

Selling *Resin Art*

The Complete Business Guide for Resin Artists —
Pricing, Photography, Product Lines, and Building
a Profitable Studio from Home

- How to price resin art correctly (and why most artists underprice)
- Product photography with a phone — results that convert
- Building a product line, not a collection of one-offs
- Etsy, Instagram, farmers markets, wholesale — where to focus
- The legal and administrative foundations of a creative business
- From hobby to studio: tax, packaging, scaling up

THE MAYA HARTWELL SERIES:

Book 1: The Epoxy Resin Art · Book 2: Advanced Epoxy Resin Art · Book 3: Selling Resin Art

What's Inside

For resin artists whose work is starting to attract buyers — or who want it to.

Introduction	If People Keep Asking to Buy Your Work	p. 4
Chapter 1	Product Strategy — what to make and what to stop making	p. 9
Chapter 2	Pricing: Stop Underselling Your Work	p. 21
Chapter 3	Photography That Sells	p. 35
Chapter 4	Where to Sell — Etsy, Instagram, markets, wholesale	p. 51
Chapter 5	Building a Product Line	p. 67
Chapter 6	The Legal Foundations	p. 81
Chapter 7	Packaging and Presentation	p. 93
Chapter 8	Scaling Up — when to hire, outsource, or stay small	p. 105
Appendix A	Pricing Worksheet — worked examples for 8 product types	p. 117
Appendix B	Platform Comparison — fees, audiences, fit for resin art	p. 122
Appendix C	Supplier and Resource List	p. 127

Introduction — If People Keep Asking to Buy Your Work

There is a specific moment this book is written for.

You have made something — a set of coasters, a tray, a river table, a geode panel — and someone saw it and asked if they could buy it. Maybe more than one person. Maybe it happened more than once. And you did not know what to charge, or whether to say yes, or what happens next if you do.

That moment is the beginning of a business. Most people either ignore it or stumble into selling without a system, pricing at what feels comfortable rather than what covers their costs, and burning out within eighteen months.

This book is for people who want to do it properly.

Properly does not mean large. A resin art business that generates a reliable part-time income from forty hours a month of work is a properly run small business. So is one that grows into a full-time studio. The principles are the same at both scales: the pricing formula that accounts for all your real costs, the photography workflow that works on a budget, the platform strategy that matches your actual audience, and the legal and administrative foundations that protect what you build.

The chapter that most people skip — and should not — is Chapter 2. Pricing is the single most common reason creative businesses fail. Not bad work, not poor marketing — underpricing until the money runs out.

Start there if you are already selling.

— *Maya Hartwell*

Austin, Texas

CHAPTER 2

Pricing: Stop Underselling Your Work

If you search 'how to price resin art' on any forum, you will find the same advice repeated: charge what feels right, consider your time, look at what competitors charge. This advice is not wrong. It is incomplete in a way that reliably produces the same outcome: prices that are too low, margins that do not exist, and a creeping sense that selling your work is not worth the effort.

The problem with 'charge what feels right' is that feelings about money are unreliable guides to sustainable pricing. Most people feel uncomfortable charging what their work is actually worth — you made this in your spare room, with tools from Amazon. Surely \$180 for a set of coasters is too much?

It is not. But you will not believe that from a motivational statement. You will believe it by doing the arithmetic, seeing the number it produces, and understanding where every dollar of it goes. That is what this chapter provides.

THE FOUR COMPONENTS OF A RESIN ART PRICE

Every price should be built from four components. Missing any one guarantees that your business is less profitable than the arithmetic says it should be.

Component 1: Materials

This is the component most artists calculate, and most calculate it wrong. The common error is to count only the materials that end up in the finished piece and ignore the materials consumed in getting there.

The correct calculation: total cost of materials consumed per finished sellable unit — not per pour, but per unit that reaches the customer at your quality standard.

For a set of four coasters, true material cost includes: resin used in the successful pour, resin used in failed or rejected pours (if 1 in 8 is rejected, 12.5% of your resin cost is in pours that never sell), pigments and inks, mold depreciation (\$0.42 per pour for a \$25 mold with 60-pour life), packaging, and shipping materials.

When calculated honestly, material cost for a coaster set is typically \$12–22. Most artists estimate \$5–8. Multiplied across a year, this gap is the difference between a business that works and one that quietly does not.

Component 2: Time

Time is the component most artists undervalue. Your time has a cost whether you charge for it or not — it is time not spent on other paid work, on rest, on life.

