



POLYMER CLAY UNIVERSE

V 19 - SEPTEMBER 2018



Banded Agate

Dog Days of Summer

Color Shift Bracelet

Geo Wave Pendant

Angelina Fiber Miracles

Swirled Hair Bands

Miniature Bread

Fast Photo Fixes

Your Creative Business

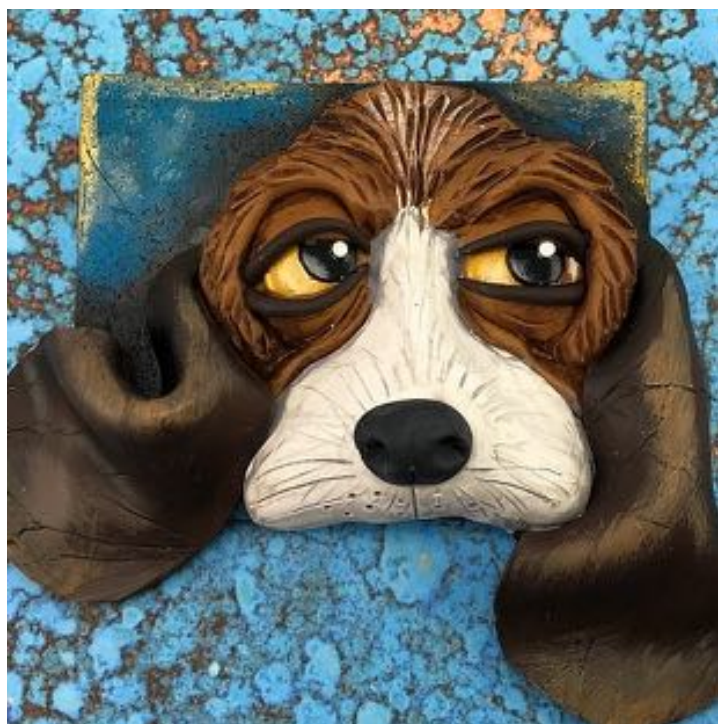
COVER ARTIST - PILAR RODRIGUEZ-DOMINGUEZ

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FEATURED ARTIST

Meet Cover Artist
Pilar Rodriguez-Dominguez

What influences your designs?

The color, mainly the bright colors.

Tell us about your favorite style/
design technique?

I do not usually focus on just one style, I like to try everything a bit.

Vintage style, bohemian, rustic ... etc.

I feel very comfortable making canes, mainly flower canes.

Which artist (s) inspires your
creativity?

I have always admired to Marcia Mars (Mars design) for her perfection with the flower canes. I also really like the work of the artists, Jana Lehmann and Dam Cormier.



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Bold colors & design make Pilar's designs stand out.



Balanced designs, along with fantastic faux effects, are another of Pilar's strengths.

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PHOTOGRAPHY TIPS FOR GREAT PICTURES



By KIRA SLYE

Often we over-complicate simple things.

To take good-looking photographs of your artwork you don't need a fancy camera or lighting setup, you just need to follow these easy tips to get started. First, locate a window on the north side of your home. If you don't have one that faces north, choose northwest, northeast, or west. Southern light is very strong and must be diffused, and eastern light is usually too 'bright' and will be gone by 11 am. If you do not live in the northern hemisphere, (for example if you live in Australia or South Africa) you can choose a southern exposure. You want a window opposite of the equator.

Next you will want to choose some very simple backdrops. They should support the feeling of your personal brand. So pick colors and textures

that appeal to you and go with your art. When all else fails, choose white. It reflects light and is pleasing with most artwork. Some easy to find backdrops could be a sheet of scrapbook paper, wrapping paper, matte lint-free fabric, wood, or the top of a piece of furniture.

Last, you need your equipment- a smartphone will do, and you may want to purchase a small ring-light. You can get one on amazon.com for \$10.

Here's my setup. I chose this piece of furniture specifically for the weathered wood finish that goes with the natural muted 'feeling' of my own art, and because it would fit right under my chosen window. Perfect! I keep part of it clear at all times so I can quickly walk over, place my object, and take photos.



My "perfect" spot for photographing my projects.

I also keep a couple pieces of paper with a wood texture, a real wooden plaque, and a piece of fake moss under the space to easily grab in case I want something different. I have my CreateAlong teal background fabric and a piece of teal polka dot paper here too, because I have my own personal photos as well as company pictures to take and this setup allows me to have anything I might need right there. I also have a piece of white paper with rulers on it - This is a good idea for a scale photo to show people how big something is, this is especially important if you are selling something. Other things you might choose are a real ruler either wood, plastic, or metal in colors that complement your style.

Keep props to a minimum. Many people try to put too many objects in the photo that are not the art, and this can distract or confuse the viewer. The best photos are taken close up and fill the frame with your piece. If you are good at taking "depth of field" photos, which will be discussed in a separate article, you can put props in the background and blur them out.





Perhaps flowers or bolder textures, knowing that your art will be in focus and the background will only be a suggestion. Pay attention to the light and shadow areas. The best time to take photos in your north window is when it is nice and bright out! The light coming in will be naturally diffused. You may still get some shadows, which is where a small ring light can help you. You can attach it to your phone to directly add more light to the scene.

Or, you can stand it up to fill in the shadows that are cast and get more light into the photo. Look for ring lights on Google or Amazon.com, they can be purchased for around \$10- a great small investment with big rewards.

Experiment with where you place your items. Most of the time, placing something square right in the middle of the photo is not the most appealing way. In my example, I am photographing a pair of earrings. Instead of putting them squarely next to each other right in the middle, I have placed them off center, a bit diagonally, to fill the square. If your background paper or fabric has strong lines or grain, set it up to go diagonal as well. Straight vertical and horizontal lines in the background can distract from the art.



*Tip- practice taking your photos in square crop mode. iPhones and many other devices and phones have an automatic square photo setting. These photos are perfect for sharing on Facebook, Instagram, and other photo sharing sites. If you take all of your pictures square, you won't have to crop them to share them easily.

Try using the different backgrounds you have chosen. When you find the right contrast and 'feeling' you know you've got a great photo.





