apparent. The onset of tacky to touch has not been reached if the surface significantly deforms in this process.

Set to touch defines the point at which the surface is no longer tacky and at risk of contamination. An additional layer is not recommended without first abrading the surface of the previous layer. Determine if set to touch has been reached using the same method as tacky to touch. There is no observable tackiness between the glove and the surface.

Time to Finishing is the point in time at which the coating has cured and has achieved sufficient hardness that subsequent finishing and handling can occur without resulting in damage.

If you have used a tape barrier to help eliminate drips on the back of your finished work piece, the tape can be removed just before UVPoxy reaches the tacky to touch stage (less than 4 hours after coating). Only remove the tape barrier if you are finished applying UVPoxy and do not plan for any additional coating layers. If you are applying multiple layers of UVPoxy, it is better to leave the tape in place and allow the resin drips to cure. Instructions for removing the tape barrier after cure are included in the Finishing section.

While curing, your pieces should be kept in a dust free environment or should be covered to prevent contamination of the surface.

7. FINISHING

UVPoxy should be allowed to fully cure before you begin any finishing steps. Most coatings should be fully cured within 48 hours. If possible, check the hardness of the UVPoxy using a Shore D durometer. A Shore D hardness measurement of 80 or greater indicates that the resin has reached maximum hardness and can be handled with confidence. Take the measurement in an inconspicuous location as the durometer will leave an indent in the resin.

Protecting the Coated Surface

If you need to work on the back side of your project, take steps to protect the coated surface from scratches. Painter's tape can be applied to the coated surface as an extra layer of protection. You should also lay out a soft material on your worktable to cushion your project, such as a sheet of packing foam, ensuring that it is clean and free of dirt and dust.

Removing Drips

Painter's tape that was left on the back of the work piece while the resin cured can now be removed. Flip the project onto the prepared work surface. Gently heat the UVPoxy drips with a heat gun until they soften, continually moving the heat gun to avoid overheating the tape or resin drips. Once the resin has softened, you should be able to easily peel both the tape and resin drips away from the surface. Work on small sections of 2-3" at a time for best results. If small pieces of tape remain stuck to the back of your work piece, they can be carefully removed with a putty knife. Any sharp edges that remain can be sanded with 220 grit sandpaper to make your project safer to handle.

If tape was not used to prevent drips, the underside of the piece will need to be sanded to remove the drips. For work pieces made of wood, this is best done with a die grinder or orbital sander using 80 grit to start. The drips can be removed with this grit, after which the entire bottom surface should be sanded using a series of finer grits, starting with 120. Travel in smooth motions across the surface, along the length then the width. There should be a 50% overlap on each pass. Continue until smooth then wipe the surface clean with water. Follow this process using 220 and 400 grit, with each step removing the previous sanding marks. Depending on the final look and finish requirements, sanding can be continued with finer grits.

For other work piece materials, the methods above may not be appropriate. You will need to determine the method that is most effective for your work piece. Always test your method out on a trial piece first to avoid mistakes on your project.

Polishing

Once you have finished working on the back side of the work piece, you can flip it over and polish the surface with a soft cloth. Cured UVPoxy can also be washed with warm, soapy water if needed.

CASE STUDY - BEACH ART

Beach and Ocean Art projects are extremely popular with resin artists. Using a simple method and some common tools, beautiful beach scenes are easy to achieve, even for a beginner. This case study follows the creation of a beach scene in a single session. Once you have some experience with this process, the technique can be expanded to include multiple layers, adding depth and complexity to your art.

PREPARATION

Project Size & Work Piece Selection

For this project, a 12x12" piece of 3/4" thick HDF (high-density fiberboard) was used as the work piece. The HDF provided a sturdy surface that was easily leveled and was unlikely to warp as the resin cured. The shortcoming of HDF is that it is quite heavy. If you're planning to display your art on a wall, a lighter option such as a cradled wood panel would work well.

The sharp upper edges and corners of the HDF board were rounded using sandpaper to allow UVPoxy to easily flow over them. This step helped to minimize the possibility of the UVPoxy pulling away from the edges of the project while it cured.

