

Lisa Pavelka's Magic-Glos™

Features - Usage Directions – FAQ Tips & Tricks

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Magic Glos™ dries in Minutes (not hours or days!). Requires UV light to cure. It dries in the sun, or under UV lighting using a 40-watt fluorescent black light (incandescent black lights don't work) or nail lamp (6 watts or above). Discounted UV lights available through Covered in Clay.

The typical cure time is 5-10 minutes for most thin layers. Adding inclusions, partly cloudy conditions and thicker layers may take longer to harden. Magic Glos™ is: *Crystal Clear, Waterproof, and One-step, No Odor and no additional sealing or cleaning methods are required!*

This product has few if any air bubbles. These are easily removed with a direct heat source like a butane torch or embossing gun in a second. (Do not over heat as this may burn clay or substrate surface). It's ideal for mixing with glitter, dried flowers, beads, etc. Magic Glos is perfect for embedding objects for layered effects! Easily create domed cabochon effects and enhanced faux dichro with multiple layer applications (curing between layers).

Magic Glos™ is an amazing dimensional medium. It can be applied without dams or sidewalls to contain it. Applications that are too thick will not hold a bead and may overflow past surface edges. On some materials, Magic-Glos™ will pull away from the edges. Repeated applications over cured layers will eventually fill in these outer edges, creating a beautiful rounded finish. It can be sanded and buffed for matte effects. Drilling is possible one hour after curing (don't over cure in sunlight or under the UV lamp). Curing of underlying and thicker layers occurs on it's own one the initial layer(s) cure for 5-10 minutes. Leaving the product under UV light longer than recommended won't speed the process and may cause some yellowing. Also, wait one hour after curing before drilling to create holes or recesses for the addition of stones or crystals. When drilling all the way through Magic Glos™, start with small drill bits and gradually increase hole size with larger bits until the desired diameter is achieved.

Other uses for Magic Glos™ include: sealing transfers, foils, leafing, and mosaics! This product is ideal to add shine or dimensional effects such as water droplets, raised patterns, on baked polymer clay, silk flowers and other surfaces. Magic-Glos™ can be used in translucent silicone molds. Curing time will need to be increased when cured in molds and may need to be done on the opposite side after releasing from mold. Subtle tinting can be done with small amounts of Castin' Craft resin dyes, mica powders or glitter. This can also increase the curing time.

Magic Glos™ isn't compatible with water-based sealers like Modge Podge (or other decoupage fluids), Diamond Glaze or Glossy Accents. Most papers and inkjet prints need to be sealed on the front and back before applying Magic Glos.™ Anything that can be ruined by dipping or soaking in water should be coated. Lisa recommends using a thin layer of liquid clay applied with a fingertip. Cure according to manufacturer's directions. Repeat for front and backsides. Other people prefer to create a laminated surface using packing tape before applying Magic Glos™ to water pervious surfaces

Magic Glos™ FAQ & Troubleshooting Tips

I'm always learning something new about my resin. It was first introduced to the market in 2005, but I spent years testing it along with designers from around the world for two years before it's introduction. While it's easy to work with, there are numerous tips, tricks and suggestions that will make Magic Glos™ easier and more rewarding to work with.

Magic Glos is the ideal coating and sealer for polymer clay and many waterproof surfaces. The product is not suitable for all applications. If you are experiencing challenges in working with the product, please consult the answers below.

Why Isn't the Magic Glos™ Getting Hard?

- The product is not exposed to direct (outdoor) sunlight or true (long wave) UV light rays.
- Do not cure on an indoor windowsill.
- When using black-light bulbs, these must be fluorescent (40 Watt or higher) and not incandescent (the type found in novelty stores with a purple coating are not true UV bulbs).
- Baking or exposure to heat will not cure the product, but baking can be done at temperatures up to 275° degrees Fahrenheit (135° Celsius) with cured Magic Glos. Note that some yellowing or darkening of the resin may occur.

- Magic Glos is coming into contact with a chemical substance (such as ink, paint, glue, decoupage fluid, etc.) and a chemical reaction is occurring preventing the resin from curing properly.

Recommendation:

Make sure that true UV light is being used. Also, any surface that is not waterproof has to be sealed beforehand. When in doubt, seal the surface by coating with liquid clay and baking according to the manufacturer's directions before applying Magic Glos. Alternative methods of sealing include clear packing tape, laminating film, or clear contact paper. I have had some success with coating both sides of items with a light application of Krylon acrylic spray. In many cases, it is advisable to seal the front and back of the material being coated. Polymer clay and other non-permeable surfaces shouldn't require sealing.

The Magic Glos™ gets hard but later (days, weeks or months afterward) it begins to get cloudy.