By ILYSA GINSBURG



I often hear artists say "I want to start a business but have no idea where to start." While there is no right or wrong way, I can tell you that having a plan is a good place to begin.

While having a traditional business plan doesn't work for everyone, there are other ways to plan that work better for creative people. There is a great book called Right Brain Business Plan that I recommend if you need a starting point.

www.rightbrainbusinessplan.com

Think about why you are different from other business and what your niche is. Make a list of how your business will benefit others. Customers want to know what's in it for them, so you need to be able to convey that. A mission statement is a good way to start.

Here are some simple tips that will help you get started, which is half the battle, and from there you can come up with your full game plan.

Tip #1

Do what you love! Don't start a business you aren't passionate about just because you think it will make you money. Businesses need lots of tender loving care and if you're not passionate about it, it will show. You don't want your business to be drudgery, you want it to be something you love, nurture, and enjoy. After all, this is likely a dream of yours, so make it the way you want it to be.

Tip #2

Decide on a name for your business, a logo and colors that suit it. You can research ideas online to help you. Get your friends and family to help brainstorm if you can't come up with anything. Think about what sets you apart and why you are different.

Once you have a name chosen go to www.Godaddy.com and register a domain name (under \$15 a year). Get on Godaddy's newsletter, they often send coupons. The reason I recommend Godaddy is because they have excellent customer support. If you need help you can call them and they will walk you through doing something.

Beware, Godaddy's website is very sales oriented and they will try to get you to sign up for everything under the sun. All you need is the domain name for 1 year to start and you want a .com. If you want your name to be hidden from the public as owning the domain name you can pay extra to have it private. I do not recommend buying all the extras, they really aren't needed. I have used Godaddy's website building software and there are many others that are easier and cheaper. So just get your domain name from them and don't worry about all the other stuff yet.

If the name you have chosen is already taken, think about ways you can change it a little and keep researching until you find

"Do what you love! Businesses need lots of tender loving care and if you're not passionate about it, it will show."

something that works. Customers don't always buy when they see you at a craft fair or art show, but they may need something for a gift later down the road so you need a way for them to

find you again. Plus, if you want to be a professional business you will need a website no ifs, ands, or buts. It can be a free blog, or a fancy shopping site, but your domain is like your street address - it helps people find you.

Tip #3

Register your name on all the popular social sites. There is a great site at <https://namechk.com> that you can put in your business name and it will tell you which social sites it's available on. Go register for the ones that suit your business if they are available.

Make sure to start a separate page for your business on Facebook. Fill out all of the information and details about your business, include your website and any other sites you have like Etsy, or a blog. The more ways you can give people to contact you, the better off you are and you won't miss out on opportunities. I can't tell you how many times I have been to an artist's page only to find absolutely no way to contact them or a website address to see more of their work. This results in lost opportunities, so make sure you complete as much as information as possible. I also suggest getting an email just for your business so you can separate it from your personal messages.



Tip #4

Build your platform! Building a platform means building a following of fans and folks that like your work. Get people to follow you on the social sites by posting regularly and getting people to engage with you and your posts. Ask questions, post challenges, have giveaways and share tons of pictures and videos, and you will start to build your following. You can even start your own group on Facebook if it makes sense for your business. Joining Facebook groups within your niche is a great way to build your following. Be genuine and interact with others and they will want to follow you.

Tip #5

Spread the word everywhere. You can get inexpensive business cards made online. Some companies will print for free and just charge shipping, however they will include their logo on your cards so be aware of that. We use www.gotprint.com and have been pleased with their prices and quality every time. Use watermarks on your photos with your logo and website so that people will start to recognize it when they see it and associate it with you. This is part of branding, which we will get into in future articles. You can create watermarks with free apps, like Picmonkey, or with Photoshop. This will also help if someone falls in love with a photo of something you shared because they can locate you.

These are just some tips to get you started. Of course, there is so much more you can learn. I am planning an article on building a handmade business in each upcoming issue, so stay tuned for more. Reading books on marketing, branding, writing copy, etc. will help tremendously. I have been in business for more than 30 years, and I am still learning things and reading everything I can get my hands on.



With everything said, the most important things are just to start and be consistent. Do not let your fear keep you from doing what you really want in life. There are many books on conquering fear if you think that is what is holding you back. If you don't start, you'll never know, but if you do start you are one step closer to success! Here's to success! See you next month.



THE POLYMER CHEF

A Monthly "Recipe" for
Amazing Polymer Projects

By SUZANNE IVESTER

BANDED AGATE

Imitating Purple Banded Agate

Agates were discovered in ancient times, valued for their beauty, and put to use in stone-carving. Called the 'earth rainbow,' the curved bands of agate appear in nearly every color the earth can produce, including the pinks, blues, and purples we'll imitate here. Agates are usually patterned in layers or stripes, but some varieties also have circular markings. The most complex patterns of agate are sometimes referred to as 'crazy lace.'

We'll recreate agate patterns by making a cane-like log, but this is definitely not a precision cane! It's as organic and freeform as the stones themselves. The stack-twist- slice technique used in Part II of the recipe is based on the [Damascus Laddercane](#), developed by polymer pioneer Alan Vernall.

Part I: Mixing the Colors

Mix the ingredients for the blue bands and purple bands separately. If you don't have the precise brand and color of embossing powder I used, you can substitute any bright blue or lavender embossing powder. The quantities are very small, but they do add a color punch and a bit of visual texture to the blends.

Blue Bands

- 1/4 pkg. (1/2 oz.) premo! Sculpey® Translucent
- 1/4 pkg. (1/2 oz.) premo! Sculpey® Accents Pearl
- 1 ball premo! Sculpey® Ultramarine Blue, the size of a 12mm. bead
- 1/8 tsp. cobalt embossing powder (Ranger Antiquities)

Purple Bands

- 1/2 pkg. (1 oz.) premo! Sculpey® Translucent
- 1 ball premo! Sculpey® Purple, the size of an 8mm. bead
- 1/8 tsp. milled lavender embossing powder (Jim Holtz Distress)

For each color blend, combine the clay colors and roll them into a thin sheet. Then spread the embossing powder across the surface, fold the sheet with the powder inside, and roll it through the pasta machine. Continue folding and rolling until well blended.

