



Monthly Magazine V 10

## Talking to Myself

Syndee Holt Interviews Herself!

## Peppermint Bark

Join the Polymer Chef for a minty good time!

## Meowy Christmas

An adorable cat ornament for your tree

## Marker Magic

Do you really need colorful clay?

## Mandala Editing

Step-by-step, we show you how!

## Feeling Frosty

A frosty ornament for your tree

## Christmas Pineapple

A uniquely festive option!

## All That Glitters

Polymer Clay Tribe members spice it up with sparkle!



*\*Want to be our featured cover artist? Download the Create Along with Polymer clay TV app for your phone or tablet and send us a Clayfie!*

## PCU December 2017

YOUR MONTHLY  
EZINE FROM  
POLYMER CLAY  
UNIVERSE



## Sparkle On!

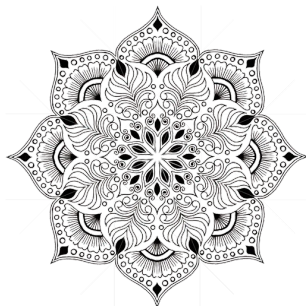
This month you can tell we all had sparkle on our minds! From rhinestones to glitter, ice crystals and more, the twinkle of winter has been an inspiration to many of our artist friends. We even had a glitter challenge in the Polymer Clay Tribe where our members uploaded hundreds of photos in which they used glitter in, under, over, and on their polymer clay art.

This month, we will include a new section for Q&A. We get a LOT of questions in the Tribe, many are repeat questions from newbies but they always could use an updated answer or a review as times and products change!

If you are not a member of the Tribe because you aren't on Facebook or for whatever reason, we invite you to use the commenting system inside PCU if you've got questions or want to have a discussion. Someone is always around to help.

In the meantime, we hope you will have a sparkly, safe, and fun Holiday season full of good memories, great food, and hopefully some time for creating and relaxation.

Kira & Ilysa



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# An Interview With Me

Written by Syndee Holt

I won't lie. This month got away from me (as many months seem to be doing lately...), so I'm going to interview someone I've been thinking about interviewing for a long time – me!

I was working in the School of Medicine on campus at UC San Diego in the early 90s when I saw this wonderful petroglyph necklace in the Craft Center. While I was staring raptly at it, I heard a voice behind me say, "It's polymer clay and it's really easy. In fact, if you make your own plain spacer beads, I can sell you the shaman beads." That voice belonged to Dr. Z Kripke, who ran Student Health at the time. I told my babysitter about it and a couple of weeks later she showed me a self-published little paper book on polymer clay beads (by David Edwards I believe). We got some clay and tried it out. I showed some of my co-workers who were crafters. Next thing you know, we have a class with Z! I think I still have some of that petroglyph shaman cane around somewhere.



*My son Koji and I. He is now 27. I was sporting polymer clay hat bands THAT long ago!*

I went the next weekend to Jane's house (my co-worker who took the class with me) so that we could continue to work with the cane we had created. I got tired of plain beads and shaman beads, so I made a little cane of a (very) rustic pottery jar to go with the shaman native-American theme. Jane looked at me all confused and said, "How did you do that? We learned to make a shaman, not a jar!" I responded, "We learned how to make a CANE, not to make a shaman." Jane couldn't understand that I had applied the technique we learned in Z's excellent class in cane making to create another image.

Ahh, the good ole days..making canes, beads, firing them and stringing them warm to get the project done in an afternoon while the boys played. Slowly, slowly, the clay started teaching me to have patience – take my time with the cane. Maybe NOT string hot beads. LOL At the same time, I started to teach myself to make cane components and reduce those down before adding together so that I didn't end up with five thousand beads.

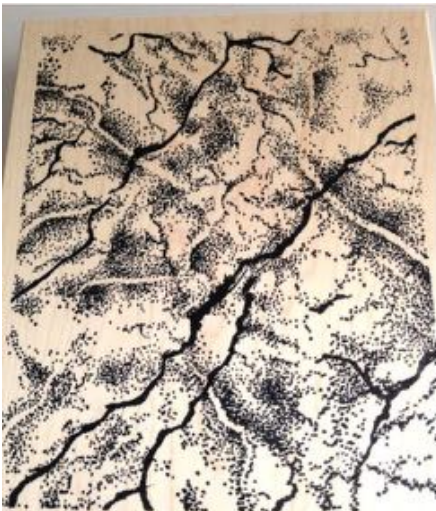




Then Ravensdale came along and I started to think about OTHER things to do with polymer clay. And I haven't stopped. "What if.." is like a tattoo beating in my brain some days. That's how my Creative Maps started. "How can I take this technique and convert it to my style?"

How can I solve this problem? Can I use THIS with clay?" And it's these questions with ANYTHING that interests me – how can I bring THIS into MY clay world?

Oh and Z? Not only did she get me started in polymer clay, she got me started writing about polymer clay. She said to me one day in 1996, "Michaels magazine (which was a great magazine) wants a polymer clay 101 article and I'm tired of writing – you write it." So I did, and that was over 100 articles ago. Z also said, "There is a National Guild now, let's start one here in San Diego with all our students." So we did. Our meeting mostly consisted of Z reading the entire PolyInformer newsletter (from the NPCG) out loud because it was about the only way polymer clay news was spread at the time. And believe it or not, plagiarism was an issue then as well.



And working with Sculpey? I was at a HIA event with Marie Segal in Las Vegas and I happened to be walking by the Sculpey booth when the editor of the Michaels magazine pointed to a light switch cover I had made (and snuck into their booth) and said, "I want that project". I walked up and introduced myself, reminding her that I had written the polymer clay 101 article for her, and she said, "Perfect, send the

steps and photos to me. I know you are a photographer." The Sculpey rep kind of looked at me with a "who the heck are you" look, but told the editor, "No problem, she'll have it to you in two weeks." THAT was the beginning of my relationship with Sculpey in 1997. This year is my 20<sup>th</sup> year of working for them.

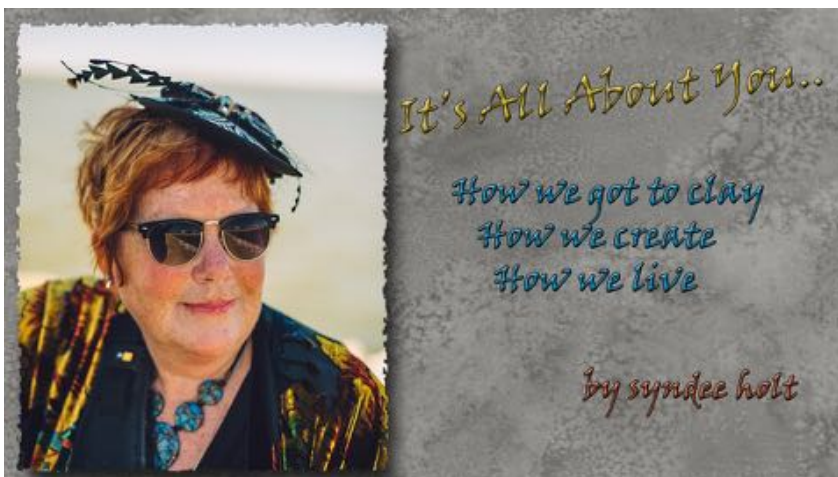




Along the way, I also worked for several years with Jacquard Products (Pearl Ex, Lumiere) as well as Savage Universal, a pro photo supplier that was looking to get into the crafting market. AND I still worked full time at UCSD.

Z took an early retirement in the late 90s and kept telling me “You HAVE to do this – it’s GREAT! Lots of clay time.” Well, I finally got to retire 3 years ago- better late than never.

So roughly 24-25 years working with clay. I’ve gotten older, my young boys are now men. But my enthusiasm for clay and what we can do with it is still as fresh and as bright as it was when I stood staring at Z’s necklace.



Visit Syndee Holt for more fun stuff here at her blog:

<https://synssculpeyblog.wordpress.com/>

Polymer Clay Adventure 2017  
**will soon close for registration!**



When you sign up for PCA 2017, you get to keep the classes FOREVER- yes, you can download them, and as long as you are a member of our website you can watch them online as many times as you want, whenever you want... NO PRESSURE to finish "on time!"

When 2017 ends, this bundle of classes will be retired and you can't buy them together for just \$4.12 per class EVER AGAIN.

And some of the classes will NEVER again be offered by the teacher on a separate site, so this is it. You might be able to purchase them separately at [CreateAlongStudio.com](http://CreateAlongStudio.com), but they will be regular price... averaging \$40-60 per class.

Please take a moment to view the classes and sign up today  
[at this link!](#)

# Polymer Clay Q&A

With Kira Slye

## **Q: Can I use glitter in polymer clay? How?**

A: YES! However we suggest testing the particular glitter you intend to use. This means baking some with your clay at the appropriate temperature and time. Glitters are made from different things, and your's might not survive the heat of the oven if you intend to bake it. Better safe than sorry.

Be sure you know what you have before you start to play with it. Many craft glitters are made from tiny pieces of polyester plastic. That usually won't hurt your fingers or your pasta machine. Some glitters are made from actual pieces of glass! You don't want to touch them or put them IN the clay. Glass Glitter is best used as an accent with glue, after baking is complete. It can be beautiful but no one wants slivers of glass in their fingers.

If you want your clay to sparkle from within, you will want to start with a translucent clay base. You can color it with alcohol ink or a tiny bit of colored clay. Then, put a small amount of glitter on the clay and start rolling it through your pasta machine. Mix and mix until the glitter is incorporated into the clay. Use small amounts, the glitter will dry out your clay. If you find the clay getting crumbly, add a small amount (drops) of liquid bakeable clay to your mixture to make up for the drying effect of the glitter.

## **Q: Can I bake polymer clay onto a piece of wood I find outside?**

A: YES! But please follow these steps:

Shake and rinse off the dirt, bugs, webs, and other debris.

Let it dry all the way.

Put it in the oven for at least an hour at 275 degrees. On a baking sheet is fine, wood isn't going to burn at that low temperature. This is so that you kill any insects left inside the wood, and also so that the moisture is heated out. Moisture in the wood will cause it to expand when you heat it- if you covered it with clay already and didn't pre-bake the wood, you might see your clay crack because of that expansion.

Unless you plan to completely cover or embed the wood in your clay, you can prepare the wood by baking on a thin coat of a liquid polymer clay such as Sculpey Clear Liquid Bakeable clay, Bake and Bond, or whichever liquid clay you have on hand. Or you can use a white glue, which will also help your clay to adhere. Just paint it on and let it dry, then clay over it. Have fun!

Have other questions? Ask them in the Tribe: [www.polymerclaytribe.com](http://www.polymerclaytribe.com) or comment in the discussion area! We will feature answers to common questions each month.



# THE POLYMER CHEF

## Peppermint Bark

The Polymer Chef  
by Suzanne Ivester



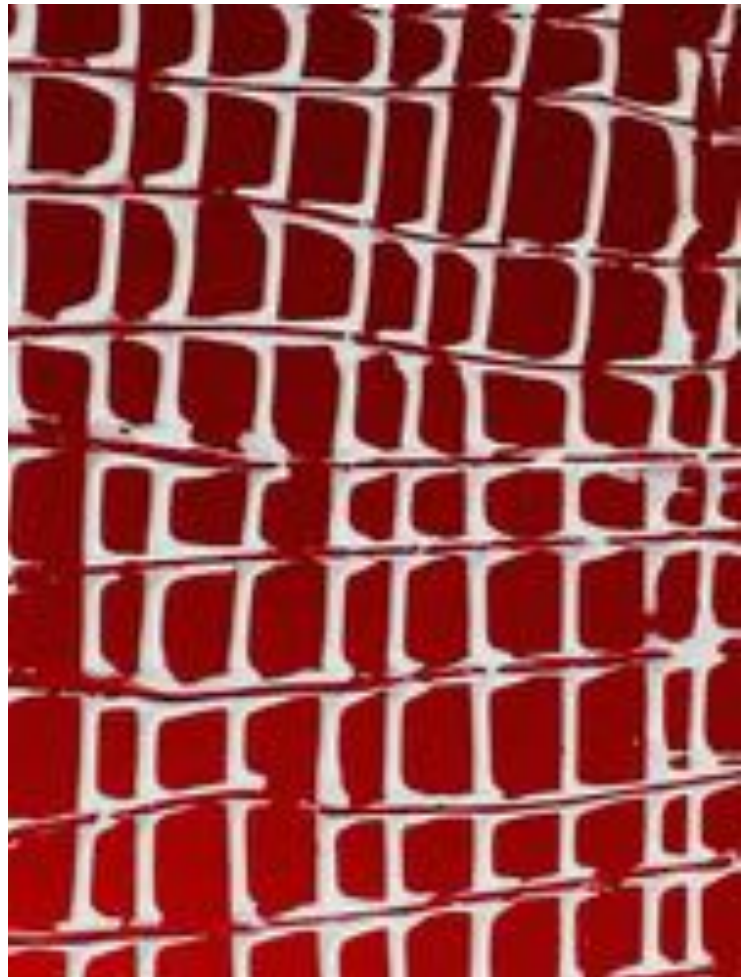
*Peppermint bark candy is a Christmas classic, an irresistible combination of creamy white chocolate and crisp bites of candy canes. It's popular among home cooks, because it's delicious, it's beautiful, and everyone loves receiving it as a gift. There are dozens of easy and yummy recipes online for peppermint bark. With this recipe, though, you can translate this nostalgic treat into beads to complement your holiday fashions.*

### **Ingredients**

2 oz. Premo! Sculpey® Accents polymer clay, White Translucent (Frost)  
3 oz. Premo! Sculpey® polymer clay, White  
1 oz. Premo! Sculpey® polymer clay, Pomegranate Red  
Sculpey® Liquid Clay, White  
Gold glitter  
Your favorite glossy glaze

### **Instructions**

1. Roll the red clay as thin as you possibly can. After you roll it to the thinnest pasta-machine setting, stretch it with your fingers until it's thin enough to see light through it. Cut a 4-inch square of the thin red sheet.
2. Squeeze narrow lines of white liquid Sculpey across the square, and then drag across them with a toothpick to create a grid pattern like the one shown in the photo. Use a heat gun to cure the patterned side of the sheet for 3 minutes. Then turn it over and cure it with the heat gun on the other side for 1 minute.
3. Roll the translucent clay to the second-thickest setting of your pasta machine, place the red square on top (decorated side up), and trim the translucent to match in size. Roll these 2 layers together through the machine, 1 setting at a time, starting with the thickest setting and stopping when you have a coarsely crackled effect. Don't worry if there are bubbles or tears in the sheet at this point. Trim off any plain translucent clay (without red bits) from around the edges of the crackled sheet. You can reuse these in Step 5.
4. Cover the crackled sheet with a piece of deli paper and smooth it with your hands to reduce any bubbling or excess roughness and to repair any tears. Remove the paper.





