
Make Resin Paperweights with Twinkie Chan

Chapter 1 - Make Resin Paperweights

Overview

(light music) - I have always loved seeing objects embedded in resin. It's like capturing a little moment in time. Working with resin might seem like it could be messy, smelly, and complicated, but it's much more accessible than you might think and it could become your new favorite craft. I'm Twinkie Chan. I'm an artist and instructor here at Creativebug, and I'm going to teach you how to make resin paperweights. Paperweights are not only useful for holding down your important papers or for using as pattern weights if you're a sewist, but they're also a wonderful project for exploring resin because you're going to learn so many new techniques. I'll talk you through purchasing the right resin and how to measure it, mix it, and pour it. Then we'll play around with different ways to color resin, even trying out some materials you might already have at home. The really fun part is when we start embedding objects or inclusions into the resin, like plastic toys or dried flowers, and you'll learn how you need to treat different inclusions in different ways. So gather your favorite ephemera, treasures, and trinkets, because we're about to give them a whole new life.

Materials

- Let's go over the materials you'll need for this class, starting with the main event, the resin. There are three different kinds of resin you might run into at the craft store. There's two part epoxy resin, which we are using. There's polyester resin, and UV resin. The polyester and the UV are treated in a completely different way. Don't even look at those for this project. Focus on casting epoxy resin. Within the casting world, you might also find some different variation. Some are made to be more viscous, and are called doming resins, or maybe like a deep pour resin. Those are typically more expensive. And if you wanna try to use those, they will work fine for your paperweight project, but you don't have to spend that money. Just look for a clear casting two part epoxy resin. There are tons of brands from big companies to indie companies that all sell the same type of resin. And I'll show you a couple of the ones that I've worked with, and my favorite. I'll be using Unicore Art Resin. This does have to be purchased on their website, and I chose it because it's really no odor. It's very clear already in the bottle, and it's set up really well for me. It worked well in my environment. If you just wanna walk into the local craft store, you'll probably find EasyCast, which I've worked with as well. It's wonderful. You'll get a beautiful project. This is totally great. It does say low odor, and I find that it does kind of have an odor as it's curing, but it's meant for at home usage. It's not dangerous. It's just that I prefer the non-scented Unicore. Color Pour is also a brand you might see at the craft store. I put these two together. You can use them, and you'll have a great project. They just have a slightly stronger odor than I'd prefer. Lastly, you might run into ArtResin brand at an art store, and this is a beautiful clear no odor resin. However, I found that when I cast it in my mold, it tended to stick to my mold, and you may or may not run into that problem, but that's just a heads up. This did not really work for me as a casting resin. So we'll focus on using the Unicore for this project. To make resin paperweights, I'll be using my favorite Unicore art crystal resin. You'll need some tools for mixing. I tend to use a combination of both plastic spatulas, and wooden popsicle sticks, either can work. I love using toothpicks for all my resin projects. So load up on a ton of toothpicks. For measuring and mixing resin, I like using a clear cup. This is clear on the bottom, so that I can see that my resin is well mixed. I never pour more than three ounces of resin at a time.

This is a nine ounce cup, but anywhere from like four to nine ounces is perfectly good. I then like to mix colors in paper cups, and I like pouring resin into molds with paper cups, because you can squeeze them, and make a little spout. If you don't have a cup with measuring marks on it, you can just use a plain cup, and mark off measurements with a Sharpie. For cleanup, I use 91% isopropyl alcohol. You can also use acetone. And to protect your work surface, you need something like a silicone mat, or you can also use a sheet of plastic, or parchment or wax paper. For my paperweight molds, I'm actually using soap molds, just because I liked the shape. So for your resin projects, just make sure you're using molds that are made out of 100% silicone. They can be for baking, making candy, all kinds of projects. These are about four to five ounces each. You'll also want a little tray, or a little piece of cardboard to fit under your project, just so it's easy to move it around. Grab a ton of paper towels. Paper towels are your friend for working with resin. A pair of scissors are always handy. Tweezers are for sure handy. For sealing, some of our inclusions, or objects that we'll be including in our paper weights, you can use Mod Podge. I have gloss here, and the Mod Podge brush. You need a non-stick surface for that. I have the back of a mold here, a silicone mold, but you can also use wax or parchment. I prefer this more sturdy surface. You can also use packing tape or resin spray. It's a clear gloss finish sealer. I'll be using a heat gun to pop the resin bubbles, but you can also use a straw, just a regular straw, a lighter, or a small butane kitchen torch. To color my first paperweight, I'll be using Color Pour opaque dye. We'll also be experimenting with some other household items, like watercolor and food coloring, but this is the brand and the type of resin colorant I'll be using in the class. Also some inclusions here that are non-porous, some chunky glitter, two little plastic toys, and some plastic letter beads that spell out a cute phrase. For the second paperweight, I'll be using fine glitter as the colorant. And this will include porous items, like a photo printed on regular printer paper, and some dried pressed flowers. For safety, I 100% recommend gloves. These are nitrile gloves. You can also use latex gloves. Some people are sensitive or allergic to resin, so you wanna make sure that doesn't come in contact with your skin. If it does, just wipe it off with a paper towel. I also give it a spritz of the rubbing alcohol, and then wash it off with warm water and soap. To that point, you might also want to wear long sleeves, so nothing splashes on your arms, or you might wanna put on an apron to protect your clothing. You may wanna wear safety goggles, or glasses to protect your eyes, in case it splashes in. I wear regular glasses, and I feel like that's okay for me. But if you feel you want more protection, grab some goggles. And the particular brand of resin I'm using has very low to no odor. I'm often working by a window with good ventilation. If you're working in cramped quarters, I really recommend that you pick up a respirator with a filter that filters out vapors, because even if you can't smell the vapor, you know there's a chemical reaction happening, so you wanna protect yourself, and your lungs from any of those chemicals. Finally, if you want to sand and finish your resin pieces, I recommend getting some wet dry sandpaper. The grades here are about from like 120 to 400ish, and that should get you a nice finish on your pieces. And to protect your project while it's curing, you'll need a plastic bin or a cardboard box, just big enough to fit over your project, that keeps lint from falling inside. Go grab some of your favorite items, and let's get casting.