Part II: Creating the Pattern

For Step 2 below you'll need additional Translucent and Turquoise polymer clay, about 1/4 pkg. (1/2 oz.) of each.

1. Cut each color blend in half. Set aside one half of each and roll the other half into a snake about the width of a pencil.
2. Roll the additional Translucent and Turquoise into thin sheets. Wrap the blue snake in one layer of Turquoise and the purple snake in Translucent. Trim the ends. Set aside the remaining Turquoise and Translucent.
3. Twist the two rolls together tightly and compress them into a fat roll about 1 inch wide and 2 1/2 inches long. (Tip: The more times you twist, the more intricate the pattern will be.)
4. Roll the blended colors you set aside in Step 2 to a medium thickness. Leave the Translucent and Turquoise in thin sheets. Stack these four sheets in any order you like. Roll the stack through your pasta machine at the thickest setting, cut it in half and stack the two halves.
5. Wrap the stack halfway around your twisted log and trim off the excess. It will look something like Figure 1.



You'll probably have some striped stack left over, which you can use for other projects.



6. Reduce and stretch the wrapped log until it's about an inch wide and 5 inches long. Slice the resulting log in half the long way and continue taking slices from the center of the roll, and working toward the outside. Slices closer to the center will have a more complex pattern than outside slices, but that's OK.

7. Arrange the slices into a veneer in an organic, random pattern and use the veneer to cover beads and cabochons. (Tip: Colors will be more luminous if you use white or pearl, rather than scrap clay, as the "filling" for your beads and cabs. Bake as usual.

8. Sand and buff the final pieces to a soft shine.

Yield: This recipe made all the components shown here plus eight more beads. There were also some very usable leftovers.



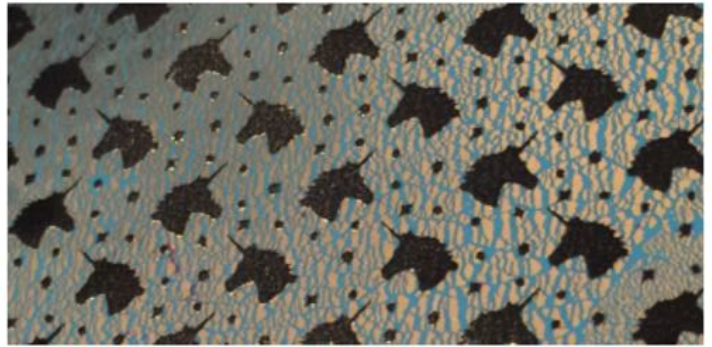
Serving Suggestions: These colors are beautifully enhanced by silver accents and findings; purple, blue, or pink glass beads and pearls; aurora borealis crystals



<http://thepolymerchef.blogspot.com>

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Necklace & Succulent Jar by Sandra Pflug. Mushroom Door by Aoife Smyth Murphey

Behind These Eyes

A monthly project tutorial featuring a wide variety of techniques. My motto is "Dare to be Different," and I never know which direction my muse will take me in!

By CINDI MCGEE

COLOR SHIFT LINKS BRACELET

Shimmer Shift Metallic Flakes give this bracelet an absolutely amazing shimmer and shine. Shades of pink, green and gold shift when the light catches the links.

MATERIALS:

premo! Sculpey® Black
CreateAlong.com Semi Circle Cutter
CreateAlong.com Shimmer Shift Metallic Flakes
Clay roller
Square beads - Black
Silver eye pins, large silver jump rings, toggle closure
Fine gauge silver wire
Black Opal seed beads
Jewelry pliers
Plastic wrap





Begin by conditioning your clay. I used about half a 2 oz. package for this bracelet. Roll to about 1/4" thick.

Use fingertips (or a brush if preferred) to apply the shimmer shift metallic flakes over the surface of the clay sheet. I did

not completely cover the clay, just scattered it so that some of the black from the clay still shows.

Place plastic wrap over clay sheet and cut 5 half circles.

Remove the centers and set aside.



Bake according to manufacturer instructions. Let cool completely.

Add one square black bead to 4 eye pins. Use jewelry pliers to make loop at straight end. Attach a jump ring to each loop, then attach jump rings to color shift beads as shown. (one jump ring on straight side and one on curve). Twist end of pin around piece and trim as needed. Continue to connect all beads.



Cut a piece of wire about 6" long. Add one seed bead near one end, and fold end upwards, (creating a loop with the bead). Add additional beads, pushing down over the wire end, to about 1/2". Fold around area



where eye pin connects to color shift bead, bring end of wire back up through the loop on the back. Add additional beads, about 1/2", then coil again. Bring end of wire up

through the loop again 2-3 times, then trim. Repeat on both sides of all square beads.

Add toggle closure.



The color shift is absolutely amazing, shades of pink, green and gold shimmer and shine and catch the light beautifully!



www.CindiMcGeeBehindTheseEyes.blogspot.com
<https://www.etsy.com/shop/CindiMcGeeDesigns>



DOG DAYS

By MELISSA TERLIZZI

I always feel a little lazy this time of year. The summer, which seemed so gloriously long and full of promise back in June when school ended, is coming to a close, and I'm left wondering where all the time went. I feel a bit like the potted rose bushes that flank the front door—they were bright green and blooming in springtime, but 3 months of Japanese beetles, caterpillars, and scorching sun have all taken their toll. The dog days of summer are almost over!

The expression 'dog days of summer' originated with the ancient Greeks and Romans, who saw a connection between the August rising of the Dog Star Sirius and the wilting heat that made them feel lethargic and sweat through their togas. Not much got done during the dog days of summer then, and I would say that not much gets done now.

So to honor the end of the dog days, how about a small project that won't heat you up or make you work too hard? Sip on a lemonade and make a little dog to hang on the wall.