The minimum hourly rate: what you would accept to do equivalent skilled manual work for someone else. In UK and US markets, this is typically £18–35 per hour. If you would not accept £10/hr for skilled craft work, do not price your resin art

Component 3: Overhead

Overhead is the cost of running the business that does not attach to any individual product. For a home resin studio, this includes: proportion of space costs (heat, light), tool and equipment depreciation, platform fees (Etsy takes 10–14% of every sale), photography equipment, and postage materials if you offer 'free shipping'.

For a small home studio selling on Etsy, overhead typically adds £6–14 per coaster set when calculated honestly.

Component 4: Margin

Margin is not profit you take home — it is the business's retained earnings: the fund from which you buy new equipment, develop products, run advertising, absorb failed experiments, and expand. A business with no margin cannot grow.

Minimum margin for a viable craft business: 20% of total price.

For a business with ambitions to grow: 30–40% is more appropriate.

$$\text{Price} = (\text{Materials} + \text{Time} + \text{Overhead}) \div (1 - \text{Target Margin})$$

The division by (1 – margin) ensures margin is the correct percentage of the final price, not the cost base.

WORKED EXAMPLE — COASTER SET OF FOUR

Materials (including waste factor): £16.00
Time (2 hours at £22/hr): £44.00
Overhead (platform, shipping, utilities):£11.00
Total cost base: £71.00

At 30% margin: $£71 \div (1 - 0.30) = £71 \div 0.70 = £101.43$

Rounded to nearest £5: £105.00

At £105, the margin retained is £31.50 — 30% of the sale price.

Platform fees (£10–14) reduce this to approximately £17–21 in the business.

This feels like a lot for coasters. It is the correct number.

The alternative — pricing at £45 because that 'feels right' — means your effective hourly rate is approximately £3.50. That is not sustainable.

CHAPTER 3 — EXCERPT

Photography That Sells

The photograph is the product on Etsy and Instagram. The resin piece is what you ship. But the purchase decision is made entirely from the image. A mediocre piece with excellent photography sells. An excellent piece with mediocre photography does not. This is not an opinion — it is the consistent finding of every seller who has tested it systematically.

This chapter covers everything needed to produce product photography that converts, using equipment you already have or can acquire for under £50.

THE FIVE ESSENTIAL SHOTS

Every product listing needs at minimum five images. These five cover every decision a buyer needs to make before purchasing.

Shot 1 — The Hero Image:

Single product, clean background, natural light. This is the image shown in search results. It determines whether the buyer clicks. Rule: the piece fills 60–70% of the frame, the background is neutral (white, cream, or light stone texture), and there are no distracting props. Nothing competes with the piece itself.

Shot 2 — The Detail Shot:

Close-up of the surface or the most interesting feature of the piece. For resin work, this is where the buyer sees the depth, the cells, the inclusions, the clarity. Get as close as your phone allows and focus on the most compelling visual element.

Shot 3 — The Context Shot:

The piece in use, or in a setting that shows its scale and purpose. A coaster set on a coffee table with a cup. A resin tray on a dresser with a candle and a plant. This is the shot that makes the buyer imagine it in their own home.

Shot 4 — The Scale Reference:

Something familiar in the frame to communicate size. A hand holding the piece, a common object beside it, or a ruler in the corner. Scale is the question buyers ask most often in listings that don't include it.

Shot 5 — The Group or Variant Shot:

If you sell sets, show the complete set. If you offer multiple colourways, show them together. This image handles the 'what else do you have' question without requiring a conversation.

LIGHT

Natural light is free and produces the most accurate colour rendition for resin work. Position your shooting surface near a north-facing window (south-facing in the southern hemisphere) for soft, consistent, shadow-free light. Avoid direct sunlight, which creates harsh shadows and blows out the highlights on glossy surfaces. If natural light is not available, a ring light or two softbox lights placed at 45-degree angles to the product eliminate shadows and produce consistent results for under £40 of equipment.

The full book covers:

Chapter 1	Product Strategy — which products to focus on and which to retire
Chapter 4	Where to Sell — Etsy fees, Instagram shopping, markets, wholesale
Chapter 5	Building a Product Line — cohesion, pricing tiers, hero products
Chapter 6	Legal Foundations — sole trader, VAT, insurance, labelling requirements
Chapter 7	Packaging and Presentation — materials, branding, shipping fragile resin
Chapter 8	Scaling Up — when to hire, outsource, or stay intentionally small
Appendix A	Fully worked pricing examples: coasters, keychains, panels, river tables
Appendix B	Platform comparison: Etsy, Folksy, Not On The High Street, Instagram, wholesale

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