Resin basics and swatches

- Before we begin our project, let's go over some of the basics of pouring resin. Resin likes to be mixed and cured at a certain temperature range. You wanna look at your very specific brand of resin for that temperature range, but it's generally about 70 to 85 degrees Fahrenheit. Here in San Francisco, I mean, that's pretty warm. That's not an average room temperature day, so I'll generally

turn on the space heater just to get the room up to temperature. If your resin starts off very cold, it can be thicker and more air bubbles might get into your resin, so what you can do is prewarm your resin in a bowl of warm water. You would just stick your resin bottles in that bowl and make sure you warm this up for maybe about 10 minutes. If you have a heat gun, you don't have to prewarm in water. You can just use the warm air from the heat gun to heat the resin while you mix it, and that's what I'm going to do. When you're ready to start pouring resin, definitely snap on your gloves. Grab your measuring cup. Some resin brands will tell you that there's a minimum or maximum amount that you should mix at a certain time. The brand I'm using, Unicore, makes no such directions for you, so I usually like to pour between one to three ounces. That's what I feel like makes the most accurate mix. And also, if you mix too much at the same time, the bubbles won't have the chance to escape to the top of the resin, so I generally only like to mix maybe like it's about one to two inches of thickness, which ends up being about three ounces in this cup. Two-part epoxy resin is resin and hardener. You need both to make the chemical reaction to make your resin hard. So let's say you wanna pour three ounces. You'll need to divide that number in half, one and a half ounces of resin, one and a half ounces of hardener. I'm gonna start with my resin, and pour to the one and a half ounce line. You wanna pour slowly. Everything you do with your uncured resin should be slow because you're trying to avoid introducing air bubbles, and you're going to see bubbles. They're pretty inevitable, but you to use your best practices to avoid introducing new air. So be patient with all the pouring and all the mixing. This is the hardener. For one and a half more ounces, I'm gonna pour to the three ounce line. I'm mixing quite a bit, because we're going to play with adding some color and I want a good amount to split into smaller cups to play with lots of different colorants. Grab your mixing tool, and once you put it in, you wanna make sure it stays at the bottom. That'll help you not introduce any new air and also make sure that you're stirring up any of the resin that's at the bottom of the cup. You wanna stir very slowly. So the two parts start clear, and when you start mixing them, it'll look really cloudy and stringy in here, and that's totally normal. What we're doing is mixing this for about four to five minutes until it goes back to a clear state with absolutely no stringiness inside of it. If you prewarmed your resin, you can just keep mixing slowly for your four to five minutes. Since I didn't, I'm going to turn my heat gun on and keep it about 12 inches away, because it does get warm, but I like to feel how warm it's getting and keep rotating my cup. If it starts feeling too hot, I'll turn it off. (heat gun whirring) Scraping the sides of the cup here, just to make sure all the resin and resin hardener are mixing together. The other thing to keep in mind about warming up your resin is that while it helps to thin it out and let the air bubbles escape more easily, it can also decrease your pot time, which is your working time before the resin starts to harden. So you want to take that into consideration as well. For instance, some resin brands will say your regular pot time is 30 minutes, and sometimes when you heat it up, that can be reduced to 10 minutes. I haven't found that I only have 10 minutes of pot time, but you do wanna make sure that, you know, if you're splitting this up into tons of different colors, that you're keeping that shortened pot time in mind, because this will start getting too thick to mix any color into. It's still in that cloudy, stringy state, so just keep mixing. I think one of the big mistakes that beginners make is that they don't mix their resin enough, and then it won't cure properly. You might have sticky spots. It might be cloudy, and whatever stringy, swirly things you see in this liquid resin will end up in your hardened resin as well. So just be patient, keep mixing slowly, and just wait for all the stringiness to disappear. The bottom of my cup is clear, so that's what I'm keeping an eye on, just to see if there are any strings passing over the image of my finger. This is the part where you turn on the TV or a podcast or something, because it can be a slow four to five minutes just staring at your resin. If you

think it's done, mix it for a minute more. Some brands like EasyCast will also have you then transfer all of this into a fresh cup and to use a fresh stir stick and then mix for one to two minutes more, and this ensures that there's nothing unmixed left on the side of your cup. I think that's a really good step for, you know, super beginners to use, but if you feel pretty confident that you scraped the sides and scraped the bottom, I don't think you need to waste another cup and another stir stick. Sometimes after scraping, you can see the stringiness come back, so just make sure all the stringies go away. You can see there are some bubbles in here, and we're gonna do a couple more things to get those out. What you wanna do is just let this sit for like two to three minutes. Allow any tiny micro bubbles to rise to the surface. About two minutes have passed, so I'm gonna hit it with the heat. (heat gun whirring) It might not look that different after this first pass with the heat gun, but also keeping the resin warm and thin will help with the degassing or de-bubbling process. At this point, I'm going to start grabbing my smaller paper cups, and we'll play with mixing in some color before pouring it into a mold. This is a silicone candy mold. I just wanted something small with lots of different little divots in it, so I could try lots of different colorants. Also have a handy cardboard tray underneath, so I can move this around and it won't hog up space on my work table. The first thing I have on here is acrylic paint. My first row is full of items that I probably already had around the house, like acrylic paint, watercolor paint, food coloring, eyeshadow, nail polish. My second row I am made for colorants that are specifically made for resin, so just different brands of resin colorants, a pigment powder. I have a pigment paste down here, then just playing with glitter, and then playing with different inclusions, like paper, fabric, yarn. You don't have to do the exact same thing I'm doing. I was just really curious about how these different colorings would react with resin before deciding what to use on my paperweight. I'm gonna pour a tiny bit. It doesn't matter how much. These hold a very tiny, like maybe less than a quarter of an ounce of resin. So you can just eyeball it. If there's a little bit left over, that's okay. You'll probably have to remix more resin a couple times if you wanna fill up a whole tray. So I'm just gonna pour slow a little bit in my cup. And I'm just gonna try some thin acrylic paint. This is just regular acrylic craft paint. It's kind of liquidy, which is why I marked it as thin. When you're mixing colorant into resin, no matter if it's professional or your acrylic paint, you wanna make sure that only 10% of the colorant is your total mix, so this would be 10% and this would be 90%, which means you can't pour in that much, otherwise you'll affect the mix of your resin and affect the cure, and it might cure sticky or not cure at all. So just start with a little bit. You can always add more if you want. I'm gonna start with maybe two blobs. There we go. And slowly mix this in. And this is where you can make observations and see, is it stringy? Is it hard to mix in? Will it mix in completely? This to me is actually looking pretty smooth. I'll just scrape that all around. When you start adding color, you can't see the bubbles as much, so you're kind of less concerned about them, but they are there, and we'll still treat them as if they exist. It's just good practice. One of the things that people also strive for is an absolutely bubbleless resin pour, which can be really difficult, but we'll always just do all the things that we can to get rid of all the bubbles. So even while you're stirring in the color, make sure you're not whipping it into a frenzy. You just wanna take it really slow and steady. With this white cup, I also like to draw my color up to the side, and you can see the little bits of pigment floating around. So while it might look good on the top of your project, you start looking on the side of it, you might be able to see little floaty bits. So I would say that acrylic paint probably makes a fine colorant. It would be okay for your project, but if these little bits of grain here bother you, you might wanna skip the acrylic paint. But we'll pour it and see what happens. So these paper cups are cool, 'cause you can just pinch them to make a little pour spout, especially if your mold is small, like these. Gonna pour it into the little acrylic thin segment