MATERIALS:

premo! Sculpey® polymer clay, Peacock Pearl, Raw sienna, Gold, White, Black, Burnt umber

Sandpaper for texture, or other texture sheet

Pasta machine

Acrylic rolling pin

Small piece aluminum foil (~2 x 4")

Clay shaper tool (tapered tip and chisel top)

Needle tool

Knitting needle

Clay blade

Craft knife or scalpel

Liquid clay

Small circle cutters or Kemper punches, ~8mm-20mm

Parchment paper

Small round stamp

Acrylic craft paints in black, brown (antiquing medium) and white

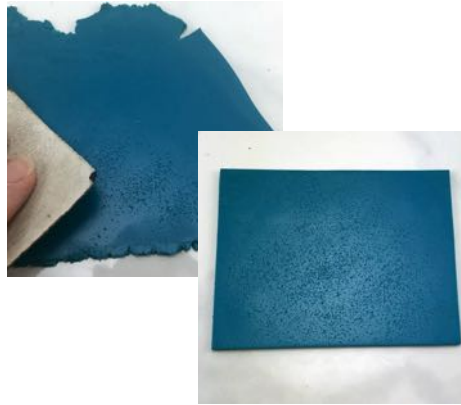
Assorted paintbrushes

Paper towels

Gilder's Paste (optional)

Ceramic tile (for working on and baking)

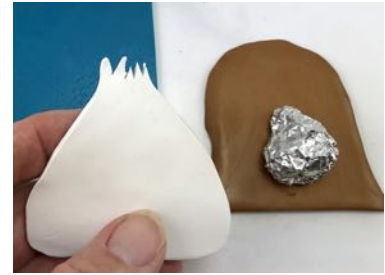
Condition 1/2 package of peacock pearl clay and roll out a sheet on a thick setting of the pasta machine. Texture the sheet with sandpaper or roll over with a texture sheet and an acrylic roller. Trim the edges into a small rectangle. (Mine was 2 3/4" x 3 1/2".)



Mix 1/4 package each gold and raw sienna. Roll out on thickest setting and cut out the background shape of the dog's head (mine looked like a bell.) Press the edges down, so they are rounded, and try out for size on the turquoise background. Remove the head and trim the size if necessary. Set the blue background aside while you continue working on the dog's head.



Roll up a small piece of aluminum foil into a triangular 'nose' shape and place it near the bottom of the head, then roll out white clay on the thickest setting of pasta machine and cut it into a large triangle shape with rounded edges and a jagged top (mine looked like a bulb of garlic!)



Lay white clay piece over the foil 'nose' and blend edges onto the head using a clay shaper tool.



Roll up a small ball of black or dark gray clay and flatten a bit on your tile. Press in two nostrils with the tapered end of a clay shaper tool, or a knitting needle. Use a needle tool to cut a notch from the outside edge of each nostril to the outside edges of the nose. Draw a line partway down the center of the nose to the bottom edge. Place the nose in the center of the white clay and press into place.



Use a large ball stylus or another tool to mark where the dog's eyes should be placed. Roll out a small amount of gold clay on the thickest setting of pasta machine, and cover with a piece of plastic wrap. (If the eye color is too close to the color of the dog's fur, add a little yellow clay to the gold to brighten it up.) Cut out two circles using a small circle cutter or punch.



Roll out a small amount of black clay using a thin setting of the pasta machine (I used #7.) Using plastic wrap again to round the edges, cut out two smaller circles for the eye pupils. Position them on the eyes as you wish, then place both eyes on the dog's face.

Roll out remaining raw sienna/gold mix (fur color) on a medium setting (#5) and cut out a circle using a small cutter and cut the circle in half. Add one half to the top of each eye for eye lids. Repeat for the lower lids.



Combine small amounts of burnt umber clay and black to create dark brown. Roll out a snake with one tapered end and use it to line the top and bottom of each eye, trimming at the outer edge.

Roll a thicker 'snake' of the fur-colored clay and wrap it over the top of the upper eyelid to create a baggy brow. Add another, smaller piece under each eye for a more wrinkled look, then blend the edges of the new additions onto the dog's head with a clay shaper tool.



Condition approx 1/2 package of Burnt umber clay, and roll it out on a medium (#4) setting. Crumble up a piece of parchment paper and then flatten it back out. Roll the wrinkled paper over the sheet of clay with your roller, then cut out two long floppy ears. If you need to, draw an ear on a piece of paper, cut it out and lay it over the clay to use as a template.





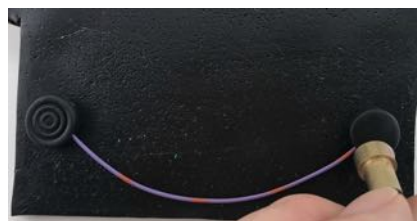
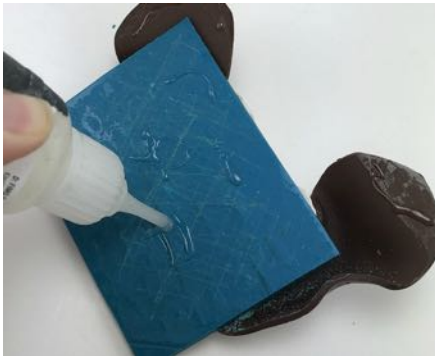
Place the head onto the background, but don't press it down. Position the ears, lifting the head as needed to put the tops of the ears behind the head. Press down firmly.

Drag a chisel tipped clay tool through the clay to create deep fur lines on the head and brows. Draw a line with the needle tool from the center of the nose to the bottom of the face, and add dots for whiskers with knitting needle. Draw on whiskers with the needle tool.



Add a white dot of clay to the corner of each eye to brighten them up, then make sure all the elements are pressed down. Bake the dog on the tile for at least 30 minutes at 275 degrees F.

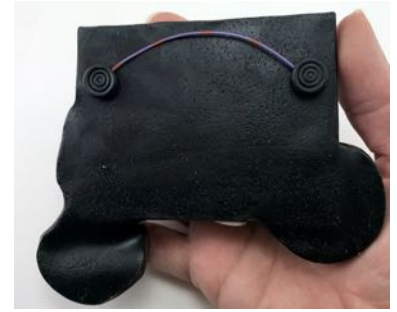
Once the dog has been baked and cooled, it's time to create a backing for the piece. Roll out a large sheet of black clay on a thick setting. Spread liquid clay on the back of the baked piece, and press it down onto the sheet of black clay. Trim around the edge of the entire piece with a clay blade. Texture the back of the sheet with sandpaper.



