



# Mile High Polymer Clay Guild Newsletter Summer 2011

## President's Letter

Hello there!

Our Spring Retreat was a huge success! I'm writing this right after the event & lots of fun stuff is still floating around in my head. (One of the best things for me was learning that we will be seeing a bit more of Barb Harper in the future. Yea!) Thanks to Kathy Ham & everyone who attended & helped make it such a success. It was great fun to introduce our newest members to the joys of polymer clay & jump start their adventures.

The Christie Friesen workshop was a total hoot. Her sense of humor just lifts you along to create pieces you never dreamed you could do. There was lots of talk about having her back every week. We'll probably have to wait a little longer—but not much.

Next we'll be opening registration for Sarah Shriver's two-day workshop in October. Details are included in this newsletter. October seems like it's far away, but it's not!

Those of you who've never been to Clay Carnival Las Vegas might consider attending this year. The line-up of classes and artist instructors is stellar, to say the least. It's a wonderful event which has undergone a bit of a revamp and is now under the CraftEDU umbrella.

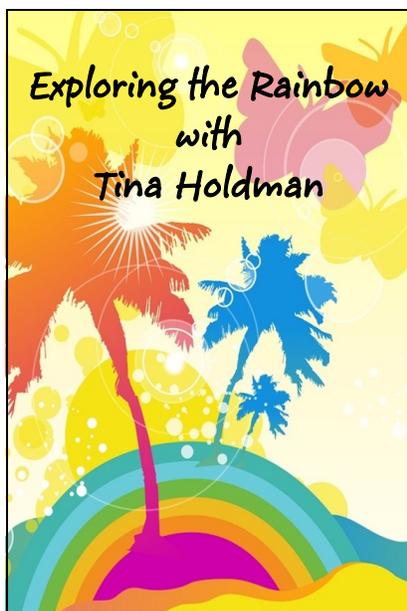
I'm wishing there were three of me: one to attend the IPCA conference in July & see the first-ever polymer installation at the art museum in Racine, Wisconsin., one to create all the items I have floating in my head, and one to play with all my friends and just clay, clay, clay!

If you've not yet paid your dues, you're late! See Sue Mueller about this. She'll probably still take your money. If you're a full-time member of another guild (PPPCG, EJ Loring or Rocky Mountain) you may pay the associate fee at Mile High. Personally I pay full dues at both Mile High and EJM. I love 'em both!

Please let us know what you'd like to see happening in your guild, especially if you have requests for demonstrations you'd like to see at our monthly meetings or artists you'd enjoy learning from at a workshop.

Enjoy a happy, healthy summer!

*Peg Harper*



*Exploring the Rainbow  
with  
Tina Holdman*

## Zinnia & Hydrangea Remix

This color collection is actually more of a lesson on how to think about color recipes differently. Before touching so much as a block of clay, I would highly advise you to read through the entire article before mixing so much as a teeny, tiny recipe. Really, really! These are the recipes given for this newsletter. All these colors will coordinate with the Zinnia & Hydrangea Collection which appeared in the Spring 2011 issue.

Premo colors you will need to mix this collection are: White, Green, Zinc Yellow, Cadmium Yellow, Raw Sienna, Ecru, Orange, Violet, Fuchsia, Cobalt Blue, Ultramarine Blue, Black, Purple.

### #1 Palest Coral

38 parts Premo White  
3 parts Premo Cad Yellow  
3 parts Premo Zinc Yellow  
3 parts Premo Ecru  
3 parts Premo Orange  
3/4 part Premo Green

### #4 Midnight Limey Green

17 parts Premo White  
3 parts Premo Zinc yellow  
2 1/4 parts Premo Green  
2 parts Premo Cad Yellow  
1 part Premo Raw Sienna

### #2 Midtone Orange

14 parts Premo White  
3 parts Premo Orange  
3 parts Premo Zinc Yellow  
1 part Premo Cad Yellow  
1 part Premo Ecru  
1 part Fuchsia  
1/4 part Premo Green