here. I tend to under-pour these. Try not to over-pour your molds. That just gets messy. I would caution against over-pouring, because even dealing with over-poured dried resin can be fussy, like then you have to trim a lot off, and it's just much easier to deal with an under-pour than an over-pour, especially if you're just starting out. I might give it a little bit more, though. The perfect pour, of course, would end up with your project being perfectly flush with the top of your mold, but that can be very hard also, because resin shrinks a little as it cures, so I'm okay with a little bit under. Depending on what angle you're at, I tend to look all around my mold when I'm casting, just so I can see it from all angles, and I can see there are little bubbles at the surface. So hit it with the heat gun again. (heat gun whirring) Also, if you see little bits of lint, you wanna fish those out. That's where the toothpicks come in super handy. You can also pop bubbles or pull out bubbles with your toothpick, and just wipe that off with a paper towel. I can still see some bubbles, but we'll hit it with the heat gun several times. If you just hit it with heat gun once and walk away, more bubbles might have come to the surface before curing, and then you would have cured bubbles into your project, so you kind of wanna babysit this with the heat gun. You could do it up until like 30 minutes of when the working time is over. That's when this can start getting a little stiffer, a little thicker, approaching what they call the gel state. If you don't have that kind of patience, just do your best. At least heat it up maybe two times over a 15-minute period, if you can. I just always hate coming to a cured piece and finding that there were air bubbles that mysteriously appeared. Okay. We can try to see what the acrylic thick looks like. This process is exactly the same. Grab a different paper cup. Pour a little bit in. Actually you can reuse your stir sticks. Just wipe that off, on a paper towel, and you can have like a new and an old. Just let this hang out. If there's anything uncured on here, just let it cure onto the stick, and it'll be good to go, but I'm gonna use a fresh stick for a new color or a new colorant. Just pour little bit in. Acrylic thick. I just wanted to see if a higher quality or a thicker paint would make any difference in the resin, and I'm sure this can also differ from brand to brand, so there's a lot to play around with here. Oops, it's a little slimy. Let's stir that in. My assumption was that a higher quality acrylic would be a better colorant, but you can see it's really goopy. It's really actually difficult to incorporate the acrylic paint into the resin, so that's something to keep in mind, too, like cheaper acrylic paint might be a better colorant for you than something from a slightly fancier kit. This isn't super fancy paint, but it's definitely, I think, a higher quality than the craft paint. The issue is you don't wanna introduce a lot of water into your resin. That can affect the cure and make your and very cloudy. So that's why I thought I would avoid the craft paint, since it's more watery, but whatever the pigment is, and it seems to be better than this. This is still really chunky. Pull it up on the side. You still have so much unmixed pigment, and you don't wanna have to whip the resin a lot, because you'll introduce a lot of bubbles. So I'm gonna keep mixing this, and we'll pour it in, and it'll be very interesting to see how this cures. Well, I can see all the little chunks floating around in it. Okay, I'm gonna hit the first one with heat again. (heat gun whirring) And the second one. Fish out any little weird bits that you can see. I always feel like little pieces of lint are my enemy for resin projects. I'm always keeping an eagle eye out for them. If you see a little cluster of bubbles that the heat is not getting, you can also just scoop them out with your toothpick. I tend to find that thinking about scooping them out rather than trying to pop them is more successful, and you're not losing a ton of resin this way. Let's try something a little powdery, like eyeshadow, and see how that mixes in. I've already started in on this turquoise color, as you can see, so I'm gonna keep using that. Oh, I didn't put any resin in there. Let's start with the resin first, just so none of the pigment powder sticks to the bottom of the cup. Pour a little bit in. I know makeup people are crying right now, but I love to collect eyeshadow. I just don't wear it, so I might as well use it for

some fun crafts. Let's scrape this right in. With pigment powders, you don't have to be as careful about that 10% ratio, because this is not a liquid, it's a solid, and it will probably not affect your resin curing as much as a liquid would. A lot of eyeshadow just is mica powder with some other additives in it, so this reacts actually very similarly to mica powder, but I know a lot of us don't just have mica powder laying around the house, so it is fun to play with some of your old eyeshadow palettes, or just cheap eyeshadow palettes. A purist probably would have ground up the eyeshadow a bit more, just to make sure it was more powdery and not as clumpy, but I'm a little bit lazy, and this is just for fun and for a swatch, so I just dumped it right in, and you can see if you draw it up along this side, it's a little bit chunky, which is probably my fault more than the eyeshadow's part, but I'm just gonna try to smush it all and smash it into the resin as best that I can. Okay, eyeshadow. If you give this a minute or two, more of the bubbles will start rising to the surface and then you can hit them with the heat gun. Also, while you're waiting for this to settle a bit, you can go back to your other swatches and hit them with heat as well. If you have any spillage or seepage onto the top of the mold that you don't want, you can try to scrape some off with a toothpick. It just makes your life easier after this is cured, because anything hanging out over the edge is something you'll have to cut or sand off. I always like when you can do stuff that your future self will thank you for. Another tip to keep in mind is that packing tape is a great way to remove dust or pieces of glitter, or like some of this eyeshadow that's fallen in here. Just make one of those inside-out tubes. Like this. And you can just use the sticky surface to pick up any weird bits that are on your resin. This is how I clean up my mats, too, 'cause that glitter gets everywhere. Keep playing around with your different household colorants, paints. These opaque dyes are fun, too. This just takes a drop or two inside a tiny amount of resin, so be very conservative with your more liquidy resin dyes. You can fill this up. For the bottom row, I just used to clear resin and just popped in different things that I thought that I might want to put in my paperweights. I'm gonna move this one aside and cover it. The average curing time is going to depend on the brand of your resin. Mine says it reaches a full cure in 24 hours. A lot of resins reach a full cure in 72 hours, but around the 18-ish hour mark, it should be ready to pop out of the mold, but just to be safe, I would say wait 24 hours. Look how pretty these are. I'm so excited. Okay, this is either the fun part or the terrifying part, just to see what these all look like, because what they look like on the surface here, which is actually the bottom of my project, this could look a lot different than what's on the front. To demold these, you wanna place your hand behind the mold. It's easier than trying to pick it out or peel the mold away from it. You just wanna push from the back. It should pop right out. Whoop. So this is acrylic thin. I think it actually looks pretty good. It doesn't have the pigment dots that I think it might have, and on the back, some of that pigment might have risen to the top, or rather the back of the project, but you can see that this is a decent way to color your resin if you just have some craft paint around. Let's try acrylic thick. I don't know if you can see this, but I can definitely see the pigment chunks. I know it's a lot of pink within pink on my pink glove, but hopefully you can catch a little bit of what's happening in there. Let's look at the back a little bit more closely. You can see some texture here. That's unpopped bubbles, maybe a little bit of lint, but it looks mostly like unpopped bubbles that have risen. So that's why you really want to babysit your resin for that really perfect clear bubbleless look, but for me, the big issue here is mostly I can see little pigment chunks, and if that's a look you want for your projects, you can keep that in mind, but if you want a really a solid color on your resin, I would probably not use this particular acrylic paint. Let's take a look at our eyeshadow. Ooh! Well, this is unexpected. It is quite kind of spotted and mottley on the bottom. It looks very different. Well, I'm considering, let's call this the top. This is the top of the project. It looks very