5. Roll translucent clay to the thinnest setting of your pasta machine and stretch it, as you did with the red in Step 1. Cut it to the size of your crackled sheet. Sprinkle glitter over the surface of the thin translucent; then turn it over and place it on the crackled sheet with the glitter sandwiched inside.

6. Roll the two layers together through your pasta machine until they stick together well. This sheet is a veneer that you'll use to cover beads or cabochons made of white clay.

7. The beads shown in the photo were made with a bead roller. I measured a consistent volume of white clay for each bead--just a little less clay than was needed to shape the bead in my roller. Then I covered each white piece completely with the veneer before shaping in the roller. It's okay for the veneer to overlap a bit in places, but try to avoid having bare white spots.

8. For a candy-like finish, sand your beads to a 600-grit smoothness and apply 1 or more coats of glossy glaze.

**Yield:** This recipe will create the 10 polymer beads, 24 x 16mm each, in the 18-inch necklace shown.

**Serving Suggestions:** These beads are best accompanied by gold spacers and findings. For the Christmas holidays, you can combine them, as I did, with red and off-white accent beads or add a splash of green, black, or chocolate brown for greater contrast. The pendant shown here is made from selected pieces of my "junk jewelry" collection.

**Variations:** Although the red, white, and gold combination shown here says "Christmas," you could use silver or blue glitter and pair these beads with blue and white accents for patriotic holidays (in the US and UK). If you like the coarsely crackled pattern, try replacing the red with any color you prefer.

Visit Suzanne, The Polymer Chef, today for more fun stuff:  
<http://thepolymerchef.blogspot.com/>



# Snow Kitty Ornament

by Melissa Terlizi



*Recently my favorite cat became very sick, and had to be hospitalized for a few days. He's fine now—thank goodness—but for a few days we weren't sure he'd come home. It got me thinking a lot about how important our pets are. They are family.*

*Especially cats.*

*Now, don't get me wrong: dogs are wonderful, too! But cats inspire a certain type of crazy in their owners. Dog people love dogs, but cat people L O V E cats.*

*Someday I'll be that old lady the neighbors whisper about with 17 cats lounging on her front porch. But until then I'll satisfy my feline obsession by crafting cats out of polymer clay. Maybe you also love cats? If not, I bet you know someone who does—someone who'd love a cat ornament for their Christmas tree (the tree their cat is going to knock over long before the new year!)*



**Materials:**

Premo® Sculpey clay: Cobalt blue, Black, White, Pomegranate (red), Cadmium yellow, Bright green pearl, Magenta pearl (pink)  
 Large ceramic work tile  
 Pasta Machine  
 Large cookie cutter  
 Coarse sandpaper  
 Needle tool  
 Craft knife/scalpel  
 Tissue blade  
 Small circle cutters (10 mm, 15 mm, 20 mm)  
 Mini rectangular cutter, or drinking straw  
 Ball-tipped tool (very small)  
 Clay shaper tool with Angle chisel tip  
 Threaded screw  
 Plastic wrap  
 Texture sheet  
 Liquid clay  
 Acrylic paints: Black, White, Red, Brown Navy blue  
 Polymer-safe gloss glaze  
 Assorted paintbrushes  
 Ribbon, for hanging

**Instructions:**

Condition all your clay well. Roll out a sheet of blue clay (approx. ½ of a 2 oz pkg) on the thickest setting of your pasta machine. I use a Makin's brand machine, and my thickest setting (#1) is about 3mm thick. Cut out your ornament's background using the large cookie cutter.

Add texture around the outer edges of the shape using coarse sandpaper, and then punch out a hole near the top for the ribbon. I used a small rectangular brass cutter, but a drinking straw will also work fine. Set aside.



Mix ¼ package of black clay with a small amount of white to lighten it a bit. The blue background is pretty dark, and there needs to be a bit more contrast between it and the cat. (In retrospect, I wish I'd gone a bit lighter on my cat!)

Roll out a sheet of the dark gray on a thick setting of your machine (I used #1 again), and use a needle tool to cut out a simple cat shape. I always end up with something that looks like Batman's head from behind! Use your finger to smooth down the edges.



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5



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Decide where you'd like the eyes to go, and then cut out eye sockets using a brass circle cutter (15 mm.)

For eyes, combine small amounts of Cadmium yellow and Bright green pearl, and roll out a thick sheet (#1.) Lay a sheet of plastic wrap over the sheet and cut out 2 eyes with the same cutter you used for the eye sockets. Insert the eyes into the sockets.



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For the eyes' pupils, roll out a small thin sheet (#6) of black clay, and cut out 2 circles using a smaller cutter (10 mm.) Use the cutter to cut off part of each circle, so that you have 2 pointed ovals. Place these in the center of the cat's eyes.

Roll out your leftover gray clay on a fairly thin setting (#5), and cut out a circle using a circle cutter (20 mm.) Cut the circle in half, and place one half over each eye for eyelids. If you prefer a less cantankerous-looking cat, you can always trim the semi-circles a bit more!



10

To create lower lids, roll out a thin "snake" of clay and taper it on one side. Place the tapered end on the inside of the eye, and wrap the clay around the bottom. Trim at the outer edge. Roll another thinsnake, and add it to the bottom edge of the upper lid, also trimming at the outside edge. Repeat for both eyes.



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Roll out a thick sheet (#1) of gray clay and cut out a narrow rectangle (trapezoid?) One short end should be thinner than the other, and be able to fit in the space between the eyes.

Turn the piece on its side and slice it diagonally—it will be wedge-shaped when you lay it back flat. Lay the nose between the eyes and press very gently into place.



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Roll a very small amount of pink clay into a thin snake and shape it into a “cursive V” shape. Press this onto the end of the gray nose piece.

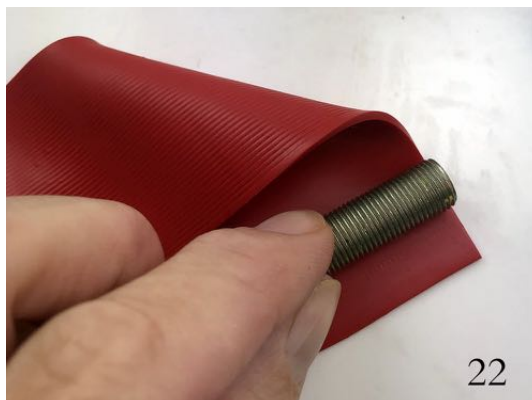


Draw a line from the center of the pink nose, and below the line, add the cat’s mouth. I usually draw a frown (because cats always seem a bit world-weary and serious to me), but a smile would be great, too!



Position the cat on the blue background, making sure not to cover the hole for the ribbon, and allowing room for the addition of the knit cap.

For the hat, roll out the red clay (less than ½ a package) on a fairly thin setting (#5.) Roll over it with a threaded screw to create the “knit” ridges. Trim off the excess clay and flip the sheet over. Roll ridges on this side from the edge up about ½”. This will become the rolled over cuff on the cap.



Turn clay with ridge-side up, and flip up the cuff edge. Use a craft knife or tissue blade to cut the top into a round cap shape.

Turn under the edges along the top and sides of the cap and add it to the cat over one ear. Be careful not to cover the ribbon hole.

Now my favorite part! Use a ball-tipped tool and a needle tool or chisel-tipped clay shaper tool to mark the cat's face with fur lines, eye brows, whiskers, etc.



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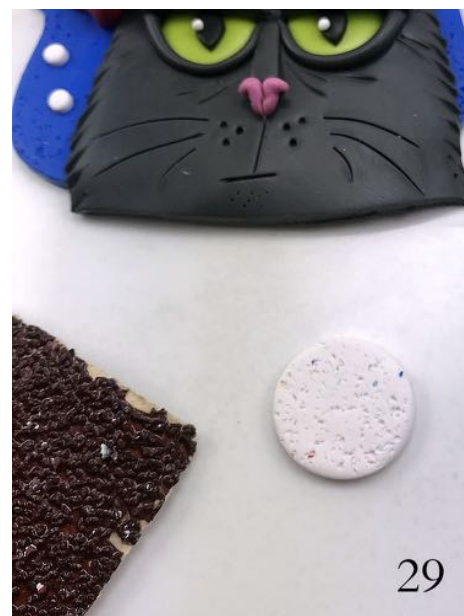
At this point the ornament is very "blah" and dark. Use white clay to add snow to the background. Either roll tiny balls of white clay by hand, or punch out small circles using a thin sheet of clay and very small cutters.

Add even teenier balls of clay to the corner of each eye to bring them to life.

Add a pompom to the top of the cat's cap with more white clay. I cut out a circle from a thick sheet of clay (#1) and added texture to it using sandpaper.

Make sure the snowballs, eyelids, etc. are securely attached, and then bake the ornament directly on the tile for 45 minutes at 275 degrees F. Go have a cup of tea, and allow the cat to cool completely before going on the next step!





Roll out the rest of the blue clay on a medium setting of your pasta machine (#4) and texture it as desired.



Spread liquid clay on the back of the baked ornament, and press the textured sheet to the back. Use a craft knife or tissue blade to trim off the excess. Make sure you clear clay away from the ribbon hole using a needle tool, or the punch. Smooth the edges of the ornament with your fingers.

Bake the piece again, back side up (on tissues or a small towel to support the cat face and maintain the shape) at 275 degrees for 30 minutes.



At this point your ornament is essentially done, but the solid-colored cat looks pretty boring. So, once the ornament is completely cool, go crazy adding paint!

I paint the face of the cat all over with black paint and then rub the paint away with a paper towel, so that there is only paint left in the fur lines and whiskers. This isn't easy to see in the photos because the cat was so dark to begin with. I added more black paint around the eyes, so that my cat would have a sleep-deprived look!



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Mix a little white into the black to create a light gray. With very little paint on the brush, add long strokes of gray fur. Use a light touch, and if you add too much, scrub it off with a paper towel and try again. I have a cool brush with cut-away bristles that makes for very easy fur painting, but frazzled old brushes with splayed-out bristles also work well.



With a very dry brush and a scant amount of light gray or white paint, tap paint under the nose and along the tops of the eyelids and nose. This will help bring out the eyes and the details around the mouth.



Next, mix a very small amount of brown paint into the red paint and cover the hat in paint. Wipe it all away except for what gets trapped inside the ridges.

Outline the edges of the ornament with a strip of navy blue paint, but wipe most of it away, leaving only a hint of color.





Use the same dry brush technique you used on the cat's nose and eyelids, to add white highlights to the high spots and edges of the cat's hat. Then finish the eyes by coating them with a glossy glaze.



Add a ribbon, and the cat is ready to hang on the tree, or to give a cat-loving friend! Enjoy!



# Do you really need colorful polymer clay?

by Klio Tsaliki



Everybody being in the wonderful journey called “polymer clay” has faced from time to time problems like:

- Running out of a color exactly the moment he/she needed it the most, especially during holidays, weekends etc. when it was difficult to find supplies.
- Feeling that the range of translucent colors several brands offer is not enough and wanting more hues, especially soft colors!
- Wanting some beautiful pearl hues with the only available being the well known off white pearl color. Trying to add some colorful clay ended up to not so much pearl clay, as the proportion of pearl clay was getting more and more reduced.

The first thing coming in mind is to add some drops of alcohol inks to a piece of white/ translucent/ pearl clay and make the color you want! Yes, obviously you can do it! It is a widely used way to add color to clay. Though, by using alcohol inks, you have a limited range available and inks are a bit messy! Their marks need days to get off your hands and colors are strong and vivid! But you need soft pastel colors, a controlled quantity of color on your clay and this is difficult, since a single drop of alcohol ink is usually enough to create a strong hue.