For the hanger on the back of the dog: stack two sheets of the black clay to make a thick piece, and cut out two circles using a small circle cutter or punch. Push one end of a short length of wire into the side of each of the circle cut outs, then press the circles onto the back of the dog piece near the top. Press a small stamp onto the circles to make sure that they are firmly attached. (Please note that in my photo, the dog is upside down !)

Bake the dog piece again for 30 minutes at 275 degrees.

After the piece has completely cooled, begin painting it. Paint the entire background black, then wipe most of the paint away with a slightly dampened paper towel. Do the same on the gold/brown part of the dog's head using the brown paint.



Mix a little black into the brown paint to darken it and then paint and wipe both ears.

A light, watery gray brushed over the white parts of the nose will highlight the fur and whiskers. Wipe off the excess to brighten the white back up.



Paint gloss glaze over the eyes to make them shiny. Rub on additional paint, or metallic Gilder's Paste to add more color to the edges of the piece and the dog's ears, if desired. Now go lie down and admire your dog day creation—it's hot outside!



Angelina Fiber Miracles

By KLIO TSALIKI

Those of you who got the most recent Create Along Box must have found inside a bag with some beautiful Angelina fibers.



Did you already know this kind of fibers existed? I found them searching and surfing through the web a couple of years ago and got some of the colors. At that time I made a couple of things and forgot Angelina fibers playing with other projects. But when I saw the content of the C.A. box I decided to play a little more and learn some more things about this beautiful material.

So I learned that Angelina fibers comes in two versions, the fusible and the non fusible. Each version comes in a wide range of colors. Some of them are almost the same between fusible and non fusible version while there are some which are different.

I also learned about films and thought of Mylar flakes as well.

Another thing I learned is that these two versions can be mixed provided that the non fusible fibers are placed between fusible ones.

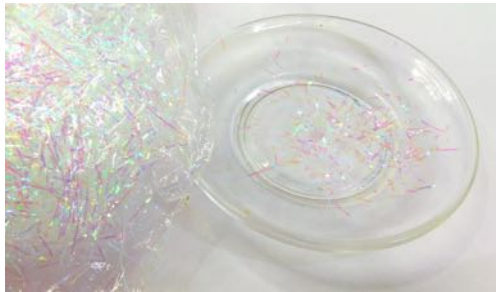
So, as the heat bonds the two fusible layers (the top and the bottom one), the non fusible ones get trapped between them and stay together.

Hmmmmmm.... This feature made me think of some other materials which also could be trapped between two fusible layers of Angelina fibers. And as I was surfing through the several stores selling it, I found something more, also interesting. Sometimes Angelina fibers are mentioned as Hot Fix (means the same as fusible). I thought of hot fix glass rhinestones.

Generally speaking, I came to the result that you can trap a very thin layer of some kinds of materials between two layers of Angelina fibers and get some awesome results. As you may already know, after heating (ironing) the fibers having them between two wax papers or simple papers, the fibers bond to each other and what you get is a flat sheet. So, I thought it was time for some experiments.



Look how these fibers are sparkling! This is the fusible option. And you see here the bottom layer.

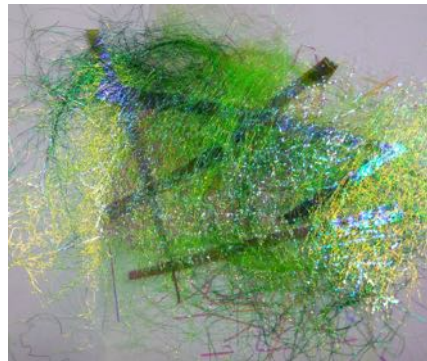


And this is some simple Christmas Iridescent Angel hair. The one we use to decorate Christmas trees, we all have some in our Christmas ornament boxes.

I cut it in smaller pieces as it comes in rather long lines and placed it on the bottom green Angelina fibers layer and added a second layer of lime green fibers and ironed them.

Here is the result. It is much more interesting, extremely sparkling and iridescent and it is a compact sheet which is ready to be used in my jewelry projects.

Angelina fibers have a twin product, Angelina films. They also come in many iridescent colors and are also fusible. I had just a piece of blue which I cut in strips and added it to a second sheet.

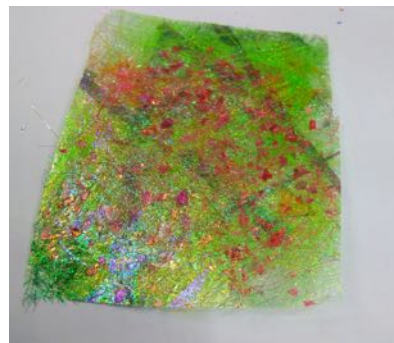
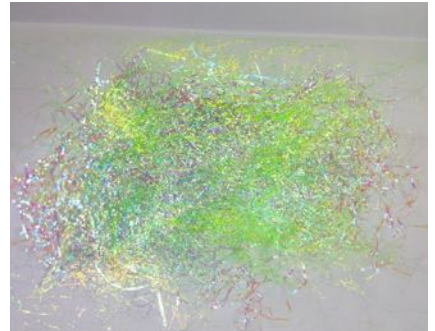


Here is the combination not only of fibers and film; this sheet is also made of angel hair and some non fusible fibers (top left corner, the darker green ones).

Should I try some Mylar flakes, the ones we use to create faux opals? Why not! Let me try on the other side of the sheet.

Here are my Mylar flakes spread on top of the already made sheet.

Some more fusible fibers on top and some seconds of ironing and my sheet is ready.



So this is the idea: adding on top of the fiber sheet several materials and then trap them within this web by adding another layer of fusible fibers.