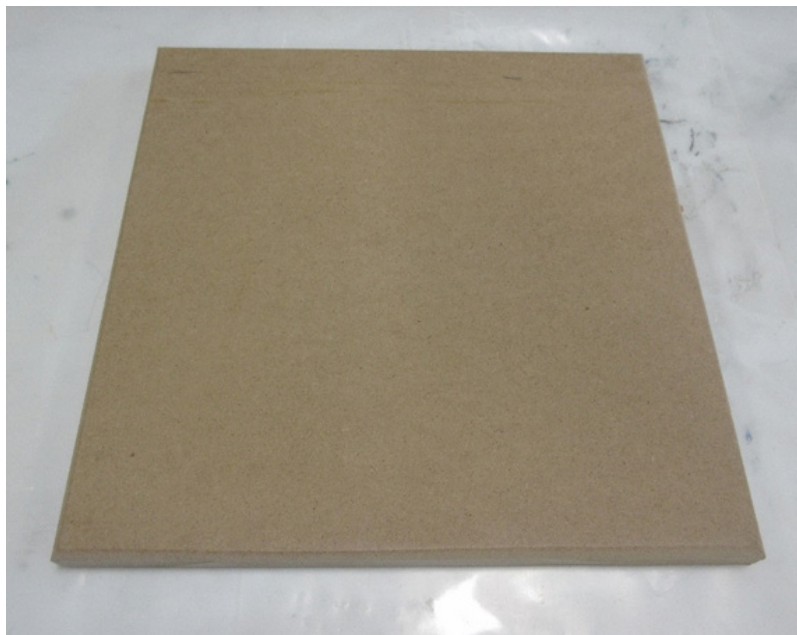


Figure 1: Prepared HDF board

Resin Calculations

The estimated amount of resin required for each step of this project was calculated as shown below.

Amount of resin required (mL) = length x width x coating thickness x 16.387

- Seal Coat (1/16" thickness):
 - o Amount of resin required (mL) = $(12 \times 12 \times 1/16") \times 16.378 = \text{approx. } 150 \text{ mL}$
 - o Adding 10% extra = $150 \times 1.10 = \text{approx. } 165 \text{ mL}$
 - o You may find that you need more or less resin, depending on how porous the work piece surface is. The above calculation is a good starting point, but you can adjust the volume of resin mixed for seal coating if you find you consistently have too much or too little resin in the cup.
- Art Session (1/8" thickness):
 - o Amount of resin required (mL) = $(12 \times 12 \times 1/8") \times 16.378 = \text{approx. } 300 \text{ mL}$
 - o Adding 10% extra = $300 \times 1.10 = \text{approx. } 330 \text{ mL}$
 - o This will allow for complete coverage of a 12 x 12" work piece, plus coating of all the sides. You will have a small amount of leftover mixed resin at the end of the project.

Work Area & Work Piece

The work area was prepared before starting the project. A worktable was set up near a power outlet for easy access during the art session. A sheet of polyethylene was taped down to the worktable to allow for quick cleanup after the art project.

Painter's tape was applied to the back of the work piece to allow for easy removal of resin drips at the end of the project.