different than the bottom of the project. It looks like a lot of the metallics might have stayed on the surface, and more of the pigment kind of fell to the bottom. It's kind of a neat look. It's not smooth and homogenous by any means, but if you're looking for a spotty look, you can try playing with some of your eyeshadow. I'm kind of curious how this is different than the mica powder. So the eyeshadow has different colorants, probably stuff that's good for your skin, and mica powder is just pure pigment powder. You can see how that's definitely smoother. You don't have those little chunks of pigment or whatever ingredient that happened to be, and it looks very different on this side as well. So sometimes if you use mica powder on like a coaster, something that doesn't really have a front or a back, that's two-sided, the different sides of the coaster can look completely different. I've demolded all of our little swatches so we can check out how they all turned out. Can see how the food coloring, I think turned out pretty well. You can see it's a nice transparent color. There's no chunks. Looks like they're a little bit of air bubbles. I could have babysat that a little bit more, but for a nice transparent color, food coloring works out pretty well. Let's check out the watercolor. It's a little chunky. You can see that pigment really settled at the bottom there. It's a neat kind of ombre effect, but it's something you definitely want to do intentionally and not find out later accidentally. We already checked out our eyeshadow. The nail polish actually turned out better than I thought. I thought it might get chunky and stringy and weird. It's not bad. Definitely experiment with your nail polish. This Color Pour opaque color turned out really nice and solid. I'll be using this in one of our projects. The other resin colorants made specifically for resin, I think all turned out really beautifully. This is Resin Obsession in an opaque red. It's gorgeous. These just tend to be a little bit more expensive, like the pigment powders are more expensive. The Color Pour brand and Let's Resin brand work very well, and they're not super expensive. That looks really clear and nice. I'm also going to be using fine glitter in one of our paperweights. With glitter, it's interesting to see where it falls into the mold. For the most part, all your glitter is going to fall to the bottom. So if you want this to look really homogenous, pack a lot of glitter into your resin. If you like this sort of stripey ombre look, then don't pack in as much, and know that a lot of it will fall. When it comes to the inclusions, I noticed that my paper actually turned out pretty okay. Normally we seal porous items like paper, and we'll get into that later. Sometimes you get staining with fabric. This actually looks pretty okay. I'm surprised. And the yarn, which is kind of fun, goes completely see-through. It really soaked in all that resin. We'll also be playing with some beads and flowers. So it's just fun to see how these all cast before you put them into your actual project. Cleaning up after your resin projects is actually easier than you might think. So you'll definitely need a big pile of paper towels. Anything you've dripped on your work surface, if it's silicone and your resin cures, you can just pick it right off and it's super easy, but if you want to get ahead of that, you can just wipe any resin spills up with a paper towel, and spritzing it with your rubbing alcohol will help get rid of any tackiness that might be left over. What to do with leftover resin? Typically you wanna work in batches, so you'll be making maybe more than one project at the same time, and pouring different colors. A lot of times people have extra molds hanging around, so that their resin doesn't go to waste. If you have no project for your leftover resin, and there's still some in your cup, what you can do is leave a stir stick in it. Let this cure after it's hardened. You can squeeze this like an ice cube tray, and the resin will come right off like a Popsicle. You would just pull it by the stick. Let's say you used up all of your resin. So I'm gonna scrape as much as I can out of this cup, just to pretend that we used it. Scrape off as much as you can from the inside, and then just go in there with paper towel and scoop and wipe out as much of the resin as you can. Your gloves are gonna get super messy during this, so please, please, please keep your gloves on for cleanup. And have a garbage

can next to you, because you don't want this resin paper towel to touch anything but the garbage. Paper towel number two. Okay, last one. Then what you wanna do is clean off the rest of this goo with your rubbing alcohol. That's why I like to keep it in a spray bottle. Makes clean up really easy, and this will break down all the sticky stuff. One more paper towel. And it might be a little bit tacky, but you've got most of all the resin and tackiness off of this, and it should be ready to use one more time. We're all cleaned up. We know what colors we're going to use, and now we're ready to make a paperweight.