Testing several ways to add color to my white clay and create my own hues, I met markers and came to the conclusion that alcohol markers are a good clean way to add color to all kinds of clay.

Why markers?

- The quantity of ink is absolutely controlled.
- They come in a huge range of colors and if you mix brands, you have much more possibilities!
- They are clean and not messy; you do all the work without even marking your hands!
- You can make an entire skinner blend in one step, using them!
- They work on all kinds of clay adding depth to translucent, keeping and highlighting the beautiful shine of pearl clay and of course they work nicely with the white clay!
- They do not discriminate clay brands!
- Markers are a quick way to add color to your clay!
- They last for a long time and worth their money!
- No ink waste!
- Most of them can be refilled!
- They are easier to pack and travel with! You can get them with you on vacations or a workshop without the trouble the inks in bottles could cause!
- They are not forbidden in the aircrafts (liquids are) and you can have them with you all the time.

## Alcohol marker nibs -

There are several brands around the world, some are internationally known, some others are known only in the corresponding local markets. Though, most alcohol markers are usually twin-tipped, with a broad chisel nib (ciao) and fine bullet nib (classic). There is

also the “Sketch” possibility as well as the wide one. Usually, the twin nib markers carry a combination of Ciao and Classic nibs, or Sketch and Classic nibs. Generally speaking, every nib except the classic (the sharp one) is ok to use to the raw clay. Classic nib is not suitable for clay

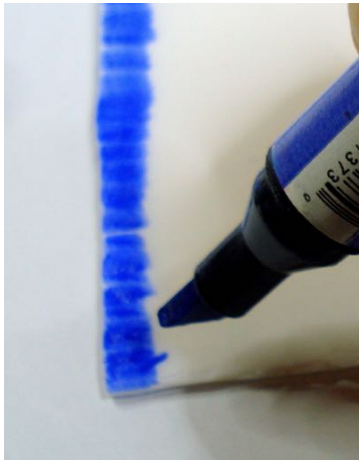




because you will need ages to color it! Keep in mind that all brands sell markers with these kinds of nibs, but not all call the nibs with the same names. The shape matters, the name not!

In the market you will find spare nibs of all kinds, so even if you have a damaged one, your marker is still alive and useful!

## Adding color to translucent polymer clay -

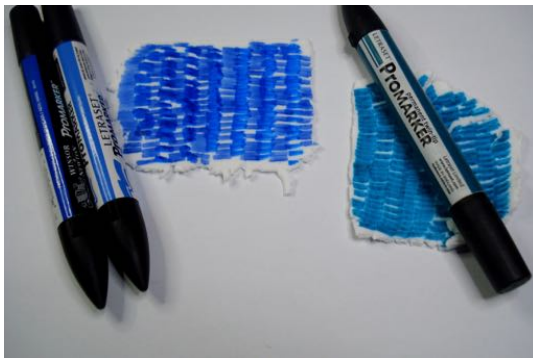


Prepare the sheet of clay you want to add color to. Run it to your pasta machine several times and when you feel satisfied with its smoothness, put it on a piece of paper on your working surface.

Using the “Ciao” or “Sketch” nib, start touching the clay. Each touch will leave on the clay a short wide line. One after the other, the lines will give you this result.

All alcohol inks work good with raw polymer clay, including your Chameleon ones (provided you will use the “Sketch” nib).

Check if the color is the desired one running the sheet through the pasta machine to get a smooth color. If needed, add some more touches to the clay. In this photo you will notice that the sheet at the left carries two different hues of blue, while the one at the right carries only one hue. You can mix hues as you like, you can make a bright orange using fuchsia and yellow etc! Here are my two hues, after running them through the pasta machine, to get a soft and smooth spread of color.



To make the color more tense and vivid, I added some more touches to this light blue translucent, which was also tinted using alcohol markers.

I used translucent clay for these three blue hues.



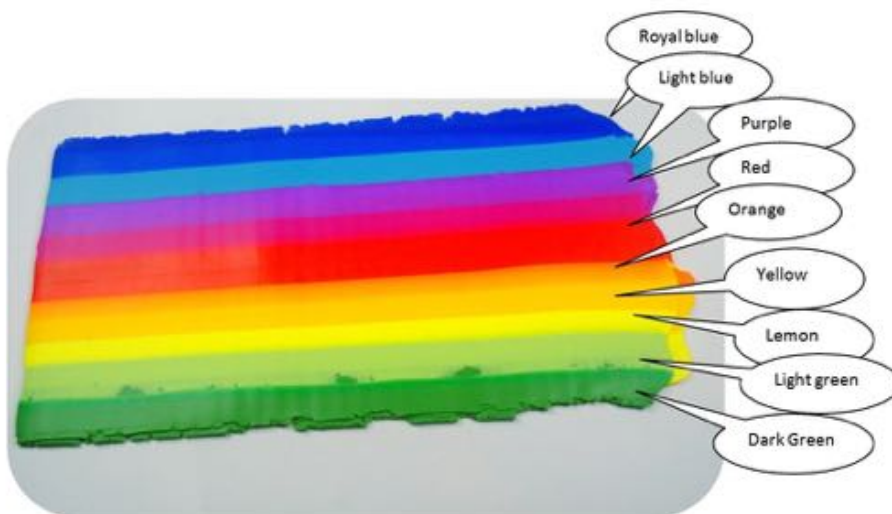


Here are my three colors, all tinted with alcohol markers, with this easy and quick method. As you can see, on my paper there is no drop of ink, everything is clean and the clay coloring process is completed beautifully!

I used these blue hues to make some beautiful swirls. You can see how the teal seems jelly and adds depth and a 3D sense to the beads.



## Making a skinner blend using alcohol markers -



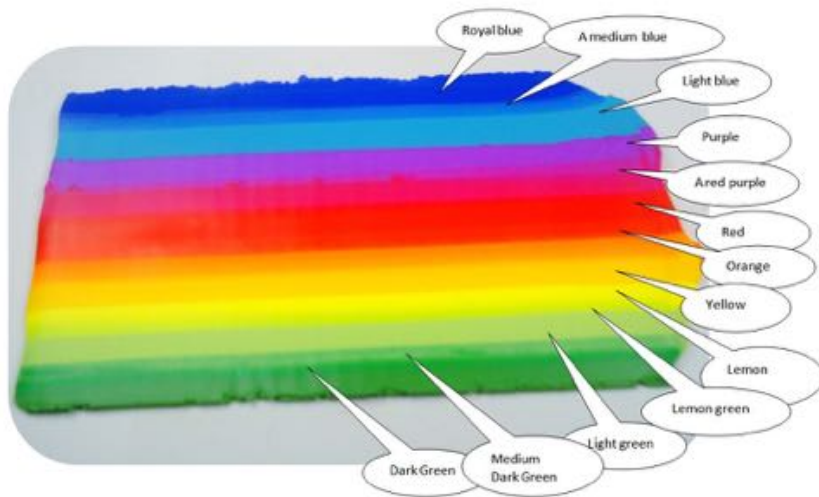
Skinner blend is one of the most used techniques for polymer clay projects. It is a simple process where the several colors are set one next the other and run through the pasta machine several times to produce a clay sheet where colors are gradually changing in a soft and smooth way mixing together!

In the photo you can see how the original hues used are getting mixed creating some new tones between the colors.

When finished the skinner blend contains much more colors, since the ones used were mixed with the colors which are next to them, producing new hues.

Although skinner blends seem simple they need to be treated with extreme care! All you have to do is to place colors in the right order. But who can say what does "right order" mean?

## Skinner blend – The right order of colors -



Right order of colors is any order that does not produce “wrong” colors within the skinner blend. If you put red next to yellow, after some runs through the pasta machine you will get an orange strip! But if you put red next to green you will get brown! Do you want brown in your skinner blend? If the answer is yes,

then go on! If the answer is no, don't put red next to green and so on! Before placing colors one after the other, try to imagine what color will be created after mixing these particular colors which are one next to the other, both sides.

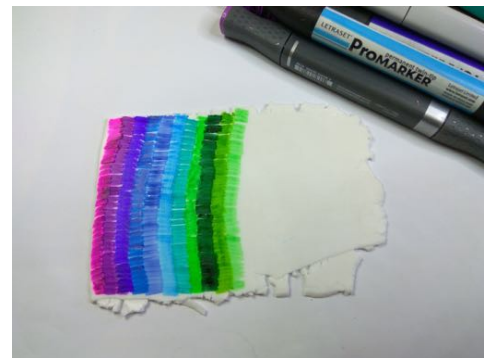
Of course you can use the color charts which are available all over web, to get a nice color mix! If you are not fan of the web, try to remember rainbow! It is the best color combination ever and easy to remember. Look at the order of the colors and just follow the rainbow style! Blue next to purple, red next to yellow, green at the other side of the yellow etc. This is the safe way to make always beautiful skinner blends.



Let's go back to our marker project! As mentioned above, the order of the colors is the most important, so first of all select the colors you want to use for your skinner blend. Also, run through your pasta machine a sheet of translucent or white clay (thickest setting). Start touching the clay sheet making a line of each color! Add a second line of the same color to make a

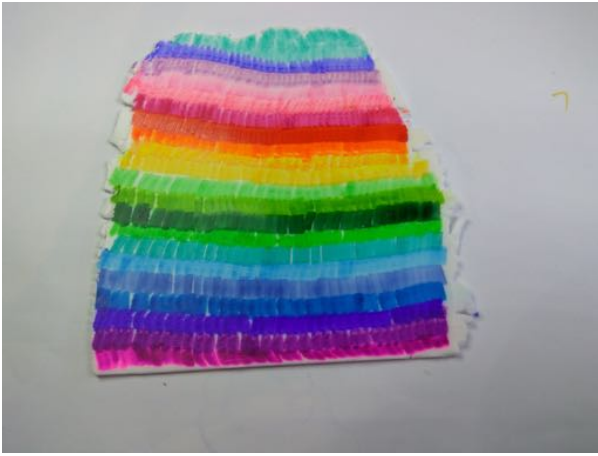
wider strip if necessary. Proceed to the second color of your skinner blend.

Changing colors one after the other, using always your markers and working on the clay like the photo shows, paint the entire sheet.



Look at this sheet. Vivid pink is followed by the darker pink and then a purple. Next to the purple comes the blue changing the hues from darker to lighter blue making the green seem as the normal extension. This way you can use as many hues your clay sheet permits and get a skinner blend with lots of color hues.

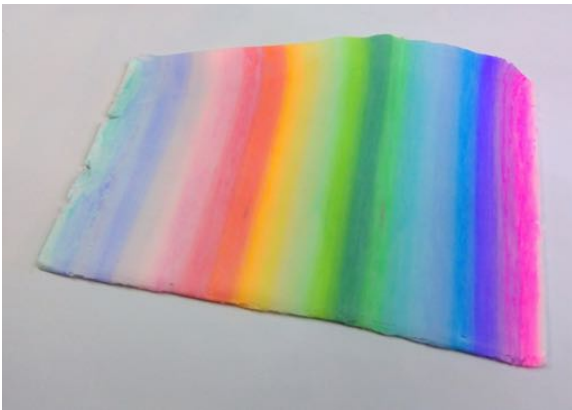




**TIP:** When using yellow as part of a skinner blend, use a wide strip of it especially if this color is in the middle of the skinner blend. By having a color order where, for example, yellow is between a light green and a red or orange strip, if your yellow is a narrow strip it will be transformed into a lighter green and an orange and there will be no yellow at all in the skinner blend. To avoid the yellow disappearance, just use a wider strip of this color.

When finished, give it a couple of minutes to dry out and run it through the pasta machine to a thinner setting. Fold the sheet the way we fold the skinner blend sheets where the folded halves of the sheet meet the same color.

After some runs through the pasta machine, you will get something like this. The skinner blend is ready to use! I made some swirls with it, here they are. You can see how vivid and beautiful the colors are!



You can also see the depth and “jelly” look the colored translucent clay adds to a project.

This method saves you time! For this skinner blend I used 20 different hues. Imagine the time you need to create 20 little blocks of hand colored clay and then put them together to make the skinner blend.

Also, it is very difficult to get light color hues as the alcohol inks are strong enough and vivid!

## Keep in mind:

- Translucent colorful clay gets darker when baked.
- Don't let sitting on your desk pieces made with tinted translucent clay, strong colors might leak and get in the next to them colors and if you let them sitting for days you may get undesired surprises! Make and bake the same day or the next!!

No need to mention that you can use your hand tinted polymer clay in all kinds of projects as you would do with any other type of clay! Play with the colors and enjoy their beauty!



## Pearl clay and markers -



If you always wanted some beautiful hues in pearl, now you have the way to get them!

Here is what I got a summer night playing with my alcohol markers! All colors except copper and bronze are made using alcohol markers. Pearl clay is an excellent option and having the chance to create some soft pastel colors using alcohol markers offers a wide range of possible projects.