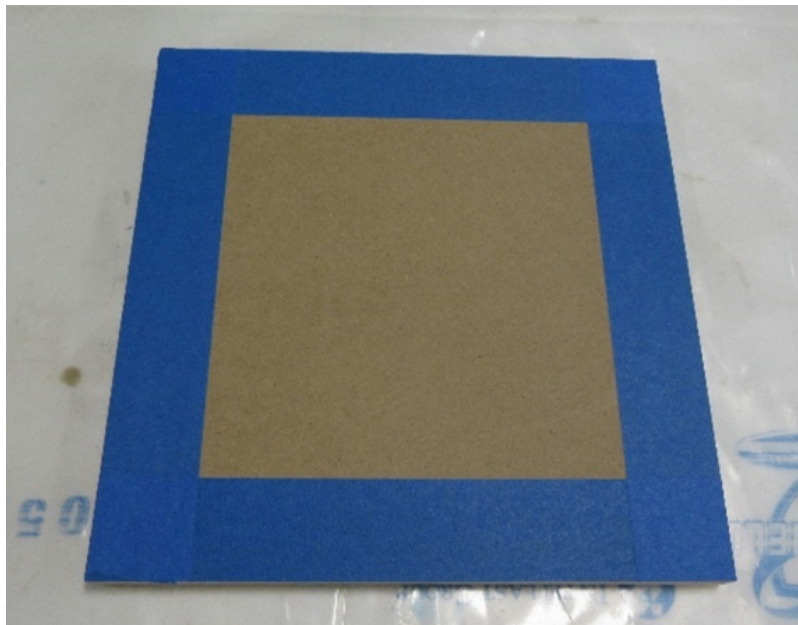


Figure 2: Painter's tape applied to back of work piece

Four small plastic cups were used to elevate the work piece off the worktable. The work piece was leveled, and the surface was wiped down with denatured alcohol.

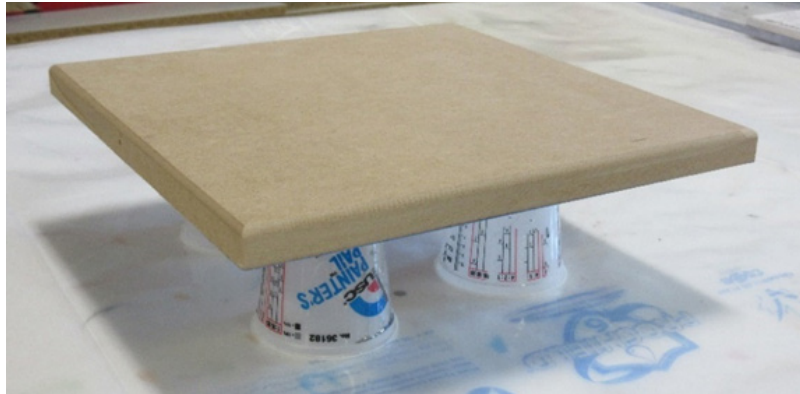


Figure 3: Project setup

Seal Coat

A thin seal coat of UVPoxy was applied to the HDF work piece. The UVPoxy was mixed at a 1:1 ratio by volume. The top surface and the sides of the work piece were fully coated, and the resin was allowed to cure for 18 hours, which meant that the seal coat was set to touch.

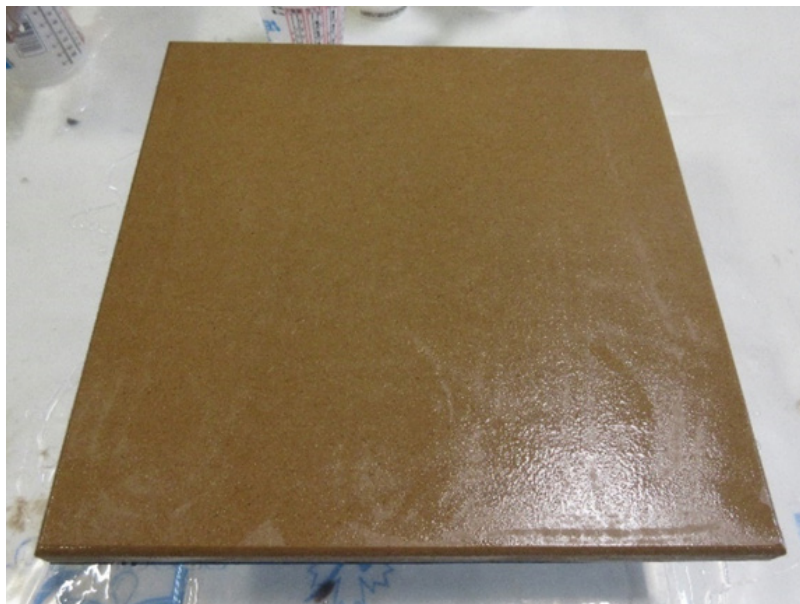


Figure 4: Seal coated work piece

The top and side surfaces of the work piece had to be scuffed with 220 grit sandpaper before the next layer of UVPoxy was applied to ensure a good bond between layers. After scuffing, the dust was blown off with compressed air and the work piece was wiped down with denatured alcohol to remove any remaining dust and contaminants.