Casting non-porous objects

- There are all kinds of things that you can put into your resin paperweight. We're going to be approaching non-porous objects and porous objects. And for this first paperweight, we'll do non-porous, just because they're a little bit more straightforward. Your initial instinct might be to throw a bunch of plastic objects into your mold, dump a bunch of resin on it, and see what happens. And I encourage you to play. However, this is what may happen if you do that. When you pour one very thick resin layer, that makes the chemical reaction happen much more quickly. This means that your resin will heat up more because that chemical reaction's exothermic, which means it releases heat. So this heat increases the cure time. And if your resin cures too quickly, it can cure cloudy, or maybe crack, or not cure properly at all. The other thing about a really thick pour is those little air bubbles will have so much distance to travel, and they won't be able to release themselves. And you're gonna have a really hard time digging around deep down into your mold to fish them all out. So we're gonna work in layers, and we're gonna talk through what to put in each of those layers. I have an oval-shaped soap mold. It can be any shape that you want. Again, this is about four to five ounces. I'm going to pop this inside out, so I can clean out the inside and make sure there aren't any little bits of lint on there. This can also take off any dried bits of resin you might have left over from a previous project. Pop that right side out. Because this is about four to five ounces, I'm going to pour four different layers at one ounce each. Keep in mind that the bottom of this mold will be the top of your project. So you have to think of your whole project in reverse. For the front or the top of my project, I just want a clear layer. You don't have to have a clear layer, but I like for my objects to look like they're slightly pulled away from the top of my project, which is why I like that sort of first clear buffer before I put anything inside. I mixed up an ounce of resin, and mixed it thoroughly. This is 0.5 ounces of the resin, and 0.5 ounces of the hardener. You can just pour that right into your mold. Treat this the same way as you did your swatches. You wanna zap it with some heat, or blow on your bubbles with a straw. Pick out anything with a toothpick. Give it a couple more minutes. Repeat the process. Just give that bubbling action some time to occur, so that you can get rid of anything that rises to the surface. (heat gun blowing) You wanna use your heat gun in short bursts, because there is a small danger that you might scorch your resin. And I think that's very difficult to do, which is why I like to use a heat gun over an actual flame, like a torch or a lighter. I have accidentally melted resin onto my mold, and that mold was ruined. So I feel like using the heat gun is safer, but I would still just use short bursts, just so you don't scorch anything. And the heat gun doesn't get rid of all the bubbles, which is why I still like to fish anything out with my toothpick. (heat gun blowing) Keep babysitting your resin with the heat gun and your toothpick until you're bored, or until it really starts reaching more of a gel state. Again, to reach to the gel state, it could take anywhere from an hour to three hours, to four hours. If it's cold or humid where you are, your curing time will be different. Technically, to pour a second layer, you at least need to wait for the gel state. You need enough tension on that first layer, so that the second layer will go on top and not

just sink to the bottom. This is especially important if you're pouring a different color. You don't want the top color to collapse down into the bottom color. It's also really good practice to pour your second layer at the gel state, and not wait for a full cure. That way, it's more likely that the two layers will stick together. If you do reach to the point where you just couldn't come back to your project and it's fully cured, you could still pour your second layer. It'll probably still work, but convention will tell you not to wait that long. And if you do that, you should sand the surface to give that cured for some tooth, and then wipe away any of that sediment or powder that's left over. And then you can pour your second layer. The other thing that might happen if you wait for too long is that even clear on clear, you'll be able to see some sort of delineation between the two clear layers. So for the ultimate clear multiple pour, just wait for that gel state. Okay, but for this project, my second layer is going to have my inclusions, my beads and my toys. And if my first layer is too squishy, I run the risk of accidentally squishing my inclusions down into a soft gel layer. So I actually prefer to wait beyond the gel stage. I like to wait maybe eight, seven, eight hours in, where there's kind of a more firm surface. And again, that time is gonna depend on your brand of resin, whatever the atmosphere is, wherever you're working, but I just like kind of a more stable base for my second pour on this particular project. So I'm gonna cover this up, let it chill out, or warm up, rather, for seven, eight hours. And we'll come back and do the second layer. This mold has been resting for about six to seven hours. It is beyond the gel stage, but not fully cured. I have these really cute little plastic animals that I wanna use in my paperweight. And I thought it would be cute if they were saying a message, either to each other or to the person I'm giving this paperweight to. So I have these letter beads, and we have to plan out what we're saying first, because they'll be sitting kind of upside down in the mold, since the bottom of our mold is the top of our paperweight. So we have to make sure all the letters are oriented the right way. First, I'm going to place them how I want them to look in the finished mold. They're going to be saying, call me. So these all need to be backward. I'm gonna put, call backward. Me backward. And if these letter beads are made for a bracelet, they are meant to be right-side up no matter how they're rotated, because when you wear a bracelet, these might roll around. This means that what looks correct on the front, you flip it. This is backward on the other side. Okay, I know this like, this hurt my brain in the beginning a little bit, but just trust me. I'm gonna put this back. These are all right-side up in their backward order. We need to turn everything upside down. Okay, so if it's looking upside down to me right now, on the front of my mold, it's going to be correct. So the whole word backwards, and each letter upside down. And this is how you're going to place them into the mold. It's always good to plan this out before you get any of your resin going. So you know exactly what you're gonna do. So I will pour my resin, my second layer into the mold. Again, this is one ounce of fully mixed resin. I'm going to place the animals in first, just 'cause they're bigger. And I'm gonna hit this with some heat. (heat gun blowing) Remember, how you want them to look, you have to place them in backward. So depending on which side you want your animals, just keep that in mind. I'm gonna have them facing like this, so that when they pop out, they'll be like this. Let's drop in one at a time. We'll start with the elephant. And what I like to do with objects that have nooks and crannies in three-dimensionality is to roll it around in the resin a little bit, so that I can see what it looks like on the front. If there are any bubbles that are happening, I can kind of pop them, make sure he's fully coated in resin on this side to make sure all of the resin is falling into those nooks and crannies. We're just always trying to fight this battle with air bubbles. Some people will dip their objects in resin first before putting them in their project. And I think that's a good idea, but you do have to mix up extra resin for that. So you can decide to do that if you want. I just kind of baste it in the resin that's in my project, which can