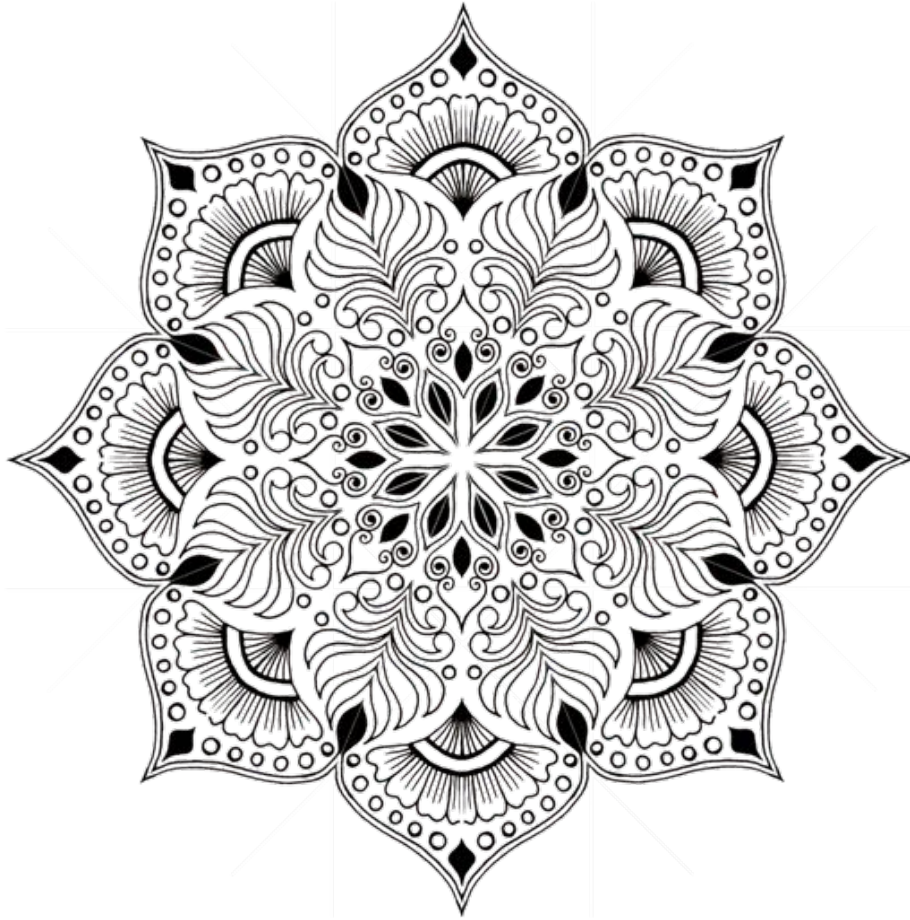
Although the pearl shine is difficult to catch and most of the times photos don't do justice to the result, you can see how pearl clay keeps all its pearly shine and how many beautiful hues were created.

Trust your alcohol markers! They will never disappoint you!



# Mandala Editing Tutorial

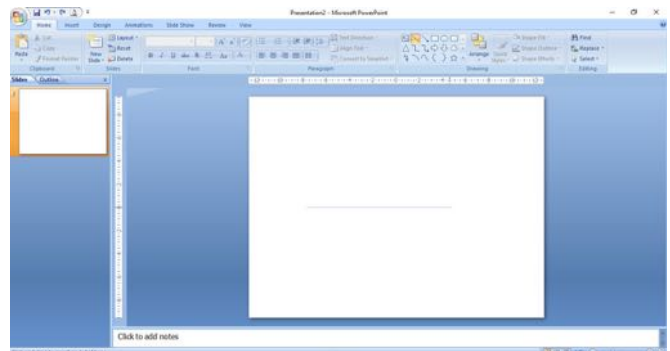
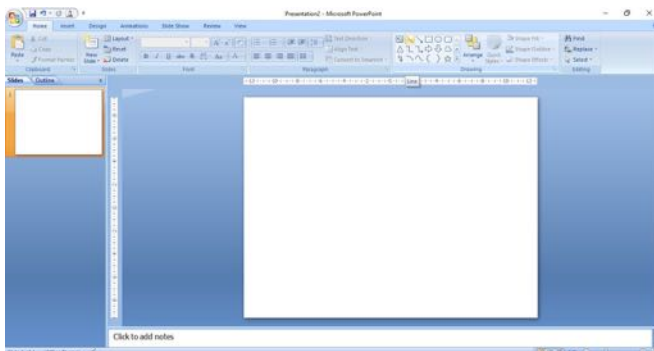
by Pritesh Dagur



*Creating your own, custom drawn, mandalas is achievable when you follow this step-by-step tutorial!*

Step 1: Open a plain Microsoft Powerpoint slide.

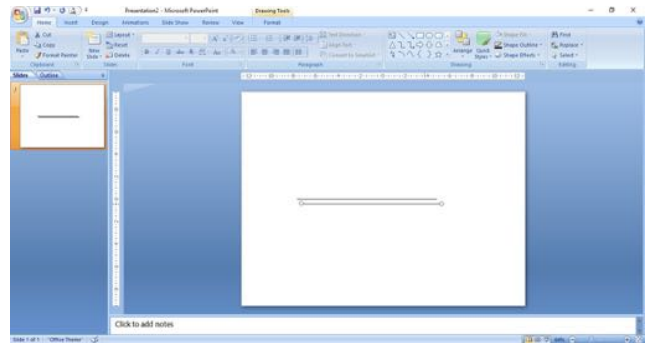
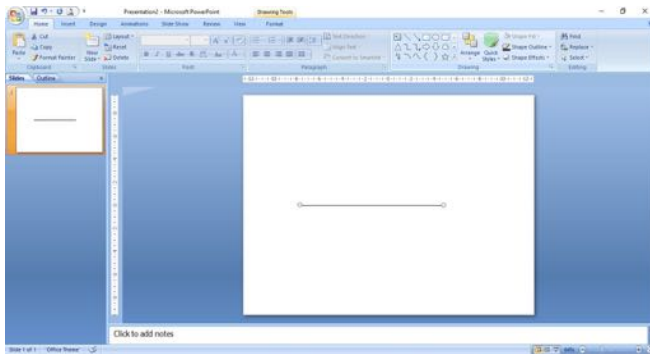
Step 2: Add a plain line to the slide.





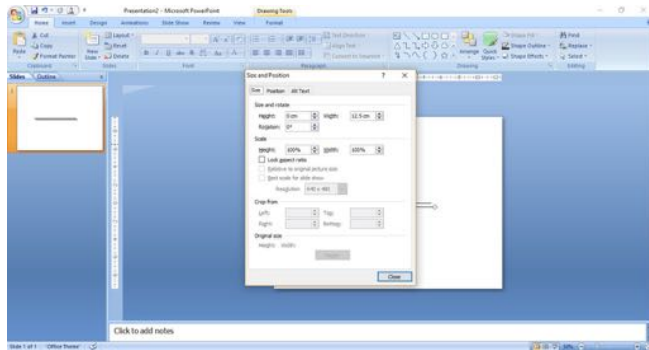
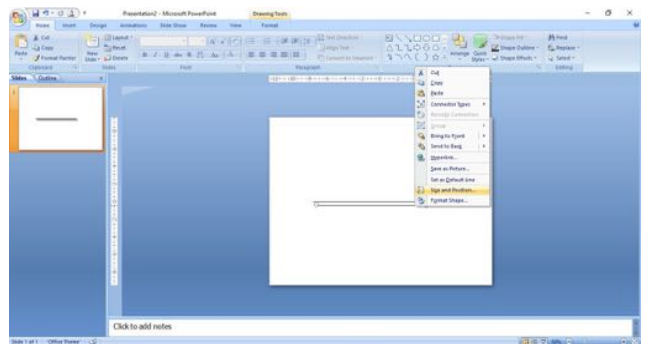
Step 3: Copy and paste the line.

Step 4: Now, there are two plain parallel lines.



Step 5: Right click on the second line to open the options.

Step 6: Choose the “Size and Position” option from the menu.

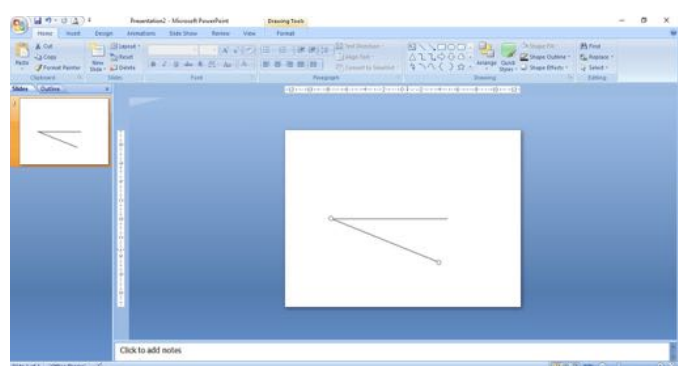
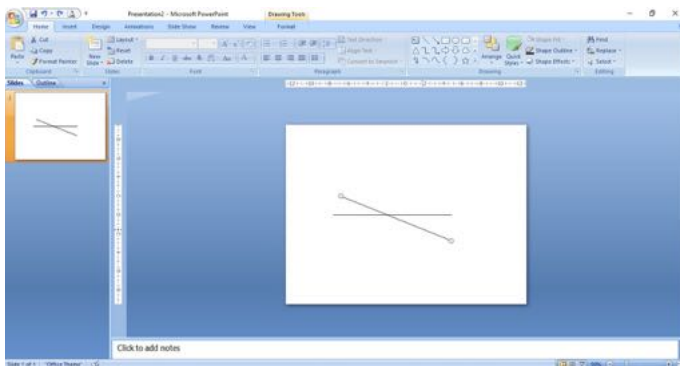
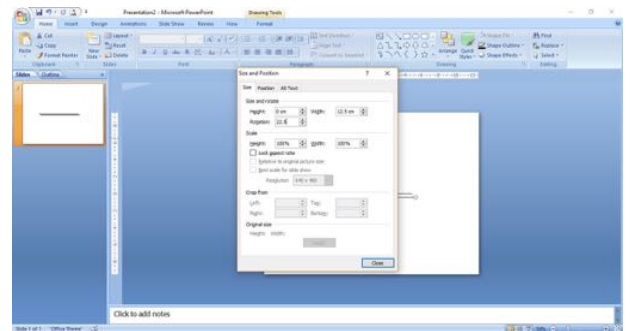


Step 7: From the Size and Position Menu, choose the option “Rotation”.

Step 8: Set the rotation angle to 22.5 degrees. This number is a fraction of  $360^\circ$ , depending how many “fold” symmetry you wish to choose. If you want “x” point symmetry,  $360^\circ$  has to be divided by “2x” number. This tutorial is for an 8 point symmetry mandala, hence the angle of rotation chosen  $22.5$  ( $360/16$ ).

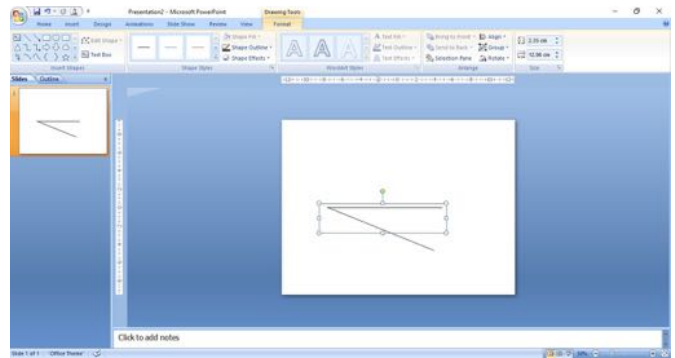
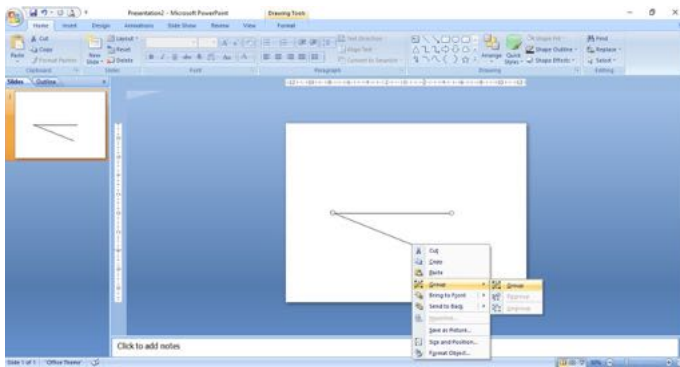
Step 9: The second line is now at an angle w.r.t. the first line.

Step 10: Align one end of second line with one end of the first line.

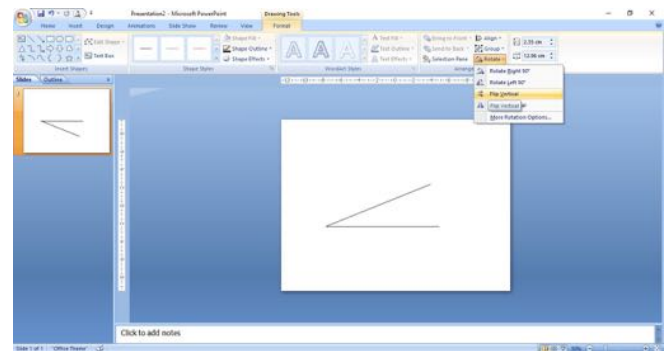


Step 11: Once again, right click to display the options.

Step 12: Using the “Group” option, group the two lines.