Selecting Colors

It is important to plan out the look of your beach scene and select pigment colors prior to mixing the resin. For this project, the following EcoPoxy Metallic Pigments and Liquid Pigments were used:

- Dark Blue = Ocean Metallic Pigment
- Lighter Blue-Green = Bahama Metallic Pigment
- White = White Liquid Pigment combined with Pearl Metallic Pigment
- Sand = Dolphin Metallic Pigment combined with Whale Metallic Pigment (50/50)

Before we mixed our UVPoxy, we set out all the empty cups, stir sticks, and pigments so that they were ready. Because UVPoxy has a fairly short working time (approximately 30-40 minutes depending on room temperature), we didn't want to waste any of our project time searching for materials.

MIXING

We mixed 165 mL of UVPoxy Part A and 165 mL of UVPoxy Part B in a large cup, according to the 1:1 volume mix ratio, stirring for 3 minutes until all visible streaks were gone and the resin no longer appeared cloudy. We then decanted the resin into the smaller cups so that we could mix in our pigments:

- Ocean = 75 mL
- Bahama = 75 mL
- White/Pearl = 50 mL
- Dolphin/Whale = 75 mL
- Clear = remaining resin (only a small amount was needed)

Approximately 0.7g of the Ocean and Bahama pigments were used to obtain an opaque look. Approximately 0.3g of Pearl and 3 drops of White Liquid Pigment were used to obtain the white for the wave effects. Approximately 0.3g each of Dolphin and Whale were added to a single cup to obtain a grey/black sand. Note that we used quite a bit of pigment to achieve an opaque look (a little over 9 g/L) to ensure that the colored epoxy was fully opaque and covered the brown HDF surface. If we had painted the HDF board with colors that matched our beach scene, we could have used less metallic pigment to achieve the same vibrant colors.

Each cup was stirred carefully to incorporate all the pigment while adding as little air as possible. We were sure to scrape the bottoms and sides of the cups so that no loose pigment was left floating in the epoxy. If you find your resin color is not opaque enough, this is the time to add a little additional pigment.



Figure 5: Resin with pigments mixed in

COATING

Creating the Beach Scene

With all the pigments mixed, it was time to start working on the beach scene. For this scene, we decided to work on an angle across the work piece. It is important to remember that as the resin self-levels, it will drip off the sides of the work piece. This means that if the line where your sand and water meet is too close to the edge of the work piece, the sand color could run off the top surface, leaving you with mostly ocean and only a sliver of beach.

We poured out blocks of color one at a time, holding back a small amount of resin from each cup in case any touch ups were needed during subsequent steps. We started with the sand to create our beach shape. Then, working away from the beach, we added our light blue-green and our dark blue.



Figure 6: Initial blocks of epoxy poured on work piece

We spread the colors out to completely cover the work piece. You can do this with a craft stick, palette knife, or even your hands (just make sure you're wearing gloves). In this case, we used a craft stick. We also coated the sides of the work piece so that the colors on the sides matched the colors on the top.