This is likely due to a chemical reaction as described above. This can occur when the substance that isn't waterproof (ink, certain paper coatings, water soluble coatings like Modge Podge, etc.) is liquefied by coming into contact with another liquid (in this case Magic Glos), only the resin surface cures but a chemical reaction between the item being coated and the Magic Glos, occurs more slowly underneath.

Recommendation:

Seal all items requiring coating properly before applying Magic Glos.

Magic Glos appears lumpy or beads up on the surface instead of looking smooth and glass-like:

This occurs when an insufficient amount of product is used. Pouring the product on thick enough to self-level will fix this. Brushing the product on will not result in a smooth, glass-like finish.

Recommendation:

Pour a thicker layer on or add additional layers after the initial curing, making sure there is enough to self-level.

There are bubbles in my cured Magic-Glos

While air bubbles seldom occur with the product, they are easy to fix when the proper methods are followed. Fortunately, when air bubbles occur, typically they are few.

When air bubbles occur even after following product directions that call for exposure to a flash of intense heat (such as from a butane torch), this is an indication that not all air bubbles were near the surface. This can sometimes occur when applying very thick layers of the resin, especially when using a bezel setting.

Recommendation:

Apply a few (3-4) seconds of intense, direct heat with a butane torch over the quickly with a back and forth motion. Make sure that all flammable materials are removed from this area beforehand. Allow the product to sit for several minutes (5-10) so that bubbles lying deeper away from the surface have a chance to rise. Repeat the heat application. For especially deep or thick applications, this step may need to be repeated an additional time or two.

Drill through the bubble with a pointed, cone shape Dremel bit (just enough to open the surface of the bubble) once the Magic Glos has cured. Clean away any dust or debris that result from drilling. Wipe away any fingerprints from the surface of the cured resin. Apply another layer over the entire surface, using enough to fill the hole and still self-level. Cure the Magic-Glos as directed. Optional: drill the hole open as above and glue a pointed-back ("chaton") crystal that is slightly larger than the diameter of the bubble opening as an eye-catching accent.

Embellish over the top by gluing another decorative accent over the hole.

Depending on what you've created, consider that art glass often has naturally occurring bubbles in it. The bubble may be too small to be concerned with, or it may actually enhance the appearance that your creation is made from glass.

Magic Glos pulls away from the edge while curing or beads-up resulting in uneven coverage.

There is a very slight amount of shrinkage with this product. Most pulling away from the edge of a surface occurs on open work (without a bezel setting or walls to contain it). This can be the result of too little product being applied.

Another reason this occurs is due to the product's doming property. It is designed so that it can form a gently rounded surface like a cabochon.

Recommendation:

Add additional layers, curing between applications. Cover the entire surface with each layer. When enough resin is applied, gravity will hold a layer down over the exposed edges during curing and fill these in.

When covering open-sided surfaces, textured surfaces work best. Pulling and shrinkage occur more frequently on smooth surfaces, even when a generous amount of Magic-Glos is applied. Again, repeat applications will remedy exposed edges.

When beading occurs on both open and walled surfaces, this indicates that not enough product has been poured on.

The surface is cured, but the underlying layer is still soft.

The surface of Magic Glos will cure first. On deeper applications or those with lots of inclusions, the product will take a few minutes longer for the surface to cure. Each layer can be cured in 5 – 10 minutes of direct UV light exposure as long as the it's the right spectrum. Don't leave your piece in light longer than that as it may begin to yellow. Don't worry, Magic Glos™ will continue to cure, through and through, even after it's removed from the light. This can take 30 – 60 minutes so it's best to wait if you are planning on drilling into it to create a whole or a cavity for a stone/crystal. I call this "shadow curing."

If Magic-Glos doesn't cure on the lower layers or blooms (crystallizes or clouds, this is a sign that there is a chemical reaction between the resin and the surface of what is being coated that prevents the Magic Glos from properly curing.

Recommendation:

Avoid placing pressure on freshly cured pieces. Pieces are generally completely hard all the way through within an hour.

Problem: I've poured on too much Magic-Glos.

Follow the directions to place whatever you're covering on a pedestal of scrap polymer clay that's sitting on a small mirror, tile or plastic card. If too much is applied and it overflows, this will cause it to flow under your piece. Continue curing as directly and wipe or pull off the excess resin. A little bit of practice will go a long way to judging how much to add. I even add too much after over a decade of working with it, but this seldom happens and is easily fixed.

Available from: www.lisapavelka.com and other fine retailers

Visit my other site www.lisapavelkaart.com for more tutorials, tips and information about artwork and upcoming events.

Store in a cool, dark place when not in use. Use within one year of purchase.