introduce a lot of air bubbles in here, but then I'll just keep at it with the heat gun. And I find that usually does the trick. Now, I'll drop the giraffe in, and do the same thing. Anything you put in your paperweights, especially with these non-porous items, you wanna give them a good clean, just so they're not releasing any dust particles or weird bits into the clear resin. And you can see around the giraffe, we're getting a lot of bubbling. So I might try to pull those away from his body, so that they're easier for me to see and to access with the heat gun. As it turns out, this giraffe isn't a smooth plastic. He has kind of a weird texture, like kind of a slightly bumpy texture, and all that texture traps air bubbles. I kinda try to massage him with my toothpick to release any of those bubbles. You can see the cloud of bubbles coming off of him. That'll give the bubbles more of a moment to rise and move around. And we'll start dealing with our letter beads. The letter beads also have a hole, which can trap air. And if you're not careful, that air bubble can come out at some point during the curing process, and you'll cure a bubble into your project. And that air bubble can also turn over your letters. So I like to make sure I'm putting resin into the hole to avoid any bubbling. Use my toothpick and poke some of that resin in. You don't have to place in perfectly on the first dip. You have a lot of time to roll these around, move them around, and this is a liquid. So they're going to start moving around on their own anyway, and as you're babysitting all the bubbles, you'll also wanna keep adjusting all the objects with your toothpick as you go. Another thing to keep in mind about objects is, you never know if they're gonna float or sink, which is what those little swatches are fun for. You can see where your object ends up. I would assume that all these objects are sinkers, but in an experiment, I discovered that my elephant sinks, but my giraffe floats. So I'm actually using two layers to situate my animals, so that the giraffe doesn't float all the way to the top. I want them to be kind of on the same level. So that's why I'm doing one pour to situate the giraffe. And then my third pour will just make sure that I have a buffer room before my last pour, which will be a solid color. You want to plan out all of your layers before you start pouring. Depending on what your mold looks like, you also wanna keep in mind where you're putting all your objects. My mold has some curvature, and I like that because I think it feels good in your hand, but any curvature can also cause sort of a magnifying glass effect, or some sort of optical, not illusions, but just changes. So I'm trying to keep my letters not all the way to the edge, because I feel like they'll start getting magnified and kind of oddly shaped on the other side. So keep that in mind as well. (heat gun blowing) Keep toothpicking, keep readjusting, popping bubbles, using the heat. Again, usually I do this for at least 20 minutes, especially with letter beads, because those random interior air bubbles can leave you a terrible surprise. So I like to watch it for as long as I can until this starts getting really gooey. Then you wanna stop messing with it, because once you introduce air bubbles into a super gooey layer of resin, it's almost impossible to get them out. My third layer is not going to have any inclusions in it, so I can just let this go to a gel state, about one to three hours, and then move on to that layer. My third layer is also one ounce of mixed resin. Pour that right on. There's not a lot going on in this layer. Again, it's just to help set the giraffe down into place, and also to make sure there's a buffer between my animals and my solid background. So babysit these bubbles. (heat gun blowing) Just so this isn't a completely boring, nothing layer, we're gonna add a little bit of glitter. Be really sparing. I just kind of want it to be an accent. I don't really want it to obscure anything. So just go in and sprinkle this into more of the negative space. If you put it behind, or I guess if you put it on top of any of the animals or the letters, it'll just end up behind them. So those won't show up anyway. Just make sure you have some in these empty spots. If you want some of this glitter to fall down into the layer, you have to encourage it to do so. I find that a fine sprinkling of this chunky layer will just sit on the surface tension of the resin. So I kind of need to

do a really gentle stirring motion here. Don't go too deep, because that layer right below is just a gel state. You don't wanna poke into it and give it any more air bubbles. So just a really gentle stir will help get some of that glitter, not all of it, a little bit deeper into this third layer. I just think it looks a little bit more fun if they're not all sitting on the same plane. Looking a little crowded in there. So I'm gonna move some of this around. You can try placing this where you want it, but once you zap it with the heat gun, it might move around a bit. So as you're babysitting bubbles, you're also a babysitting glitter. (heat gun blowing) Cover this up, wait for the gel stage, one to three hours, and then we're ready to pour our fourth and last layer. Since the fourth and last layer is the back of my paperweight, I'm going to use color interior. You don't have to, if you want your paperweight to be totally see through, but I like creating a little background for my animals. You wanna shake your resin dye. I'm gonna do half teal and half white. I'm gonna start with three drops of each and see what that looks like. This is also one ounce of mixed resin. It's looking a little translucent to me. I wanna get it a little bit more opaque. I'm gonna try two more drops of each color. Remember, you can always add more, but you can't pull it out. And I don't want to ruin the moisture levels here. I wanna make sure that my resin cures nicely. I'm gonna go ahead and put this into my mold. As with the swatches, I personally prefer to under-pour, rather than accidentally over-pour. So if it doesn't go all the way to the top, it's okay. If it does, that's fine also. Don't worry about it either way. (heat gun blowing) I can see a little piece of lint that I wanna grab out. I don't know if you can see that or not. Bubbles. Keep babysitting your bubbles, as before, and when you've finished for 20 minutes, so however long you wanna do that, cover it up, and you wanna leave it to cure. My resin cures in 24 hours, but it's hard in about 16-ish hours. So I could demold it at that point. But if you wanna be safe, don't touch it for 24 hours. Leave it protected, so lint doesn't fall in. And if you want to check on your project without actually touching your project, keep your leftover resin in the cup. You can use this resin to determine how far into the cure process your project is. When this is nice and hard, your project is probably nice and hard, but again, just give it 24 hours just to be safe. Now, for the big reveal. Gonna push your mold from behind, and peel the sides away. Oh my gosh. This is always like super exciting, and scary at the same time. What does this look like? It's adorable. It's so cute. You can see all the different layers that we worked so hard on, and that created this really fun paperweight that I would give to a friend to remind her to call me. I do have kind of a big bubble right in his armpit there. And we do our best to get rid of the bubbles. I can't see it from the front. So don't be discouraged if you have a little bit of bubbling, but for the most part, if you've done all your homework, there should be very few bubbles in your paperweight. After you pull it out from the mold, since I under-poured, you might find that the edge could feel a little bit sharp. If I just kept this for myself, I would probably leave it as fine. But if I'm giving this as a gift, I wouldn't want someone to accidentally hurt themselves on it. So you can sand the edge with some of your sandpaper. I recommend wet/dry sandpaper, because you wet the project, and then sand in a circular motion. And because it's wet, the resin dust won't rise into the air. If you wanna wear a dust mask just to be super safe, that's recommended as well. So you can start with the roughest grit I have here, which is the 120, and then just a couple minutes, move on to slightly higher grits. And this is a 400. After you sand, this won't be as shiny anymore, but you can bring back that shine with a resin finishing spray. I like this one from Castin' Craft. Follow the directions very closely. You wanna go outside, because this is super stinky, and spray from about 12 inches away. Very light coats. If you do it too heavily, the resin spray will turn cloudy. So when you do, just a really light pass, let it fully dry, maybe about 20, 30 minutes, and then give it another very light pass. I would probably do a total of three to four coats. And then your first paperweight is finished.