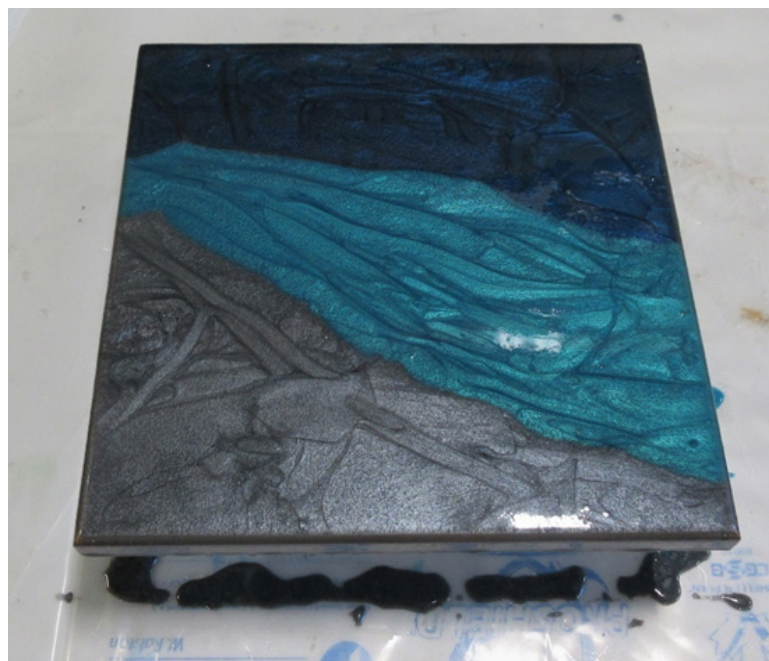


Figure 7: UVPoxy spread out to cover surface

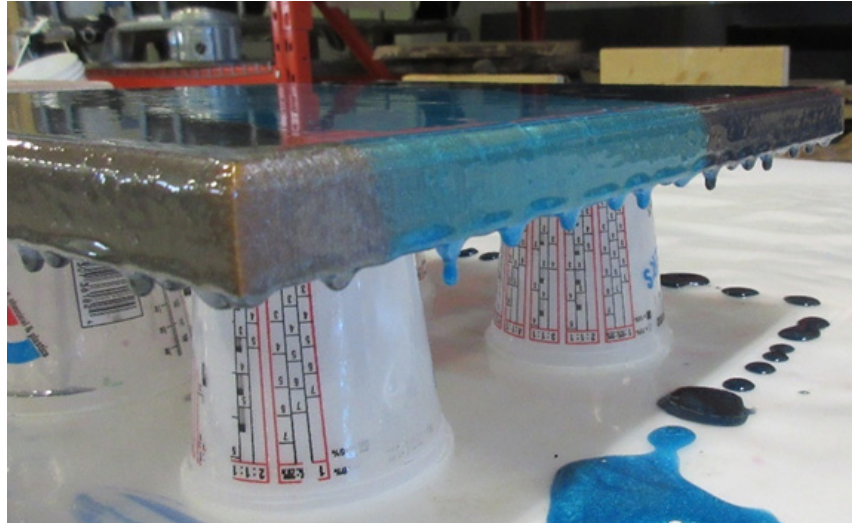


Figure 8: Sides coated with UVPoxy

The final step in creating the base beach scene was to blend the colors together. Like in the previous step, this can be done by swirling a craft stick through the ocean colors to mix them or using your gloved hands. You can also use a hair dryer. For smaller projects, you might also use a straw to blend the colors gently and avoid pushing them off the top surface.

For our project, we first blended the colors using a craft stick. Then we used a hair dryer with a directional nozzle attached to further soften the transition between colors. You should experiment with the angle between the hair dryer and the resin to see what kind of blending effects you can achieve. We found that for this scene, holding the hair dryer at an angle between 30-45° off the surface of the resin provided the best effect when blending the ocean colors together.