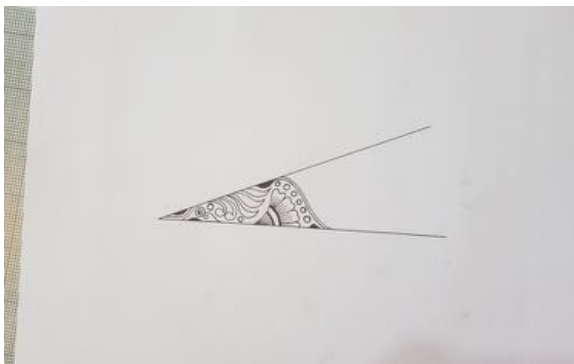
Step 13: Using “Format -> Rotate->Flip Vertical” option, bring the two lines to a mirror image position.



Step 14: Print the lines on a normal printing paper.

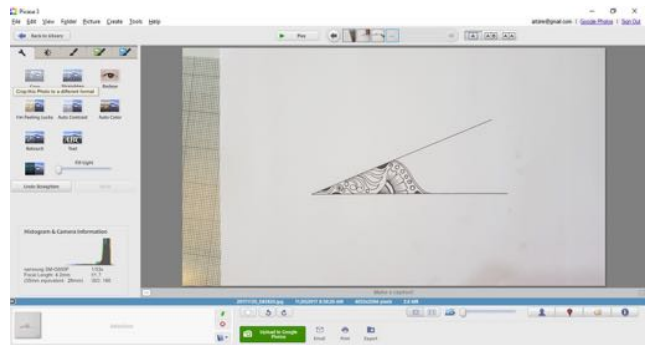
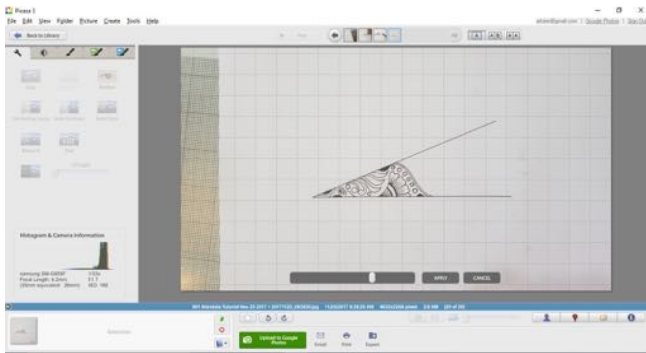
Step 15: You can use any pens for drawing. We've used Sakura Micro Fiber Tip pen (tip width 0.3 mm).

Step 16: There is no requirement to make mirror image design as the image will be replicated to create symmetry. Draw free hand between the two lines.

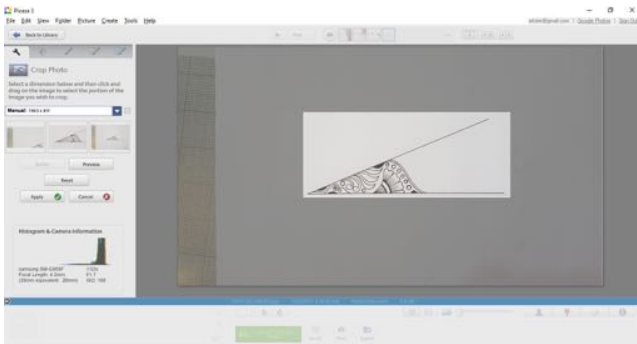


Step 17: Here is a finished pattern (drawn free hand). Take as “up front” a photo as possible of the mandala pattern. A day light picture is heavily recommended for clarity.

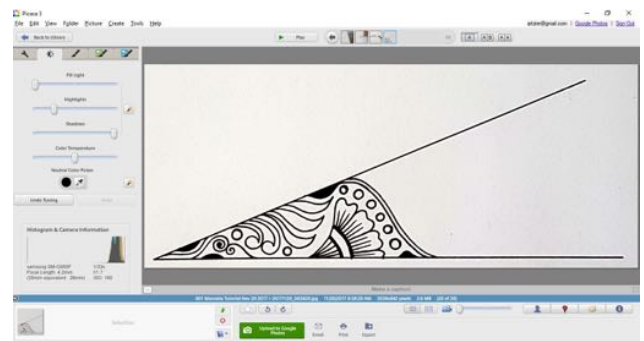
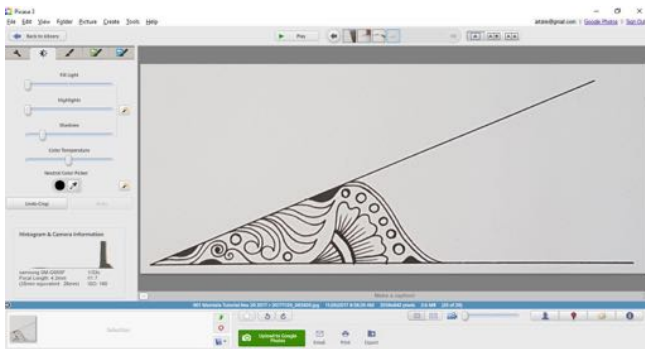
Step 18: Open the picture using any image editing software. We've used Pic as it is convenient and available free for download. Using the "straighten option, make the base line of the image parallel to the grid lines.



Step 19: Crop the image to just the outline of the pattern.

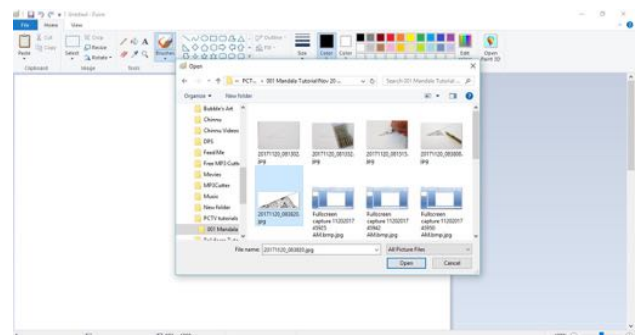
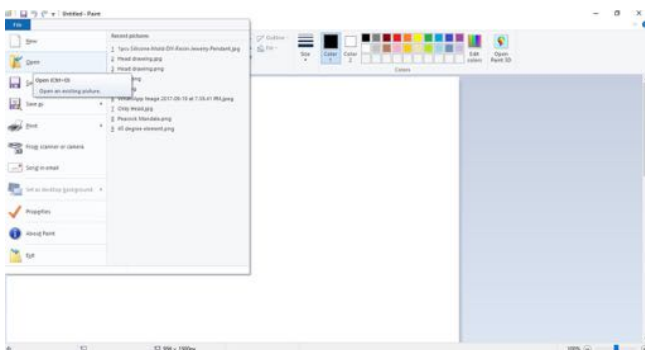


Step 20: The image nearly fills the screen now, and hence, easier to edit. Increase both "highlights" and "shadows" to make the image crisp. This helps with editing the image.



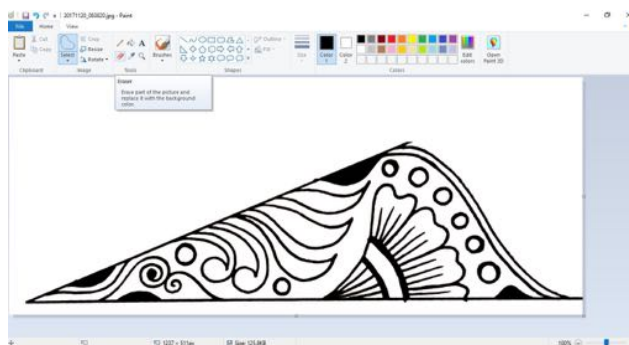
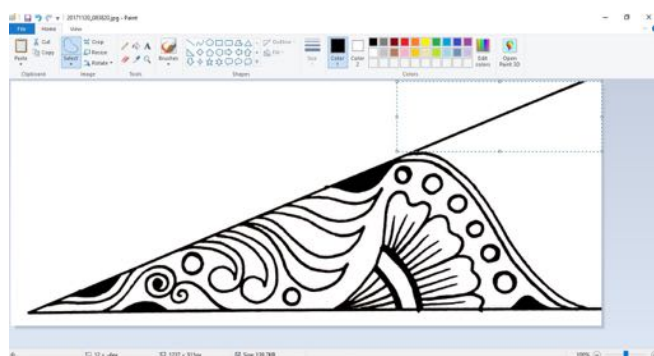
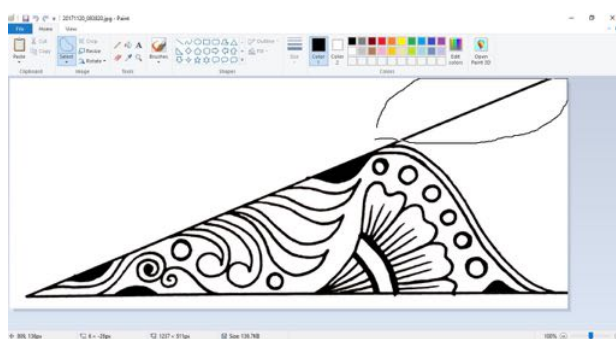
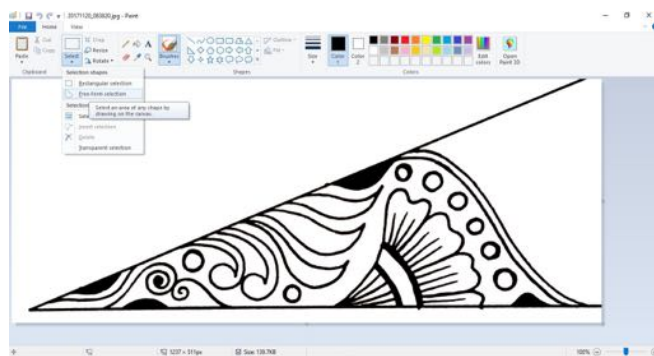
Step 21: Now, in any image editing software, open the edited file. We've use MS Paint for the editing, as it is easy to use and easily available.

Step 22: Select the file and open it.

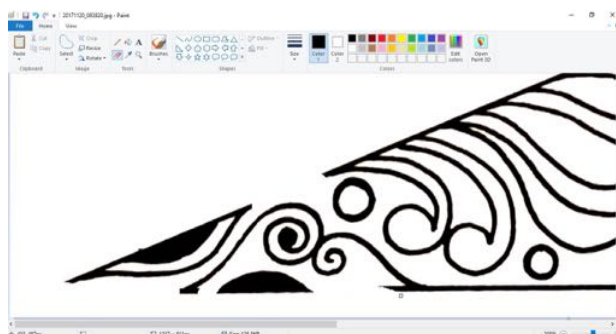
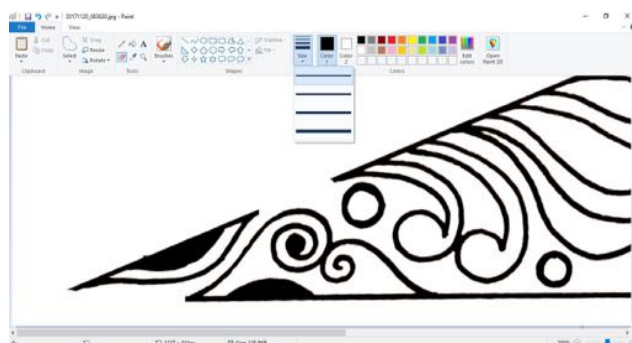
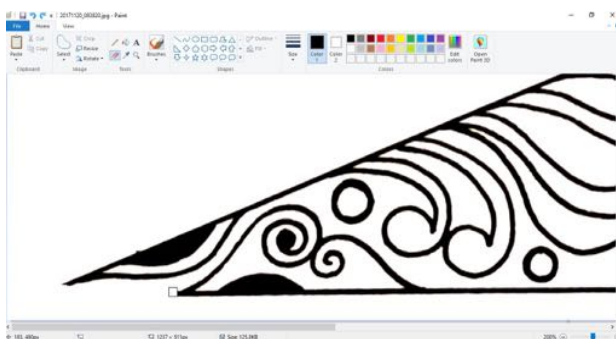
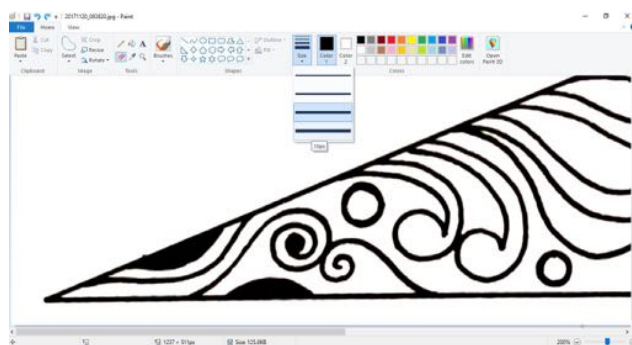


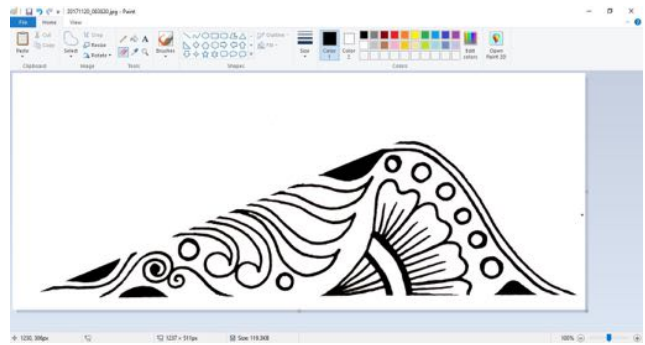
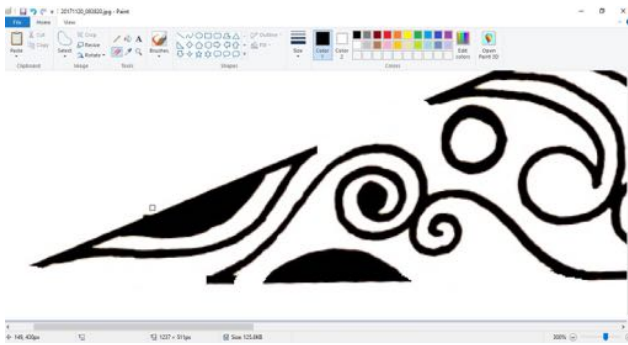


Step 23: Using “Free Form Selection” option, edit out the extra lines from the pattern.