### #5 Midlow Tone Vine Green

10 parts Premo White	2 parts Premo Ecru
6 parts Premo Ultramarine	2 parts Premo Cobalt
6 parts Premo Zinc Yellow	1 part Premo Black
2 parts Premo Cad Yellow	1 part Premo Purple
1/4 part Premo Orange	

### #3 Midtone Rosy Orange

4 parts Premo White  
3 parts Premo Orange  
3 parts Premo Fuchsia  
1 part Premo Violet

### #6 Midlight Teal Green

14 parts Premo White	1 part Premo Ecru
3 parts Premo Ultramarine	1/2 part Premo Purple
1 part Cobalt	1/2 part Premo Black
1 part Zinc Yellow	1/4 part Premo Green
1 part Premo Cad Yellow	

Now this is the interesting thing with this set of recipes: they are simply mixes of the Zinnia and Hydrangea color collection from the Spring 2011 newsletter. That is, just taking two of the Zinnia & Hydrangea recipes in different proportions & mixing them together. Now, great heavens, would you ever want to do that? Well, you have little bits of color recipes left over & do not what to do with them other than put them in your, gasp! scrap bowl. Maybe six or so colors are not quite enough for the lovely project you are doing & you want even more that all complement each other. Or perhaps you are just curious about what you can get. Below are the mixes just using the recipes from the Zinnia & Hydrangea recipe collection. Zinnia and Hydrangea will be referred to as Z&H. Be careful to note proportions of each combination.

Above Recipe #1 = 3 parts Z&H #2 Light Green Yellow + 1 part Z&H #4 Zinnia Coral Pink  
 Above Recipe #2 = 1 part Z&H #2 Light Green Yellow + 1 part Z&H #4 Zinnia Coral Pink  
 Above Recipe #3 = 1 part Z&H #4 Zinnia Coral Pink + 1 part Z&H #5 Bright Zinnia Pink  
 Above Recipe #4 = 1 part Z&H #1 Sage Vine Green + 1 part Z&H #2 Light Green Yellow  
 Above Recipe #5 = 2 parts Z&H #3 Zinnia Yellow + 1 part Z&H #6 Hydrangea Ink Blue  
 Above Recipe #6 = 2 parts Z&H #2 Light Green Yellow + 1 part Z&H #6 Hydrangea Ink Blue

For more fun & games, ladies & gentlemen, try using the following mixes for more interesting colors. Once again, using the Zinnia & Hydrangea (Z&H) recipes:

Recipe #7/MidDark Teal = 2 parts Z&H #6 Hydrangea Ink Blue + 1 part Z&H #3 Zinnia Yellow  
 Recipe #8/Yellow Lime = 2 parts Z&H #3 Zinnia Yellow + 1 part Z&HG #1 Sage Vine Green  
 Recipe #9/Dusty Coral = 2 parts Z&H Zinnia Yellow + 1 part Z&H #5 Bright Zinnia Pink  
 Recipe #10/Dusty Rose = 1 part Z&H #1 Sage Vine Green + 1 part Z&H #5 Bright Zinnia Pink  
 Recipe #11/Bright Grape = 2 parts Z&H #5 Bright Zinnia Pink + 1 part Z&H #6 Hydrangea Ink Blue  
 Recipe #12/Puce Gray—TRIPLE MIX = 2 part Z&H #1 Sage Vine Green + 1 part Z&H#5 Bright Zinnia Pink + 1 part Z&H #6 Hydrangea Ink Blue

*Here's a copy of the Zinnia & Hydrangea Color Recipes in case you can't find your old newsletter because a) you stashed it with your latest copy of Polymer Café, b) it's on your work table underneath a bunch of clay projects, or c) you think the dog or cat ate it.*