Of course the color combinations as well as the material combinations are unlimited. Just trap between the top and bottom layer of fibers any thin and heat resisting material. Iron over the paper/wax paper and you are ready. Any material which is not trapped will be released and you can use it again.

Let me try to use some chunky glitter to show you how it works. Here is my blue hues sheet, in which you can also see some Flashabou stripes as well. This is another idea, you can add it to your sheets either as it is in strips or after cutting it in small pieces.

Again the inclusions are trapped between two fusible layers.

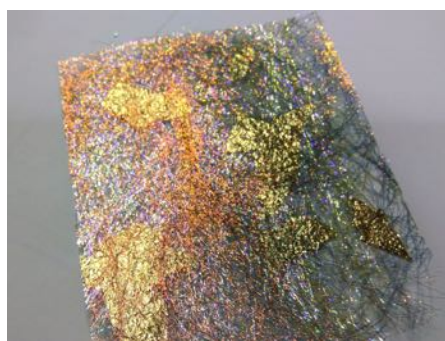


Note: Flashabou is a fishing material; it is used to attract fishes with its iridescent colors. Generally, fishing materials are offering some nice ideas, check them out.

So you can add iridescent flakes, Mylar flakes which come to a great range of colors, all of them iridescent, always trapped between two fusible Angelina fibers layers.

Another material all clayers love is the metallic leaf, golden or silver, copper etc.

Here is my golden copper sheet with golden leaf inclusions, always between two Angelina fibers layers.



Looking around I found some confetti flakes I ordered a couple of years ago, they were too big for the project I was working on and so I never used them. Let me try them now.

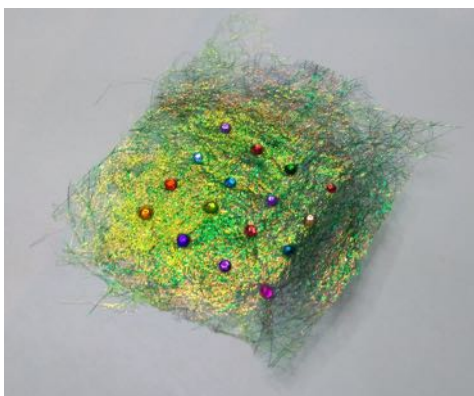
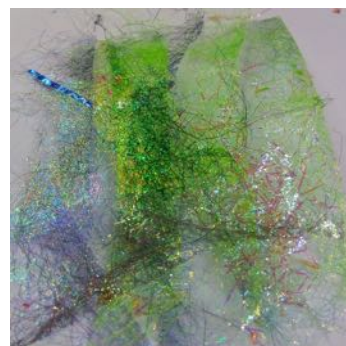
I used the cut out edges from other sheets, put them together and ironed them over a wax paper, so I got an even bottom sheet.

Then I spread some random confetti pieces and covered them with a second Angelina layer.



Here is the result, a sparkling, multicolored sheet ready to use in any project.

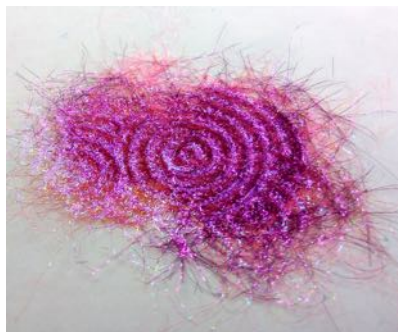
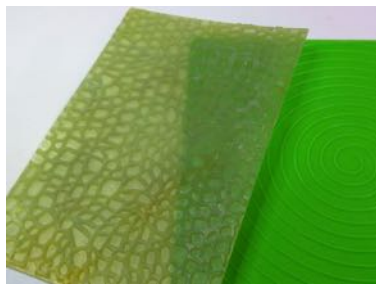
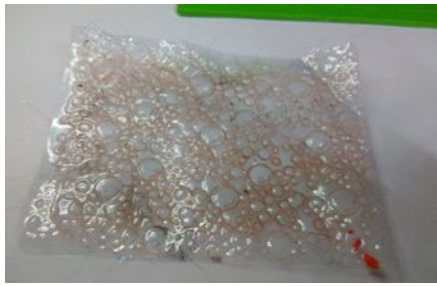
Those of you who follow my work know that I love small glass hot fix rhinestones. They add life and sparkle to every project. I made a sheet out of Angelina fusible fibers and added some of them on top of it. Then ironed them like any other similar sheet.



Note: To add rhinestones you have to keep in mind some important details: Only hot fix/iron on GLASS rhinestones can be used because if you use acrylic ones you may melt them. Also, you need to use rhinestones that have this glue layer at the back side, which melts and sticks when heated. If your rhinestones are not hot fix/iron on, then they will not stick. Even the hot fix/iron on ones sometimes need more than one touch with the iron (over a wax paper) to stick well.

If you Google the term 'Angelina fibers' you will get some excellent results. You may see that some of them are also textured. How is this done? It is simple enough but not as simple as it seems.

You always need two wax papers for top and bottom covering of the Angelina sheet. There are several materials you can use to add texture, such as texture templates, rubber stamps (provided they have a flat back) and even textured fabrics like laces. Do not use the transparent plastic texture sheets you may have, I used mine and destroyed it, as it shrunk and stuck with the Angelina sheet. But it is safe to use the rubber stamps and the Fimo/Sculpey texture sheets.



The secret is to place on top of the stamp surface the fibers before making them a sheet. For better and more accurate results, use as an ironing surface something stable, like a tile for example. Your ironing board is covered with soft material which will move back under the ironing pressure.

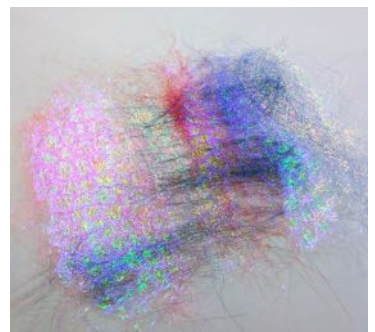
This effect makes your project even more interesting.

Keep in mind that heating and pressure on a texture surface may change the colors of your sheet, so do some test before.



This picture shows how this looks. I like this effect very much, play with it. This is how the pattern is highlighted and the Angelina sheet becomes a piece of art.