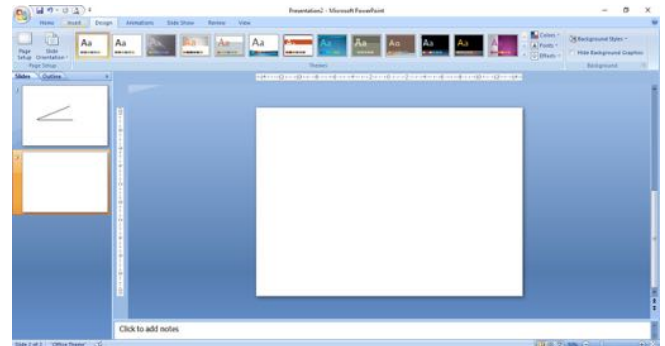
Step 24: Using “Eraser” option, erase the extra lines from the pattern. This is a bit of a tedious task and needs adjusting of the Eraser size.



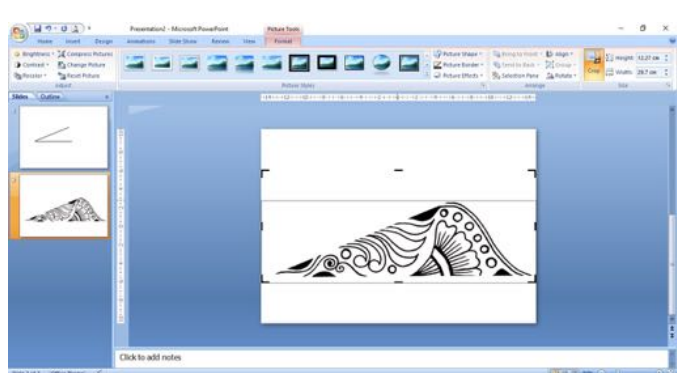
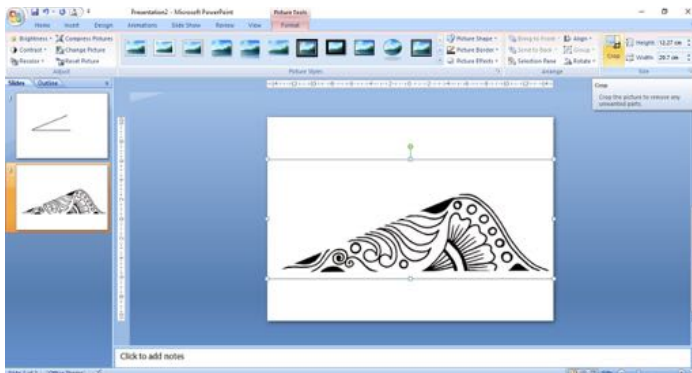


Step 25: Return to Powerpoint and open a new slide.

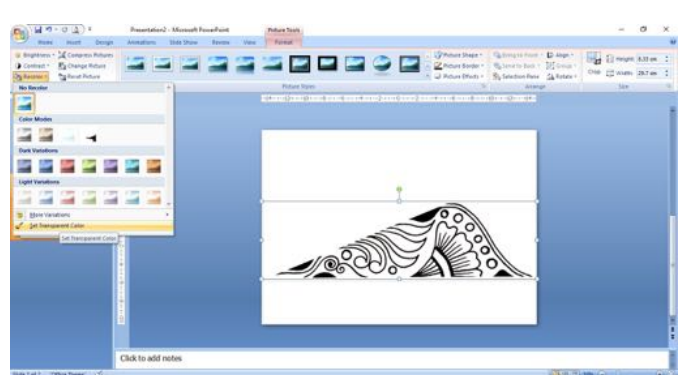
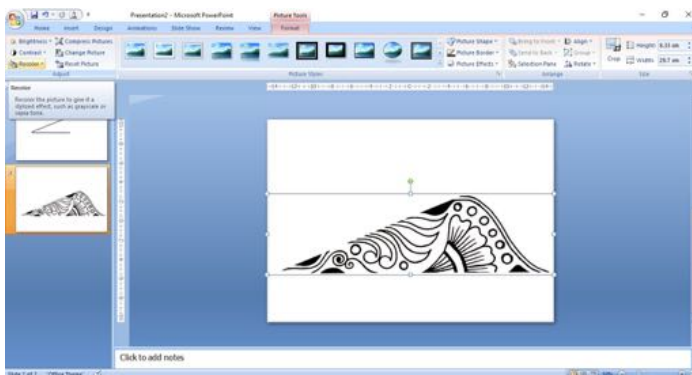
Step 26: Open the edited file in Power point.



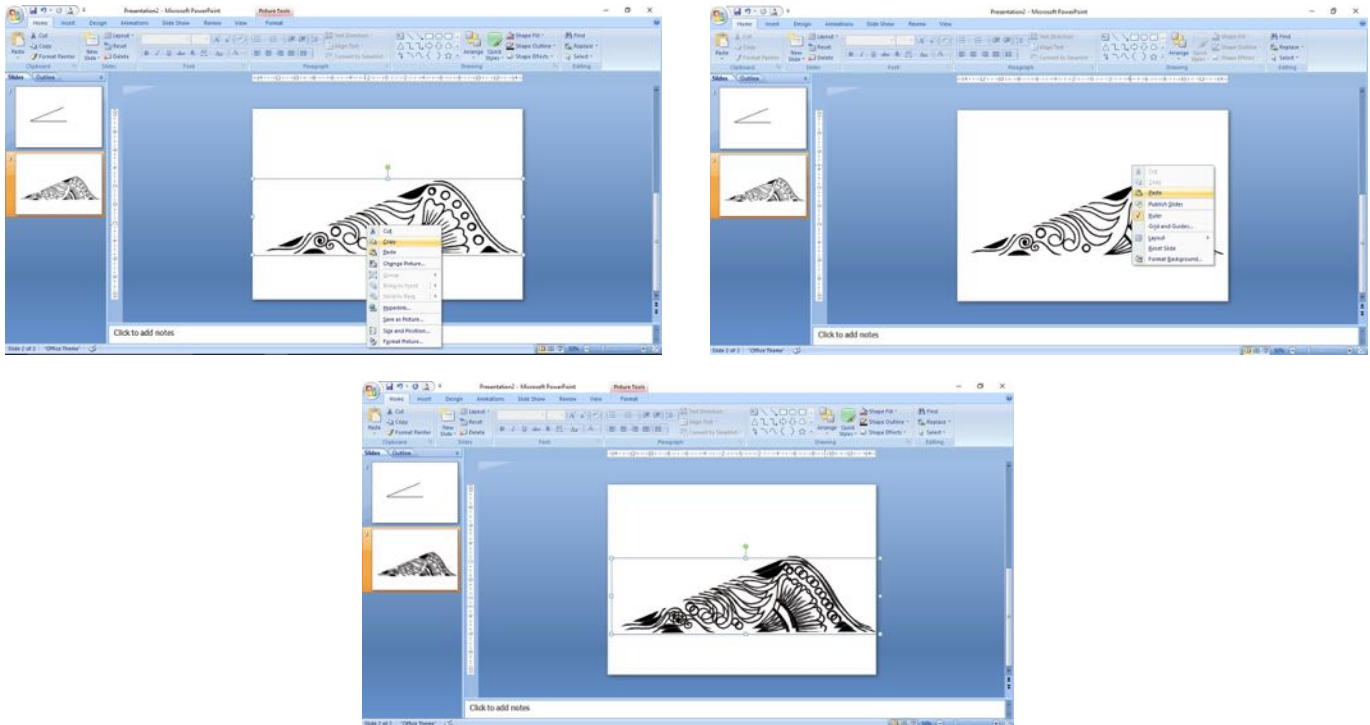
Step 27: Crop the file to the edges of the pattern.



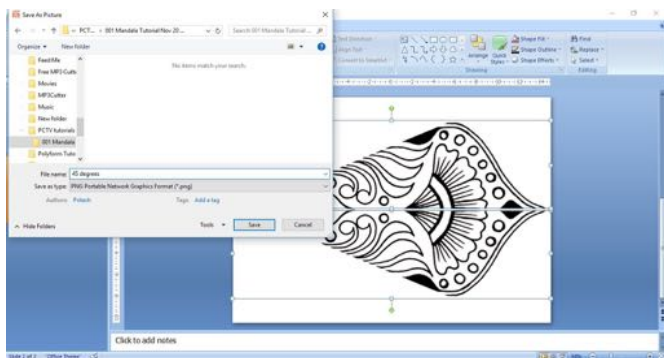
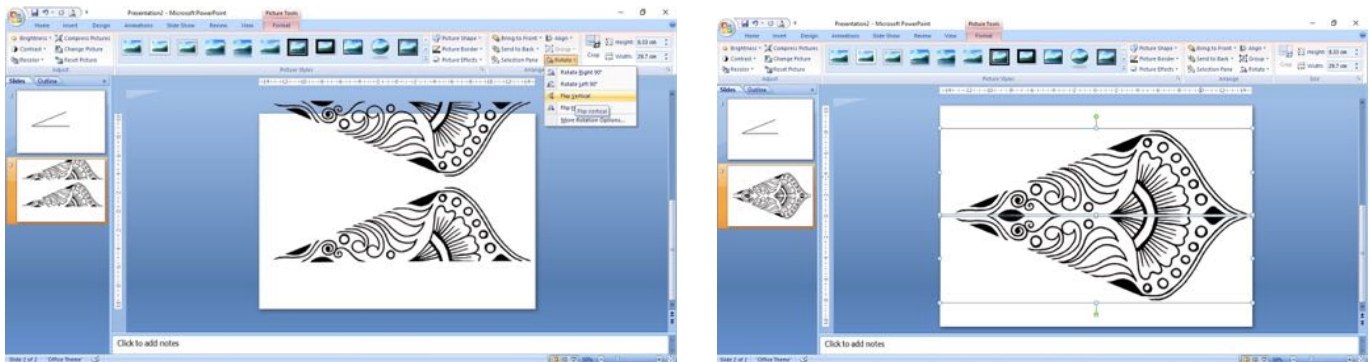
Step 28: From the menu “Format -> Recolor -> Set Transparent Color”, choose the white background of the image. This makes the image transparent and only the black lines are opaque.



Step 29: Create a copy of the image.



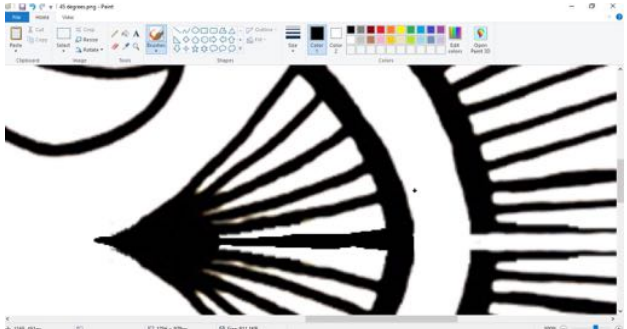
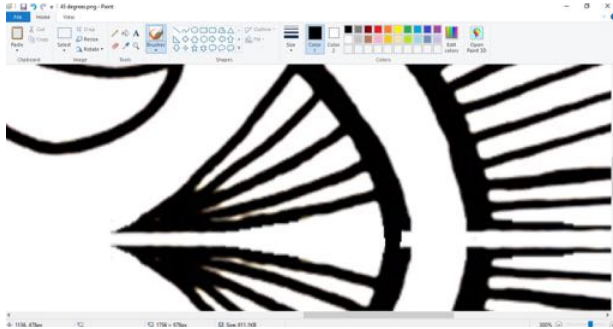
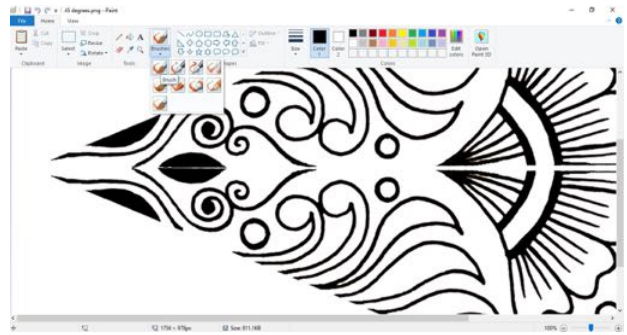
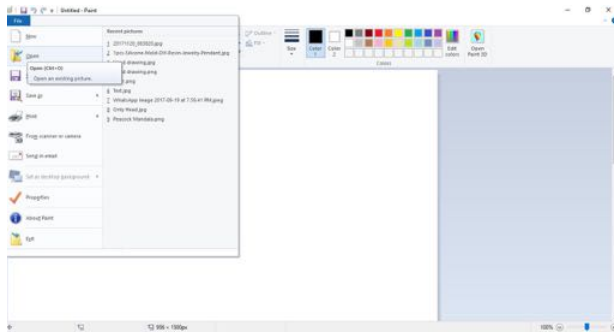
Step 30: Using the menu option “Format -> Rotate -> Flip Vertical”, rotate the second image and align it next to the first image, creating a “45°” pattern (which will have to be repeated 8 times to create the full mandala).