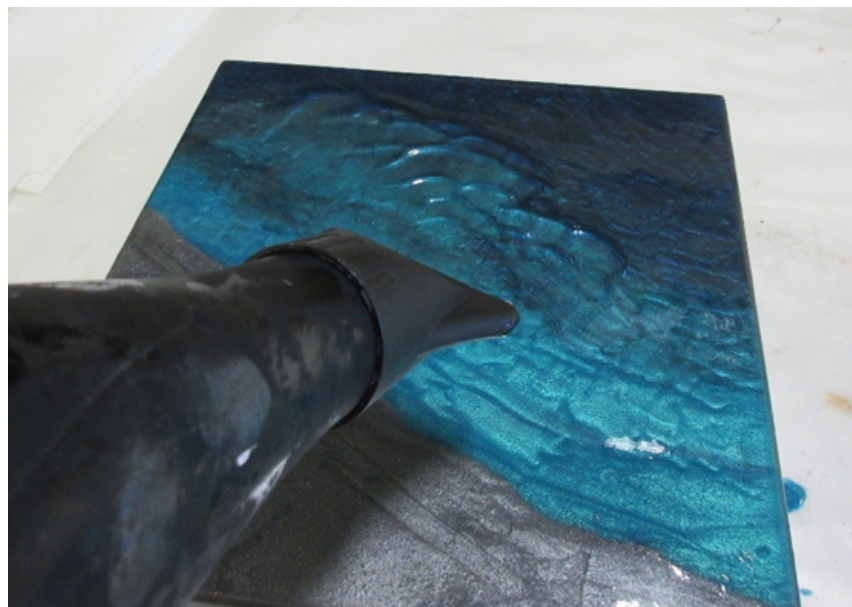


Figure 9: Blending using a hair dryer with directional nozzle attachment

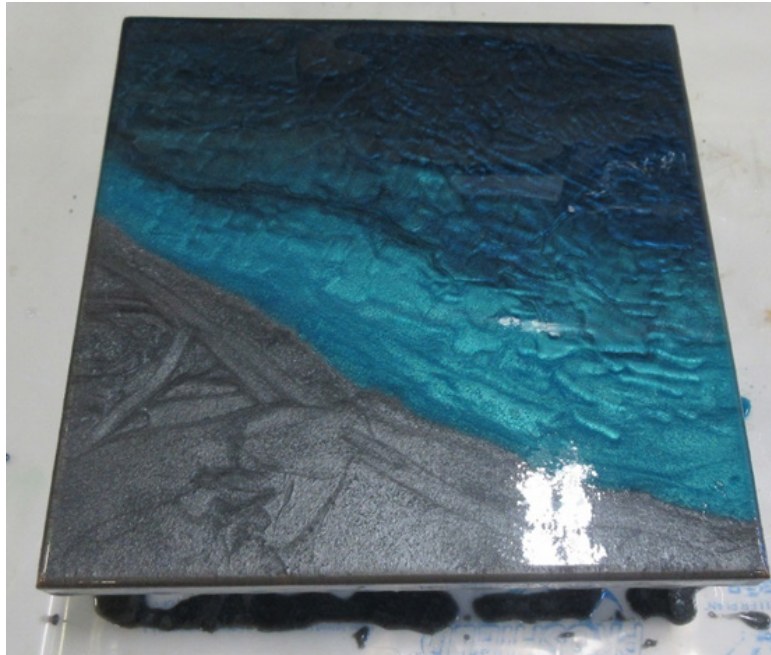


Figure 10: Completed beach scene base colors

Making Waves

The last step in creating the beach scene was to add wavefronts and sea spray. The number of wavefronts you add depends on the look you want for your project. A calm scene might show a single gentle wave of seafoam washing onto the beach, while a stormy ocean might have multiple wavefronts rolling in with plenty of seafoam and spray as the waves break on the shore. If you are unsure of the look that you want, you can always start with a wave breaking on the beach and add more wavefronts as desired.

For our project, we added a wave breaking on the shore and a second wavefront further back from the beach. We started with the wave closest to the shore. A thin line of clear resin was poured across the scene along the line where beach and ocean meet. Then a line of white pigmented epoxy was poured next to the clear resin on the side nearest to the sand. It is important to pour as smoothly as possible to avoid pouring a wobbly line of epoxy. While you can still achieve the wave look with wobbly lines, it's much simpler to work with smooth, flowing lines. Starting and finishing the pour of the thin line off the work piece is one way to minimize the chance of pouring wobbly lines.

Using a hair dryer with a directional nozzle attached, we pushed the white pigmented epoxy back over the clear resin and into the blue of the ocean, away from the sand. This both softens the line of the wave and mixes the white epoxy with the clear epoxy, creating a foamy look. The line of clear resin helps keep the white from blending too much with the blue resin, allowing it to move across the surface of the blue. The hair dryer was held at a very shallow angle to the surface of the resin (approximately 15-30°) to ensure that only the white and clear resin were being moved by the air. If you find that you've pushed the white around too much and have lost the definition of the wavefront, you can always add another line of white pigmented epoxy and repeat the process.



Figure 11: First wave added to beach scene

Once we were happy with the first wave, we followed the same steps to add a second wave further away from the shore. As the resin self-levels, details that are placed too close to the edge may run off the surface, so we placed the second wave well away from the edge of the work piece. A line of clear resin and white resin were added, then the hair dryer was used to blow the white resin over the clear resin and into the darker blue.