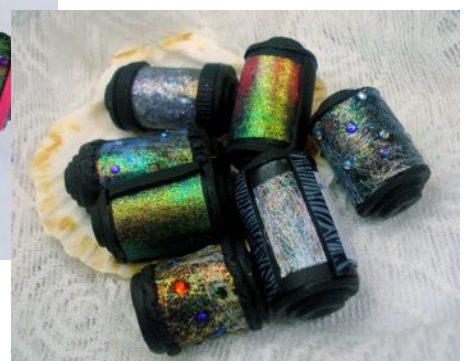
It is the heating which changed the color to this blue-purple you see on the textured sheet.



Angelina fiber sheets can be used in many ways, either as sheets by themselves or as part of a jewelry piece. Here are some ideas. You can just fold it like an accordion and use the folded sheet as part of the jewelry.



You can wrap tube beads or even cover the wrapped beads with translucent clay getting a dull but interesting result. Tube beads are the easiest project as they offer an even surface to wrap the sheet. Decorated with some lace, chain or any other material get a glorious look.





You can cut small pieces and add them to your pendants.

Add it to your beads, it is beautiful and gives an 'organic' look to your pieces.

Even a few cut in small pieces fibers can add sparkle and beauty to a neutral bead. Look the donut bead at the right end of this picture.. And the round beads are made using cut in small pieces



Angelina fibers and covered with translucent polymer clay.



This brooch is made using Angelina fiber sheets in confetti and covered with translucent polymer clay.

When adding a piece of Angelina fiber sheet, apply first a layer of Bake and Bond (Sculpey) glue because these sheets are a bit 'rebellious'. After ironing them they become harder and it is easier to work when you are able to keep them in place with some glue.

You may find out that sometimes use of heat gun is needed, especially when you want to stick together the overlapping ends. Though be careful, heat gun is much hotter than your iron, so you can destroy your work easily. Use the old trick: move the heat gun and do not heat at the same point for more than a few seconds.

Heat gun fusing can also change the colors of the fibers. This is not bad by default, but

you need to take care and test before using.

You will absolutely love Angelina fibers! They add sparkle and shine to your projects with a new way. Try them in all possible ways!



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GEO WAVE PENDANT

By PATRICIA KRAUCHUNE

Materials:

Sculpey® Souffle - Black
Small Geometric Cutters
Fimo Liquid
Cosmic Shimmer Gilding Wax
Mica Powders
Small pins
Sculpey® Etch & Pearl Tool
Translucent Liquid Sculpey®
Golden Gloss Polymer Varnish
Makin's Professional® Ultimate Clay Machine®
Makin's Professional® Ultimate Clay Extruder - Square disc

Using the #20 square extruder disc in the extruder, turn out a piece of square extruded clay about 12" long. I used the outside edges of a square cutter to form a square from the extruded clay.

Four (4) small pins were pushed into each corner to stabilize the square. Use the Etch & Pearl tool to make some "pearls" and place them around the edges of the square. I then poked a "dot" into the middle of each pearl.



Next a bale was added to the top and I used three different mini geometric shape cutters and placed the cut out shapes around the pearls. I also used a toothpick to add a little texture between the mini shapes.

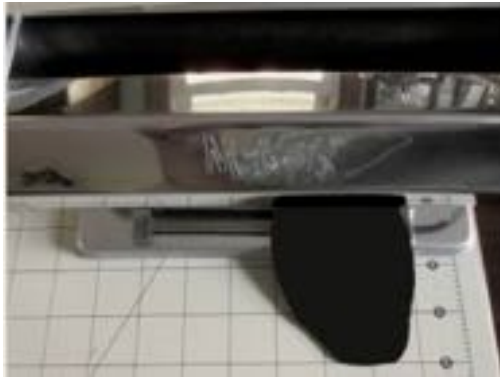


Mica powders were used to color each shape a different color.

The piece was then cured according to the manufacturers guidelines. After the piece was cured, I cut out a water scene and "glued" it to the back using Translucent Liquid Sculpey.



A thin sheet of clay was rolled out on the number 4 setting of my clay machine and attached to the back again using TLC.



I coated the front of the picture with Fimo Liquid and cured according to manufacturers guidelines. When cooled I added some Gilding Wax between the shapes to highlight the piece.

The finished piece was sealed with Golden Gloss Polymer Varnish.



SWIRLED HAIR BANDS

Waves and ripples.... what do you think of when you hear those words? For me, it's the sea, and swirls.

By PANARILI



This is a simple project featuring a blue color palette, like the sea, and swirls, is inspired by a favorite hair accessory from my childhood.

MATERIALS:

premo! Sculpey® White
premo! Sculpey® Accents Blue Glitter
Liquid clay
Two pieces of glass or translucent acrylic boards
Elastic hair band
Stylus or toothbrush
3 Pins
Round pliers

Condition white and blue glitter clay.

Blend a small amount of each shade (do not mix entirely). Form into a ball. Place ball between two pieces of glass. Press gently and begin rolling the ball to create the swirled lentil bead. Once you have the desired swirled effect, stop. Repeat to create a second bead the same size. Create a third bead slightly smaller than the first.

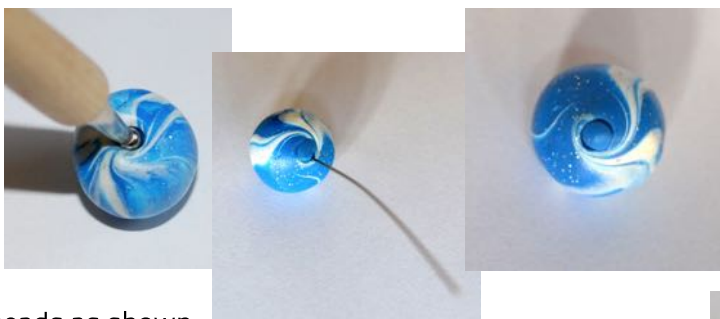


Place the smaller bead on it's side and roll it back and forth gently to change it from the lentil shape to a more round shape. Use your fingers to help shape it without eliminating the swirl effect.