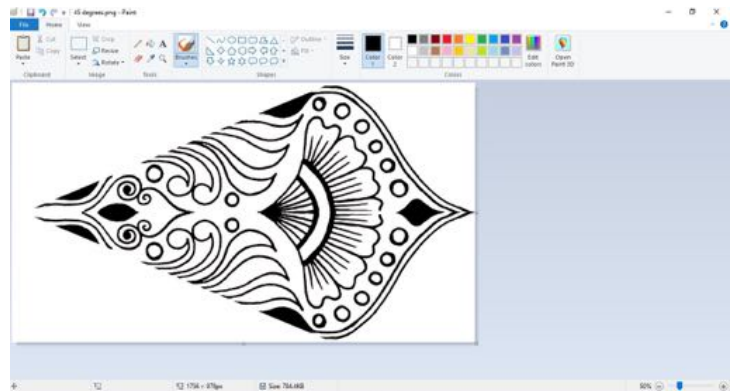
Step 31: Often, the patterns have ‘gaps’ in them, due to slight misalignment. To fill these gaps, save the 45° image (from eight click menu, select the option: Save As Picture) for further editing.



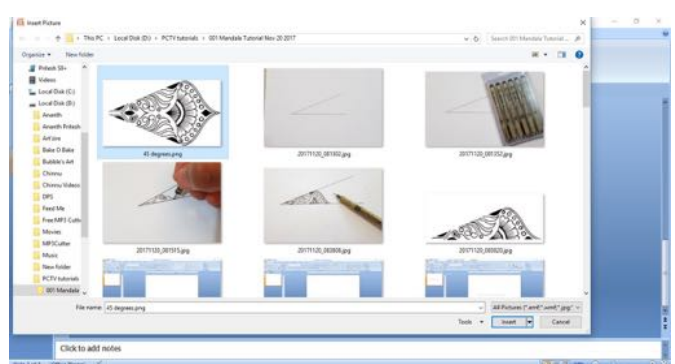
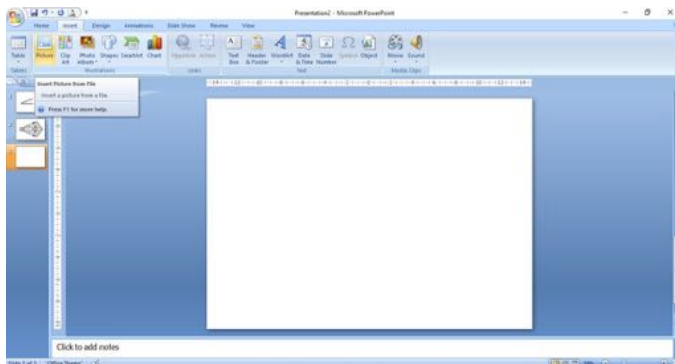
Step 32: Using the “brush” option at thinnest setting, slowly fill the gaps in the mandala.

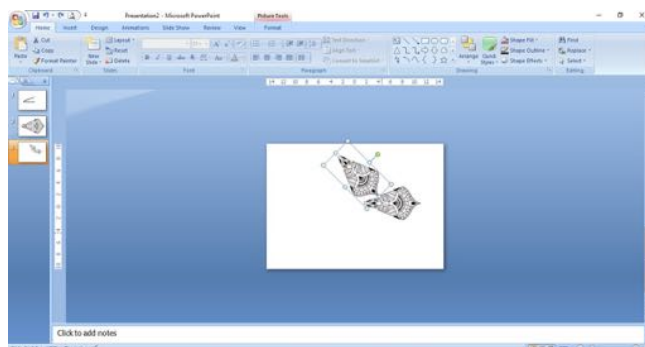
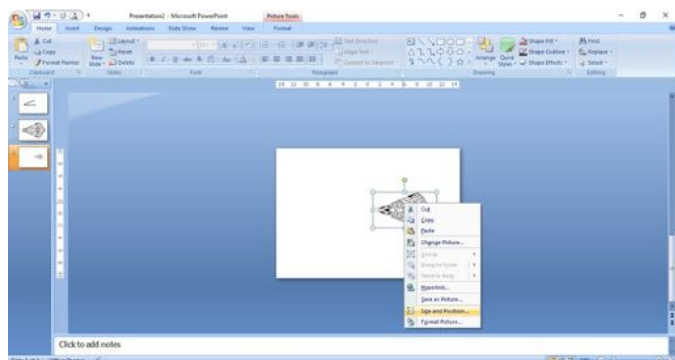
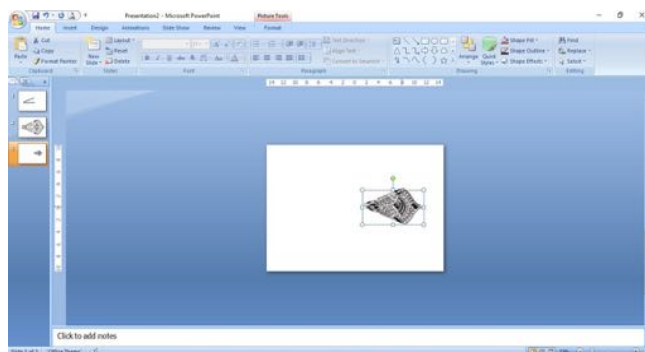
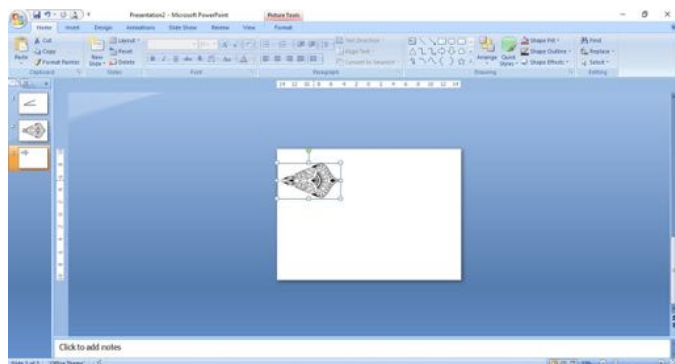


Step 33: The filled pattern looks like this.

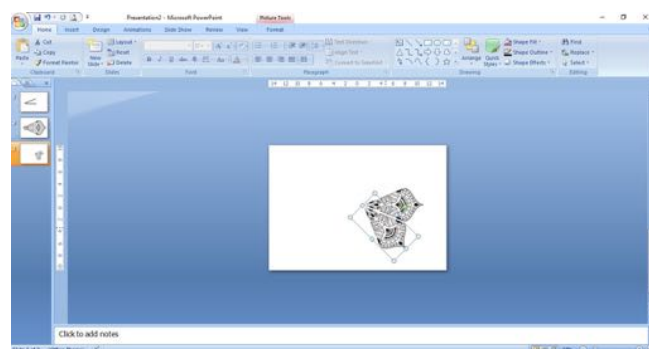


Step 34: Import the edited 45° image into power point. Create a copy of the image and using “Size and Position” option, rotate the copied image 45°

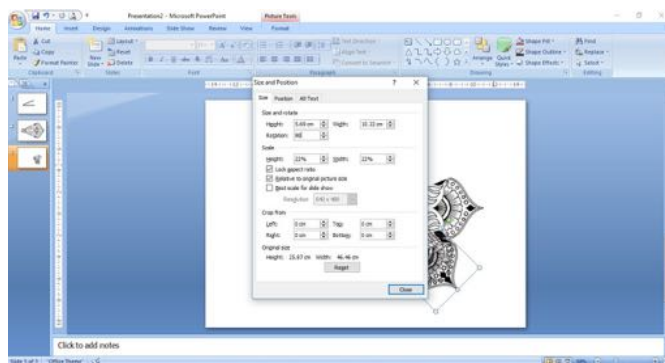
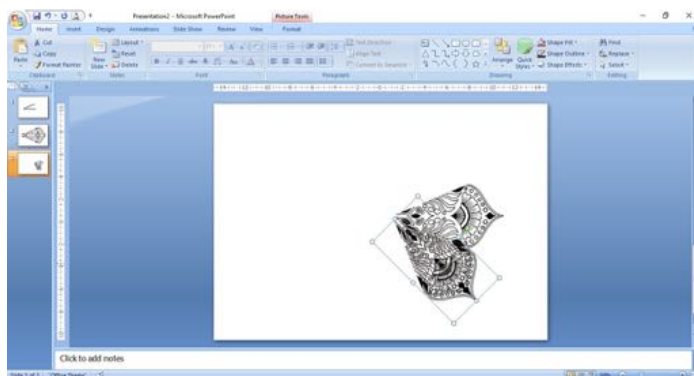


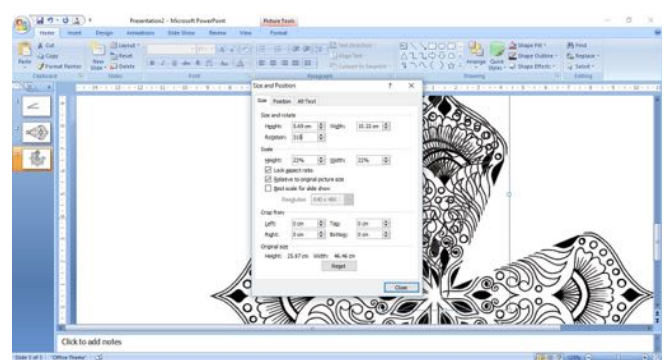
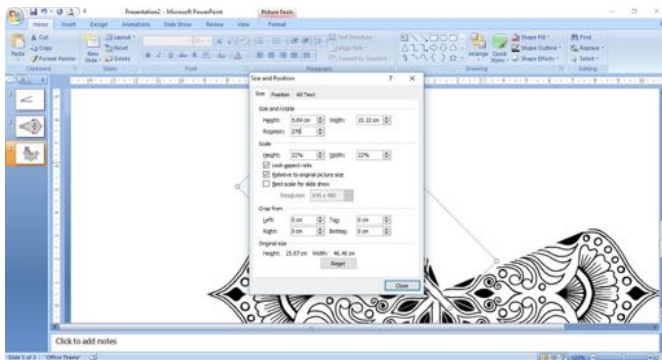
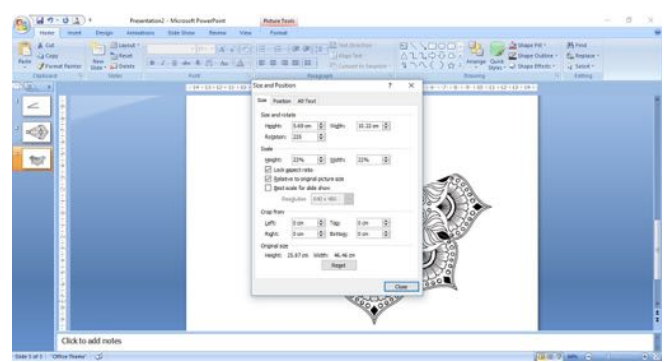
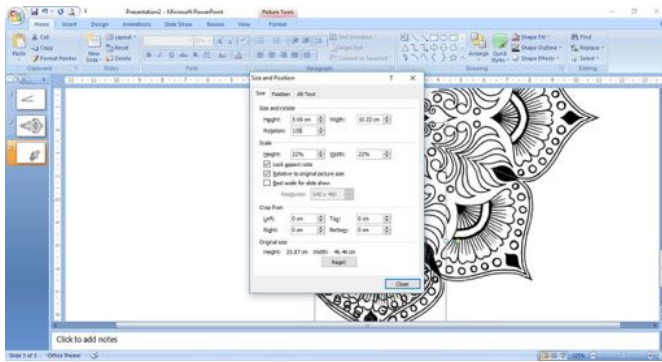


Step 35: Align the two 45° segments next to each other.