**#1 Sage Vine Green**

5 parts Premo White  
 2 parts Premo Green  
 2 parts Premo Zin Yellow  
 1 part Premo Raw Sienna  
 1 part Premo Cad Yellow

**#3 Zinnia Yellow**

12 parts Premo White  
 3 parts Premo Zinc Yellow  
 1 part Premo Cad Yellow  
 1 part Premo Ecru  
 1/8 part Premo Green

**#5 Bright Zinnia Pink**

2 parts Premo White  
 1 parts Premo Fuchsia  
 1 part Premo Violet

**#2 Light Green Yellow**

12 parts Premo White  
 2 part Premo Zinc Yellow  
 2 part Premo Ecru  
 1/4 part Premo Green

**#4 Zinnia Coral Pink**

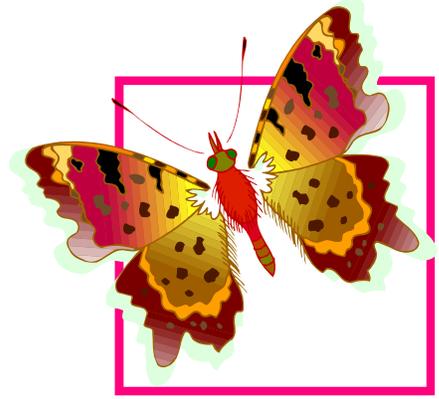
3 parts Premo Orange  
 2 parts Premo White  
 1 part Premo Fuchsia

**#6 Hydrangea Ink Blue**

6 parts Premo Ultramarine  
 4 parts Premo White  
 2 parts Premo Cobalt Blue  
 2 part Premo Black  
 1 part Premo Purple

## Christi Friesen Workshop

Special thanks to **Marian Gurnee** for providing Christi's transportation to and from DIA. On Saturday evening they had dinner at the **Ali Baba Grill in Golden**. The Grill generously picked up the tab for Christi's dinner. Thanks, Ali Baba!



**Congratulations, Peggy Davis!** Check out the August 2011 issue of Polymer Café to see Peggy's how-to article on making Spirit Doll Coat Pins. Nice job, Peggy!

**Didjknow?** If you are a *paid member* of one of the Front Range guilds (MHPCG, EJL PC Guild, Rocky Mountain PC Guild or Pikes Peak Polymer Clay Guild) you are eligible to for an associate membership (\$15) in each of the other groups.



<http://www.flickr.com/photos/34443858@N07/sets/72157626840980175/> Pittsburg artist Rebecca Watkins offers a visual tutorial for making these unusual textured beads. Thanks Cynthia Tinapple (PolymerClayDaily).

<http://www.favecrafts.com/> This site provides countless ideas for crafts. There are quite a few jewelry ideas using bread ties, pop bottles and other discards (look under *Green Crarts*).