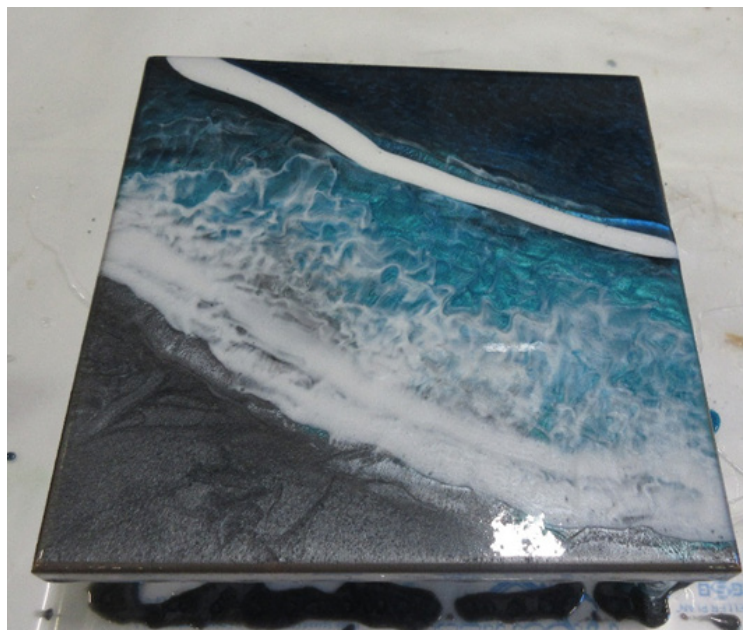


Figure 12: Clear and white epoxy lines applied to create second wave

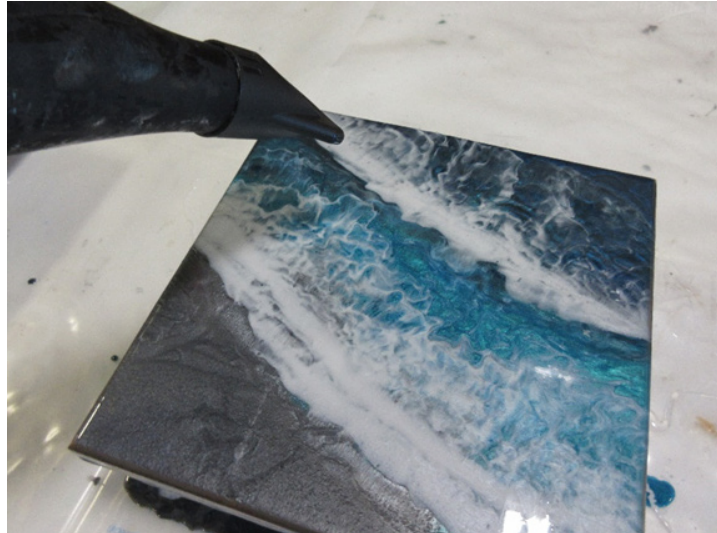


Figure 13: The wave is created by pushing the white epoxy over the clear epoxy

Final Touches

When we were happy with the look of the waves, we checked to make sure that all sides of the work piece were coated with resin. We covered up any bare spots on the sides, matching the surrounding resin colors as closely as possible. A simple way to do this is to use resin that has dripped off the work piece onto the worktable. Resin drips under the area where the bare spot is located should be a close color match and can be scooped up with a stir stick and used to cover the bare spot.



Figure 14: Sides are touched up with matching epoxy that has dripped onto the worktable

We then torched the surface according to the directions in the application guide, moving the flame quickly across the surface in a sweeping motion. We repeated the torching again about 5 minutes later. Finally, we covered the artwork to protect it from dust while it cured for the next 48 hours.



Figure 15: Beach scene after torching

CURE MONITORING

It is best not to touch the epoxy at all while it is curing.

The curing of the epoxy generates heat, which lowers the viscosity of the resin and allows the pigments to move within the epoxy. You may notice that your artwork looks a little different once it has fully cured. This is completely normal and is part of the fun of the resin art process.

After 48 hours had elapsed, we touched the edges of the work piece and the epoxy drips on the table with a gloved finger to ensure that the epoxy hardened up as expected. We did this to make sure that the project was safe to handle.

FINISHING

To finish the piece, we needed to peel the tape and resin drips off the back of the work piece. A thin sheet of packing foam was used to cover the worktable while working on the backside of the project.



Figure 16: Heating the resin drips

Using a heat gun, we gently heated the resin drips until it was possible to pull the tape and resin off the board. This was done in sections of 2-3" at a time.



Figure 17: Peeling off the tape and resin drips

Once the drips and tape were fully removed, the artwork was turned back over. The surface was polished with a soft cloth to remove dust and fingerprints before being put on display.



Figure 18: The finished beach scene