Make a small hole with a stylus or a toothpick.

Add a small amount of liquid clay to the hole, insert a pin all the way to the end, then add a small amount of clay over the hole.



Pierce each of the lentil beads as shown.

Bake all pieces according to manufacturer instructions. Let cool.

Once cool, use the rounded pliers to bend the pin as close as possible to the exit holes of the lentils and the round bead.



Put the hair band on the pin and wrap the wire around using the pliers.



To use the hair band, place the band behind the braid or pony tail so the round bead is in one hand and the two lentils in the other.

Wrap the part with the round bead around the braid or pony tail as many times as needed. Insert the round bead between the band and the lentils.



www.etsy.com/shop/PANARILI

<https://www.facebook.com/natalja.ivankova>

MINIATURE BREAD

By IRENE ARSHAD

My name is Irene Arshad, and I am an educator based in South Florida. With my free time, I enjoy creating polymer clay miniatures. My favorite miniatures to make are animals and food, and I love sharing techniques with others. Feel free to check out more of my creations by following my page on Instagram at #MiniMythsArt or following my Facebook page, Mini Myths.

MATERIALS:

premo! Sculpey® Polymer Clay in Ecu, 2 oz.

Needle tool (you can substitute this with a toothpick or crochet needle)

X-acto blade

Gold, tan, and white pastels (here, I use Artist Loft's Portrait Tones)

Toothbrush

Rubbing Alcohol

Cotton swabs

Fluffy brush





Prepare It!

It is important to prep before you work with polymer clay so that you don't end up having to work extra hard to clean your piece. After all, no one wants linty bread!

First, make sure you are working on a clean, cool, non-stick surface such as glass, marble, or silicone. I suggest wiping the surface with rubbing alcohol or a lint roller. Next, wash your hands and scrub well underneath your fingernails.

Gather your materials.



Shape It!

This is the fun part, so be as creative as you like! The options are endless here. You can roll out a long snake for a baguette or create braided challah. Tip: If the clay is a bit linty, use a q-tip with a small bit of rubbing alcohol to wipe it off before you start shaping it. For this tutorial, we will be doing a simple round bread. Cut about a 1/2" slice of premo! Ecu polymer clay and roll it into a small ball.



Then, flatten the ball gently. Don't squish it all the way! You want to make sure you have a fluffy, round shape on the top and a flat shape on the bottom.



Texture It!

Using the needle tool, create an 'X' shape in the center of the bread. It doesn't have to be perfect. Remember, real life is not perfect either!



Next, create a porous texture by using your toothbrush. Vary the pressure between light and hard. Make sure you don't miss any areas.

Tip: You can use the needle tool to dot in the crevices along the 'X' if you can't reach it with your toothbrush.



Shade It!

This step is easy, but it does require practice. Shave off the pastel powders onto a paper towel using your X-acto blade. Use a small, fluffy brush to dust the colors onto the bread.

First, lightly dust your bread all over with the golden pastel shade. This is your 'base' color.

Then, take a dark or tan shade and lightly dust the top and sides to create a 'singed' look. This is optional, but I like to burn the bottom of my bread with a dark brown shade for an even more realistic look. If you'd like to add flour to your bread, lightly tap white pastel dust onto the top of the loaf.



Bake It!

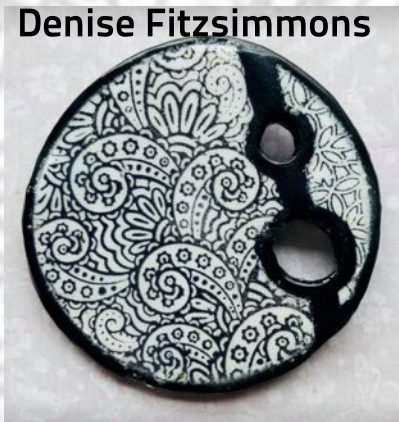
Bake your bread at 275 degrees Fahrenheit for about 15-20 minutes on a glass dish or follow the instructions on the clay's packaging. Let it cool off completely before you remove it from the glass dish. Remember, clay is at its most fragile while it's cooling off!



<https://www.instagram.com/minimythart/>

PAISLEY

A GALLERY OF INSPIRING PROJECTS FEATURING PAISLEY FROM OUR POLYMER CLAY TRIBE FACEBOOK CHALLENGE



JOIN US FOR THE SEPTEMBER CHALLENGE

"FALLING" IN LOVE - LEAVES - ABUNDANCE

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CELEBRATING POLYMER CLAY, MIXED-MEDIA, AND MORE!

We asked, you answered, we listened! STARTING IN JANUARY 2019, Polymer Clay Universe Magazine will become Passion for Polymer and will be available in both PRINT and digital editions! Your digital subscription will continue uninterrupted. Passion for Polymer will bring you a wide variety of creative polymer clay and mixed-media project tutorials for unique jewelry, miniatures, sculpture, caning, fairies, art dolls, steampunk, art canvases..... we've got a lot in store for you! Not to mention interviews with amazing artists, informative articles on how to build your business and build a successful brand, a gallery of inspiration photos, and more!

We would love for YOU to share YOUR Passion for Polymer - to find information on how to submit articles for consideration and deadlines for submissions visit <https://www.passionforpolymer.com/contribute>. Artists are paid for published articles!

Themes for upcoming issues include:

October (Polymer Clay Universe Magazine) - "Falling in Love"/Leaves/Abundance

November (Polymer Clay Universe Magazine) - Vintage Grunge

December (Polymer Clay Universe Magazine) - Rebirth/Lotus

January (Passion for Polymer Magazine) - Infinite Possibilities/Steampunk/Innovation

February (Passion for Polymer Magazine) - Mandala Madness

March (Passion for Polymer Magazine) - Don't Rain on my Parade/Clouds/Raindrops

April (Passion for Polymer Magazine) - Floral Frenzy/Flowers/Leaves

May (Passion for Polymer Magazine) - Magical May/Fairies/Fantasy

June (Passion for Polymer Magazine) - Wanderlust/Compass Rose/Travel/Maps



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