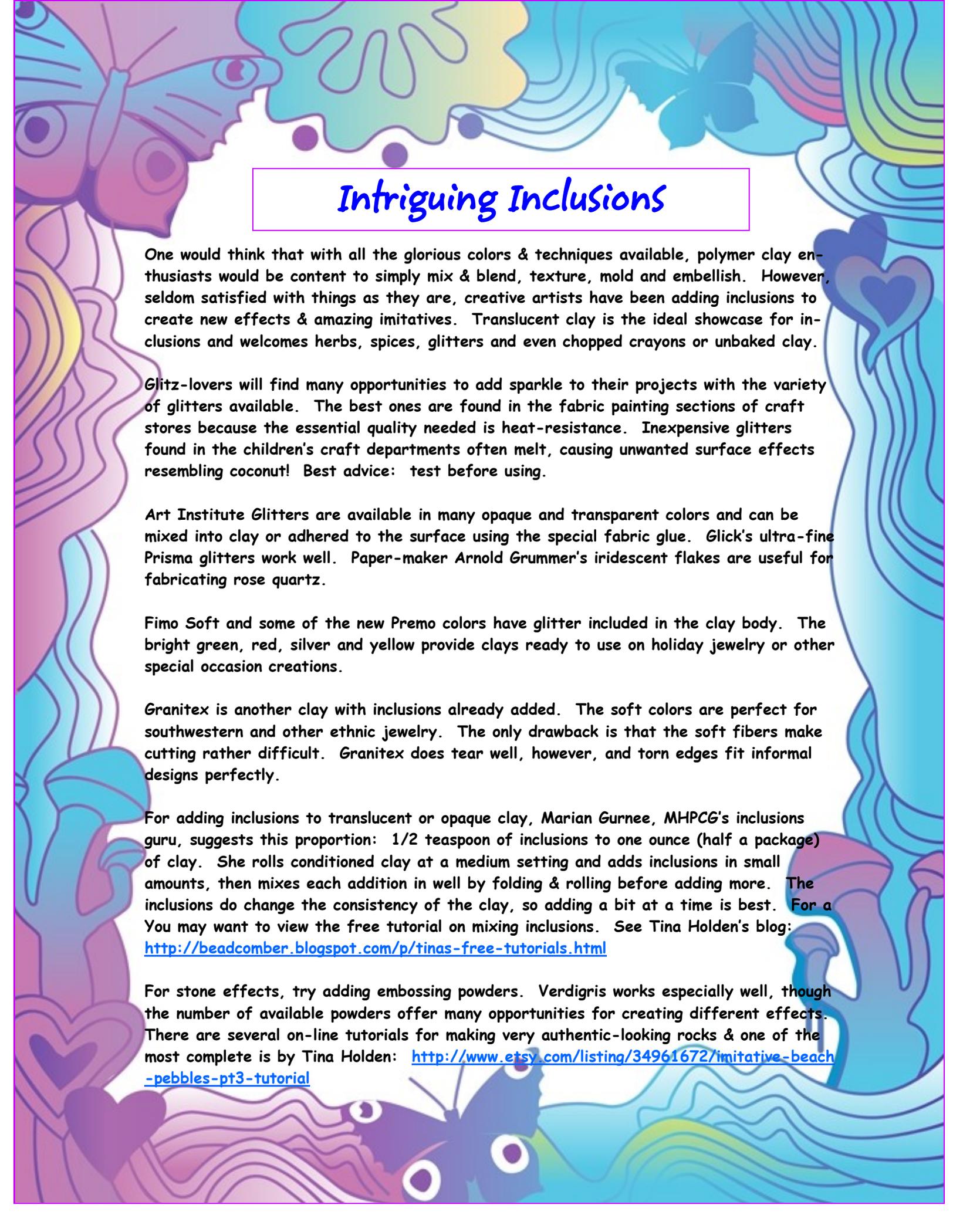
<http://polymerclaydaily.com/> Looking for inpiration? Read Tory Hughes' blog for insights into her creative process.

<http://artbeadscene.blogspot.com/> This is a great blog for bead lovers.

<http://www.storiestheyteell.blogspot.com/> This is primarily a fiber arts website. However, many of the art pieces are inspiring for polymer clay artists, like the pendant shown here.



**Lisa Clark's** blog always gives me a creative lift as she chronicles her daily life, her children, knitting, polymer clay & photography projects. She is currently exploring color & her knack for seeing beautiful colors & catching them in photographs is amazing. <http://www.lisaclarke.net/>



## Intriguing Inclusions

One would think that with all the glorious colors & techniques available, polymer clay enthusiasts would be content to simply mix & blend, texture, mold and embellish. However, seldom satisfied with things as they are, creative artists have been adding inclusions to create new effects & amazing imitatives. Translucent clay is the ideal showcase for inclusions and welcomes herbs, spices, glitters and even chopped crayons or unbaked clay.

Glitz-lovers will find many opportunities to add sparkle to their projects with the variety of glitters available. The best ones are found in the fabric painting sections of craft stores because the essential quality needed is heat-resistance. Inexpensive glitters found in the children's craft departments often melt, causing unwanted surface effects resembling coconut! Best advice: test before using.