Casting porous objects

- Our second paperweight is going to include all porous items, like photos and flowers. Porous items need to be sealed before you put them in the resin. This protects them from the resin seeping in and causing any water stains, water-looking stains, on your paper pieces, or from making your petals go translucent. You should definitely swatch these out. Sometimes certain papers and magazines, certain flowers won't be affected by resin, but just to be really safe, that all of your objects will look as good inside the resin as outside, let's talk about three different ways to seal them. The photos I have here are printed on regular printer paper. It's bright white, just so those colors would pop and I cut around them. This is me and this is an imaginary friend I pulled up from the internet. I never actually saw this donkey in real life, but I'm really obsessed with them right now because they're so cute and loving. Anyway, in my paperweight world, we're gonna live together in a field of flowers. I'm going to show you the easiest way to seal paper. You can also use sealed flowers. I feel like even pressed flowers have a little bit more texture and this method is less successful. But for really super flat pieces, you can just use a good quality packing tape and sort of laminate the photo to protect it. I wanna avoid any fingerprints, so I only touch the edges or the ends of the packing tape with my fingers. Then I put this somewhere in the middle, like this. And do this on a flat surface. I tried doing this in my hand and I ended up with a curled piece. So keep this flat on the table and just fold over a layer on top like that. I'm just folding this so it's not sticky. The thing with laminating your item in this way is that, because the item has some tiny amount of thickness, there's a little bit of a gap here of air before the two pieces of tape totally touch each other. And I wanna try to minimize that space as much as I can because I feel like you can see that in resin. You can see that border of air. So I'm gonna use my nail to kinda scooch the tape as close to my object as possible, but I don't wanna scratch the tape. So I usually protect the tape with some paper towel, and then it's almost like you're burnishing it. I just feel like I'm going around the outline of my object and trying to scooch in that bubble of air. You also do not want to cut into this air bubble, when you're trimming this, because then you're just breaking your seal. And even resin that seeps through the side of your piece of paper can cause a water-like stain. So I wanna just make sure the front, the back and that tiny little edge are all sealed. You may be wondering if you can use a laminating machine. And yes, people have used a laminating machine to much success. I feel like those pieces of plastic are even thicker than packing tape and might be visible in your resin, even though it's clear. But if you have a laminating machine, you can definitely play around with that. Trim around the edge of your object. You want to make sure you're not trimming into this little air bubble. You need to preserve that. So I generally will trim... I aim for like maybe a millimeter or two away, as close as possible without chopping into it. You can also flip it over if the angles are getting a little awkward. And just cut all the way around. Here it is, all cut out. I have an example of a packing tape object in resin. I also threw some micro glitter in here, which is kind of obscuring the whole situation, but just so you see how this turns out. You can see that air bubble a little bit. And I feel like I can see the edge of my packing tape too. So while this is not my super favorite method, as far as clarity, it is a good method as far as time. It's super fast and it's easy and it's reliable. The second method for sealing is Mod Podge. You can use this on your paper and your flowers. I would not use it on the particular flowers that I have chosen because these petals are so delicate. Even a brush stroke started breaking them apart. So for the flowers, I would suggest packing tape, or I'll talk about the spray next. But for the Mod Podge and paper, that's pretty successful. You want a surface that is non-stick. You can use parchment or wax paper. I found that to crinkle a lot under my piece of paper, which was frustrating. So I'm using the back of the silicone mold. What you wanna do is think about, not only

getting this on the top of this paper, but that you're thinking about scooching it against the edges of the paper. You just want that sealed all the way around, as much as you can. And it's okay if it's messy on the edge. Like if you have a bunch of Mod Podge that's on the mold, we can trim that off later. So we go in all directions, make sure this has a really good seal. Let that coat dry completely. Depending on where you live and the humidity and the temperature, that can be different. I think the bottle will tell you something like 10 to 20 minutes in between coats, but just make sure it feels totally dry. And you wanna give this a total, maybe three or four, light coats. After three or four coats, it'll look like this, and we need to do the other side too. So I'm gonna release paper from this first side. What I try to do is I try to peel up the Mod Podge. And then lift the item out carefully. And again, don't worry about all this stuff on the edges. We'll trim that off later. And you can either clean this up with some packing tape or you can just use the other side. Flip that over. And then again, apply three, four, three or four coats of Mod Podge to this side. Let those dry completely. It looks like this and you peel 'em off again. You wanna trim all the excess dried Mod Podge off, similarly to our packing tape. You do wanna leave the tiniest bit of a border, just to make sure the edges stay sealed. Now in my house, Mod Podge is not reliable. It's kind of unpredictable. I sealed this sample in Mod Podge, and if you can see, it's a little bit cloudy in the resin. This doesn't happen to everyone. I think I just needed to give my Mod Podge like a week to dry out, which I didn't do. So I kind of personally shy away from Mod podge, but it is easy. It doesn't feel toxic, there are no fumes. So you should definitely see if the Mod Podge sealing method works for you. Lastly is this resin spray. We talked about it for finishing your sanded pieces. You can also use it to seal paper and flowers. And it's how I sealed my dried pressed flowers. What I did was I got a cardboard box. I put a piece of parchment paper in it. I pick up a flower with a pair of tweezers. And from about 12 inches away, I'll do one really light spray, of this resin finishing spray, and put it down on the parchment and let it dry for like 20 minutes. And then you'll pick it up again, from a different spot on the flower, give it a very light spray. Let it dry. Maybe like four or five coats, and then do the same to the back. If you put these in a box and just go at it with this spray, they're so light, they'll just all kind of jumble up and flip over and like stick to the parchment paper. So I'm pretty methodical about picking up each one individually and spraying it carefully. This is ultimately the method that I used to seal the flowers simply because fussy cutting around a flower like this seemed like not something I wanted to do and spraying just seemed easier. All of these have already been sprayed and you can tell they don't look different. There's a slight sheen on them, but they pretty much look untouched. The soap mold I'm using for this paperweight is closer to five ounces. So I planned my design in five one-ounce layers. The first layer is clear with one flower. Flowers tend to float, so I know this won't be smashed right into the surface, the top surface of my paperweight. Just taking advantage of the layers and creating that dimension. Again with objects, people tend to submerge them in another cup of resin first, but if you don't want to mix an entirely extra batch of resin just for that, I would just consider basting this and flipping it around, releasing those bubbles. When it comes to organics, even if you seal them, let's say with Mod Podge, or for me, spray sealant, there are still these little cracks and crevices in them which can create air bubbles. So don't be overly discouraged if you end up with some bubbles. They can be really difficult to get rid of. Again, this is face down so that the front of the flower shows on the front of my paperweight. I'm gonna put this one in this lower corner over here. And it's actually kind of suctioning to the bottom. So if you want that to be lifted, you might wanna give it a hand and kinda pull it away from the bottom of the mold so it floats more. But that's also up to you. If you want it to be smushed closer to the surface, then you can kinda push it down in there and have the force of suction keep the petals down. You can see it's