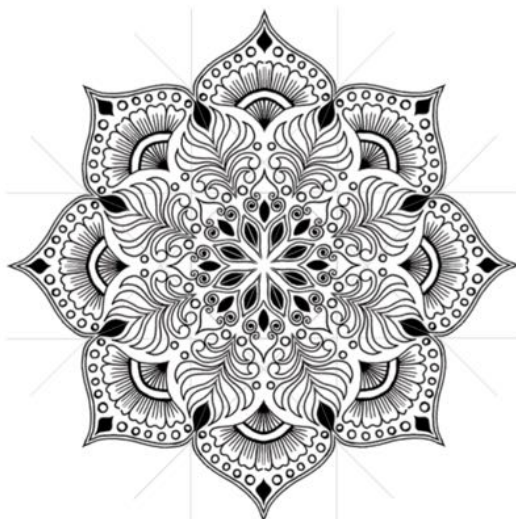
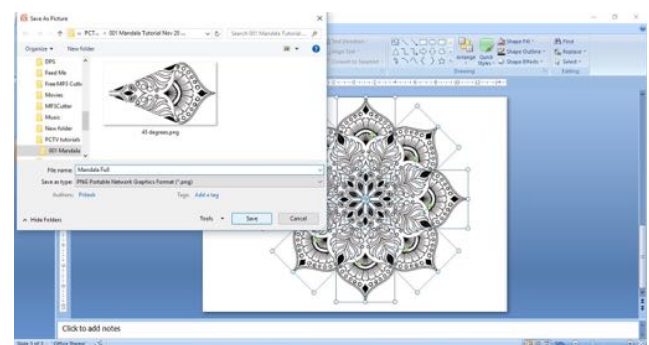
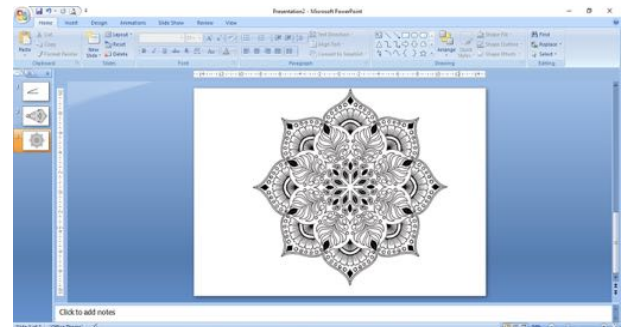
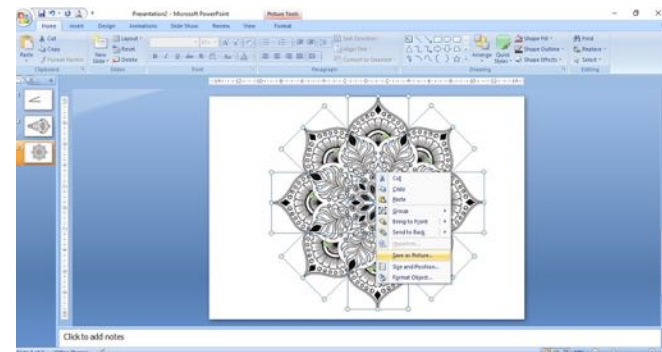
Step 36: Repeat the process, copying the segment, rotating it in steps of 45° and aligning them. The angles are going to be 45, 90, 135, 180, 225, 270 and 315





Step 37: The entire mandala is ready.

Step 38: Select all the segments and right click to "Save as Picture".



Step 39: The final image looks like this.



# Feeling Frosty Frame Ornament

by Cindi McGee



*Every year I make at least one a new handmade ornament for our Christmas tree. The older I get, the more I like incorporating family photos or elements that trigger happy memories. The frame ornament included in the November Winter Wonderland [CreateAlongBox.com](http://CreateAlongBox.com) kit was the perfect choice to save a memory of my boys enjoying the first snow of the season back when they were still little guys.*



**Materials:**CreateAlong.comNovember Winter Wonderland Kit CreateAlong Box

Graduated Circle Cutters

Sculpey®

premo Sculpey® Accents - Pearl

premo Sculpey® - White

Bake &amp; Bond

Clay blade

Clay machine

Clay roller

Sphere tool

Paint brushes

White Linen acrylic paint

Beacon Power-Tac® Adhesive

**Instructions:**

Condition clay in clay machine. When well conditioned, roll through clay machine on #1 setting (thickest setting).

Create the mica shift by using the snowflake stamps to impress snowflakes randomly to cover rolled clay.

Use clay blade to carefully slice off top layer of clay until the clay surface is smooth, but the snowflakes will still show.



Carefully roll surface again to ensure it is smooth. Use the round clay cutter which is the closest size to the ornament itself to cut a circle from the mica shift patterned clay.



Repeat steps and cut a second circle the same size. Use the round clay cutter that is the same size as the opening in the frame to cut out center of circle.

Bake both pieces according to manufacturer instructions. Let cool.





Open the frame and remove the backing. Remove the acetate photo shield. Set aside.

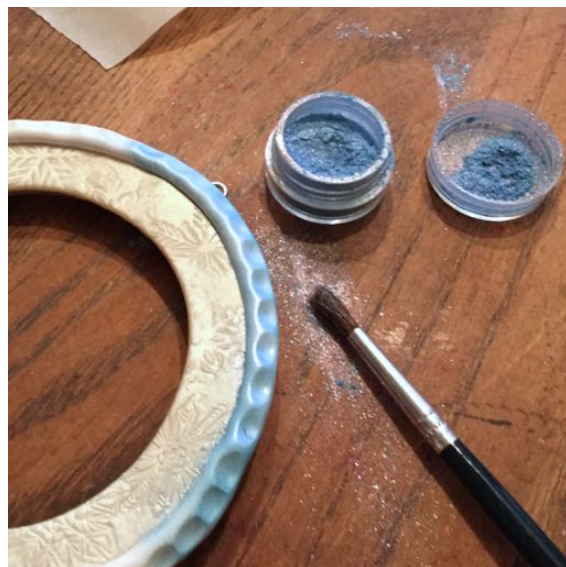
Roll strand of white clay long enough to wrap around the circle for the front of the frame. Mount ring to front of frame, then add Bake & Bond and add strand of clay. Use the sphere tool to make decorative indentations to circle the center piece.



Use paintbrush to apply the icy blue mica powder from the kit to the impressed clay border.

Repeat to make a border for the back mica shift circle.

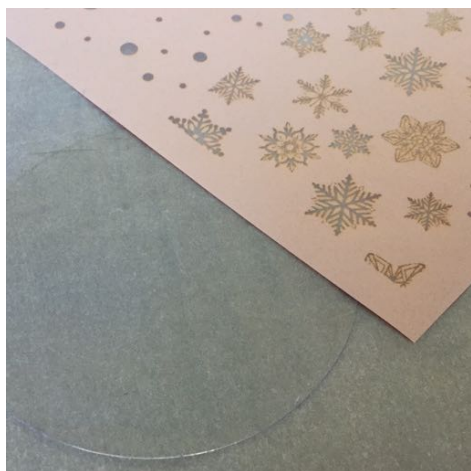
Bake according to manufacturer instructions. Let cool. Do not mount to back to ornament yet.



Use pearl clay to make 3 snowflakes in graduated sizes. Use fingertip to apply a very light touch of the pearlescent sky blue ink included in the kit. Bake snowflakes. Let cool.



Use snowflake silkscreen and linen paint to apply snowflakes to a portion of the acetate photo shield. (I masked around the snowflakes I did not want to screen and taped the screen in place before screening.) Let dry.





Paint outside edge of frame with the linen paint. Let dry.

Mount snowflakes where desired with Power-Tac to embellish the frame.



Place acetate photo shield into frame opening. Add photo. Replace back of frame. Use Power-Tac to mount back piece and border to back of ornament.

Add decorative ribbon to hang.



<http://www.CindiMcGeeBehindTheseEyes.blogspot.com>



# Christmas Pineapple Pin

by Panarili



*Christmas is coming and all those cute little and big decorations are all over. That makes such a fantastic mood to the majority, so why not to add your own and personal touch to it!*

*I suggest that we make a Christmas pineapple. I do not really know why pineapples are so popular this year, at least in Slovakia where I live – it is in Central Europe and we do not grow them here, but they seem to be a holiday choice this year!*

**Materials:**

premo! Sculpey® - Red Glitter, Green Glitter and White  
Green glitter – I use the one for decorating nails  
Liquid clay or Bake and Bond by Sculpey®  
Polymer clay varnish  
Blade  
Roller or a pasta machine  
Needle  
Old credit card  
Tile  
Brooch pin  
Baby wipes

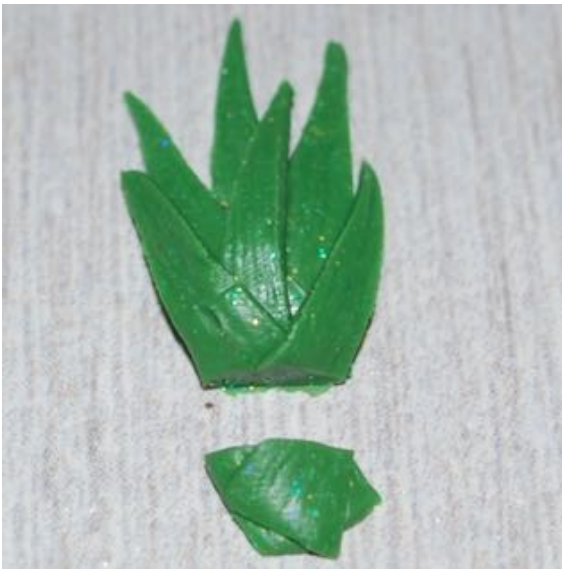
**Instructions:**

Condition the clay well. I start with making Christmas green. To get this shade I am using one part of premo! Red Glitter and six parts of Green Glitter. Mix it well and roll a rather thin sheet. Then I cut long and sharp triangles.



Then I take those triangles one by one and place one on each other as if it was cabbage, sort of – sharp ends sticking out. The tile I am using as a working surface is textured, so I have the leaves textured as well.

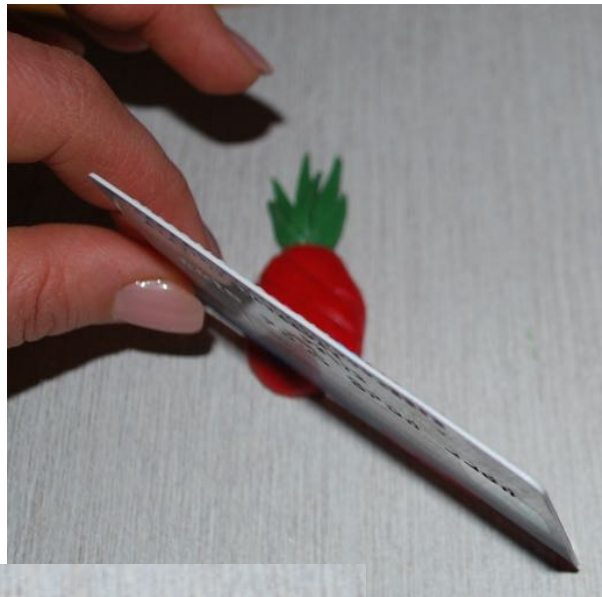
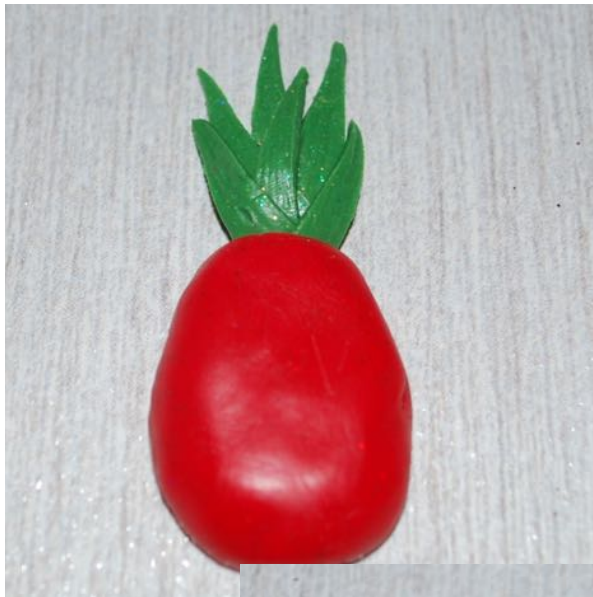




Once done, I cut the bottom a bit.

Then I take pure Premo! Red Glitter and make „an egg“ about 2.5 cm long and 2 cm wide. Press it to the tile below the green part of our fruit.

Take an old credit card or use the blunt side of your blade to make diagonal dents to create rhombuses.





Time to dress up the pineapple.

Now clean your hands well and take a small piece of white clay and make a small and short snake. Place it exactly where the red and the green parts meet making something like fur. For it to look more like fur we use a needle and texture the white collar.



To make the pineapple fancier looking, I place a small round glitter in each dent crossing.



Baking time! 30 minutes 130C. Follow the directions on the package of the clay you use!

Once cooled off, take it off the tile and adhere the brooch pin. I use Sculpey® Bake and Bond first and then usually cover the pin with a piece of clay (this time a star) and sign it there.



Baking once again 20 minutes is enough at 130C.

Once cooled off, glaze the red part of the pineapple, let it dry and wear a piece, a drop of fun and Holiday mood on your favorite sweater, purse, or make somebody happy by giving it to them!

<http://bit.ly/PANARILI>





# All That Glitters

**A GALLERY OF CREATIVE PROJECTS FEATURING GLITTER FROM OUR POLYMER CLAY TRIBE FACEBOOK CHALLENGE**

**Glitter clay, surface glitter, floating glitter.... we've got it all!**



Klio Tsaliki



Kathleen Klenk



Susan Wilbur Langley



Julie Gifford Kulper



Charleigh Graham



Beth Field



Bettina Thompson







**Thanks to all who  
participated in the  
Glitter Challenge!  
Sparkle on!**

**Join us for next month's Challenge -**

**CRACKLE!**