Art Institute Glitters are available in many opaque and transparent colors and can be mixed into clay or adhered to the surface using the special fabric glue. Glick's ultra-fine Prisma glitters work well. Paper-maker Arnold Grummer's iridescent flakes are useful for fabricating rose quartz.

Fimo Soft and some of the new Premo colors have glitter included in the clay body. The bright green, red, silver and yellow provide clays ready to use on holiday jewelry or other special occasion creations.

Granitex is another clay with inclusions already added. The soft colors are perfect for southwestern and other ethnic jewelry. The only drawback is that the soft fibers make cutting rather difficult. Granitex does tear well, however, and torn edges fit informal designs perfectly.

For adding inclusions to translucent or opaque clay, Marian Gurnee, MHPCG's inclusions guru, suggests this proportion: 1/2 teaspoon of inclusions to one ounce (half a package) of clay. She rolls conditioned clay at a medium setting and adds inclusions in small amounts, then mixes each addition in well by folding & rolling before adding more. The inclusions do change the consistency of the clay, so adding a bit at a time is best. For a You may want to view the free tutorial on mixing inclusions. See Tina Holden's blog: <http://beadcomber.blogspot.com/p/tinas-free-tutorials.html>

For stone effects, try adding embossing powders. Verdigris works especially well, though the number of available powders offer many opportunities for creating different effects. There are several on-line tutorials for making very authentic-looking rocks & one of the most complete is by Tina Holden: <http://www.etsy.com/listing/34961672/imitative-beach-pebbles-pt3-tutorial>

Crayons are inexpensive and offer lots of color potential. Analogous colors can be chopped and mixed for attractive themes, though it's fun to experiment with other combinations. The overall effect can be modified by changing the proportions of dark/light colors as well as how fine the crayons are chopped. In her VHS "Tantalizing Translucents", Lindly Haunani demonstrates using crayons as inclusions along with some projects using the 'new' clay.

Here are Marian's suggestions for using crayons as color inclusions: *To chop, use a crayon sharpener! Spritz some Armoral on a Q-tip & swab the blade & inside of the sharpener. Lay waxed paper or deli-wrap on your work surface to catch the crayon pieces. (Using Armoral keeps the crayon from accumulating & sticking to the blade & sharpener.)*

*It's worthwhile to do a sample of mixes because baking dramatically intensifies the colors. Store the crayon combos in separate containers (pill bottles work well); glue a baked sample to the top; add a label listing colors used. A ziplock bag works well, also. Line your baking surface with an index card or paper towel to catch drips of melted crayon. Allow pieces to cool & wipe excess crayon off with a paper towel.*

Also in her video, Lindly creates a faux jade by mixing colored craft sand with translucent clay. Other clay colors can be added in the same proportion (1/2-3/4 t. sand to 1 oz. clay) for a soft, heathered yarn look. Sample packets of sand are often available in hobby stores. As with other inclusions, baking shifts the colors so making samples is a good idea.

If your kitchen cabinets are overloaded with herbs & spices too old for effective cooking, mix them into translucent clay. Rubbed sage gives a mossy feel & changes dramatically during baking. Pumpkin pie spice resembles an earthenware clay & curry powder turns the clay a rich, golden yellow. Seeds offer still other possibilities for visual interest.