creating some bubbles within the folds and crevices of the petals here. So I like to push those out and then I can zap them with the heat gun. Treat all these layers as you did previously, babysitting the bubbles with your toothpick and your heat gun or whatever you're using to zap bubbles away. (heat gun buzzing) When it comes to light, floaty objects like flowers, I tend to babysit them quite closely because they'll wanna drift around all over the place. If you have a very specific idea of where you want them to be, you need to watch these until you get closer to the gel state. For all the layers in this paperweight, we only need to wait to the gel state for next layer because all of these objects are very light and they don't really sink down. Okay, let that get to the gel state and then you're ready to move on to the second layer. This mold has already reached the gel stage. Our second layer is just one ounce clear once again. I can see that I dropped in a little bit of lint, so I'm going to hunt around for those before putting my photos in. This is my photo layer in my paperweight. I want me and my new friend to look like this. So I'm going to flip this around and place them inside this way. I'm gonna put the friend in first so that my hand is kind of coming behind like that. Kinda keep this orientation in mind. You do wanna flip and baste these a little bit just to make sure the front is getting fully coated and not holding onto any bubbles. Wanna be careful not to disturb your gel layer underneath. So don't poke too deeply with your toothpicks or your tweezers or whatever you're using. Depending on how you seal these photos, they may sink or float. Also, sometimes these start sticking to the gel layer underneath. So you can see the donkey is sinking a little more deeply into this layer and I'm kind of floating a little bit more on top, but I also do like that variation in dimension. So that doesn't bother me. If you need to lift this out more, you can very carefully, or if you need to push the other object down to meet it, you can do that as well. But I'm gonna keep them sort of staggered, in depth like this. For these, you actually wanna move them around a little bit, just in case there are any bubbles trapped underneath. And then hit with the heat gun and use your toothpicks as you would for any of your other layers. This, too, only needs to go to the gel state. Layer three is another one-ounce clear pour and I put a couple of flowers in that layer, let that get to a gel state, and then layer four was just clear with nothing in it. Because my flowers float, I want that clear layer to give me some separation between the flowers and my final layer, which is glitter. This is one ounce clear, and as I learned in my swatching process, I need to add quite a bit of glitter if I want it to look solid. So put as much as you think you need, and then maybe a little bit more. If it gets a little thick and gloopy, that's totally okay. (heat gun buzzing) Let's see what we got. (excited humming) Ooh! So as you can see, that distortion kind of happens on the edges a little bit, that magnifying effect, but it's kind of cool and kind of space-aged to me. I love the separation between me and my friend that just happens sort of naturally. We get this really beautiful glitter layer on the bottom. Great success. I'm really happy with how this turned out and now I can live out my dreams of frolicking in a field with my new donkey friend.

Paperweight show & tell

- I thought it might be fun to show you some other paperweights I've cast and some things I've learned along the way. This is what happens when you do one big pour. I just put a bunch of resin gummy bears into my mold and then filled the mold with clear resin. As you can see, when you do that, it's really difficult for the bubbles to escape. This looks really bubbly and I did my best to kind of toss everything around just to make sure I was getting at all the bubbles, but it's just so hard, you can't see what's happening on the bottom of your mold. Also, as I mentioned earlier, when your resin is very thick, it gets very warm. And I think it started melting the other gummy bears inside, so you can try one deep pour, but there are some surprises that you might find at the end of that pour.

This was actually multiple pours. There are fewer bubbles. But what I learned in this piece is cramming as much stuff as I could into the mold didn't give me a result that I wanted, so I learned to be a little bit more sparing when it came to my inclusions. These were some yarn experiments. I wanted to see what happened to my yarn. This was my very first yarn swatch where I discovered that it goes a little bit clear, but I wanted to play with that anyway. This kind of was too much glitter. I learned that if you wanna use a micro glitter, go easy on that because it can really cloud what's happening in your piece. This is ultimately the piece that I was going for. That's yarn in the background. You have some of that distortion. My mom thought this was vegetables in here. I was like, "No, mom, that's yarn." And in the process of playing with beads, here's a moment that I mentioned to you. I thought that I had babysat this perfectly, but when I came back to demold it, there was this rouge bubble inside the letter R and in escaping, it turned the letter over. So that was very disappointing. And this is where I learned that you really need to try to watch those beads and air bubbles as much as you can. This is just another fun one. You can see that the paper might not have had a super good seal and that's why you're getting some of that micro bubbling, because some of the air just got trapped into the pours of the paper. It's fun to play with little plastic dollhouse food and toys. This is what I call my Frankenstein piece. This is what I did with a lot of leftover resin during my experiment. So I would just pop in some color if I had leftover clear resin and I just layered it to see what would happen. If you're wondering what this recessed area is, what happened was I started with a couple layers and then I demolded it to see what would happen. And then I was like, oh, I can just keep going with this experiment and I put it back in the mold. And because I'm using silicone soap molds and they're very thin, it was just really hard to get a good vacuum seal on it the second time I put it in the mold. So any layers that I put after that seeped underneath and didn't seep all the way. So if you try to demold and then put your project back in the mold, you run the risk of not having a really great seal and getting some imperfections on the front of your project. This is a fun one where I treated the top of my mold as the top of my project. And this way, I could stick in some aquarium plants and have them popping off the top here. It's just for some fun texture. And I used resin as an adhesive to glue the swans to the top of the surface. So this is just rocks underneath here. And I don't know if you can see, but the very top layer is thin and it has these little paper lily pads on it just floating on the surface. This is where I learned that you had to be very sparing if you want to add transparent color, because the first layer might not look that blue, but once you get that second layer, it becomes even darker. So if you want to play with slightly tinting your clear resin, just really go one drop at a time because it's super strong as it layers. This last one was just for fun. I made some cookies for my friend's birthday and I thought that they were adorable, so I wanted to see what would happen if I cast them in resin. This got a lot of coats of that resin finishing spray, the cookie did, the cookie got a lot of coats of finishing spray, to try to seal in all those pours. You can see there's still a little bit of bubbling. I didn't quite catch all those little nooks and crannies, but this is kind of a fun way, if you get a favorite macaron or something, you can try to save it forever. My aesthetic is fairly colorful, kitschy, and a little bit silly. You can easily reflect your own aesthetic by the different inclusions and colorants that you choose, whether you're making a tiny piece of art, sending a sweet message to a friend, or capturing a very special moment.