California artist Desiree McCrorey shared instructions for a believable moss agate bead using a sheet covered with black clay speckles and areas of Sparkling Copper Pearl-Ex mica powder. She rolls the clay/inclusions into a spiral before cutting it into football shapes. See her free tutorial at <http://www.desiredcreations.com/>

Here are a few other sites with inclusion information.  
<http://www.sculpey.com/projects/archives/polymer-clay-incl>  
<http://www.beadsandbeading.com/blog/creative-techniques-for-polymer-clay-inclusions/79/>  
<http://www.jewelry-and-polymerclay-tutorial-heaven.com/Mica-powder.html#axzz1QREc2TQY>

### *Lindly's Sand Jade Recipes*

#### *Sand Jade #1*

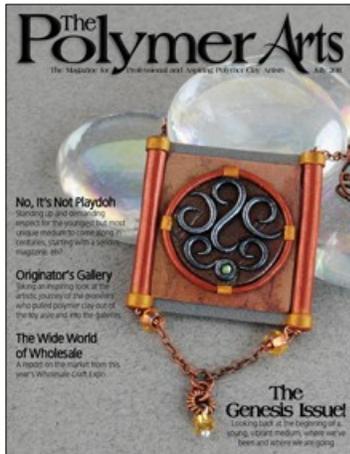
*1 oz. translucent clay  
1/2 tsp. green sand  
1/4 tsp. orange sand*

#### *Sand Jade #2*

*1 oz. translucent clay  
1/2 tsp. green sand  
1/4 tsp. purple sand*

*Optional: After sanding, antique the baked surface with either red oxide or burnt umber acrylic paint. Wipe off excess; buff.*

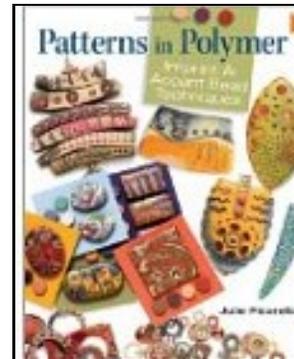
Marion Gurnee is known for her organization as well as her pc skills. Here are just two examples of the former: 1) color & inclusion samples 2) mica powders ready for easy-access.



Peg Harper shared good news about a polymer clay magazine being launched in July. Check out the plans at [www.thepolymerarts.com](http://www.thepolymerarts.com)

Subscriptions are available in either paper or digital form and you can subscribe using PayPal: [http://www.thepolymerarts.com/Purchase\\_with\\_PayPal.html](http://www.thepolymerarts.com/Purchase_with_PayPal.html)

Tina Gugeler spotted an error in Julie Picarello's new book, Patterns in Polymer. Julie promptly replied with this correction: p. 70, recipe for Bright Lime should be: 3 parts cadmium yellow, 1 part gold, 1 part turquoise. Julie suggested adding more yellow to brighten the hue.



Tina also reports that the small rubber stamp she uses to identify her work is from Aarons' Office Products, 445 Broadway, Denver (303 778 1577). She gets the smallest type size in plain type so it fits on the back of a patch of clay that holds the pin back. The order takes about a week.

## Events

### Clay Days:

Saturday, July 23rd  
Saturday, August 27th  
Saturday, September 24th

Sarah Shriver Workshop  
Saturday/Sunday  
October 8th & 9th

## MHPCG Board

Elected Officers: President—Peg Harper  
Vice President—Sue Mueller  
Secretary—Rosanne Thompson  
Treasurer—Helen McKee

Chairs: Program—Debra Wozniak  
Librarian—Tina Gugeler  
Newsletter Editor—Karen Sexton  
Webmaster—Janice Calm & Friends

Workshop details and registration form are on the next page .....

**MHPCG Presents:**  
**A Workshop with Sarah Shriver**  
**"Fun New Big Beads with a Touch of Silver"**

**October 8th & 9th, 2011**  
**Meet the Artist Friday evening, October 7th**

**Cost: \$200**  
**Location: Hampton Inn, 126 Union, Lakewood CO**



Join us for a 2-day class focused on Sarah's new innovations for making beads on a core of ultra-light clay. We will create canes utilizing kaleidoscope techniques before applying them as veneers. We'll pinch, carve, inlay & backfill to get a variety of fun big beads with strong graphic interest. Included in the finishing will be metal-smithing with an array of wire working tools sterling wire & torches.

***Space is limited! Mail your registration & check now! Postdate checks for September 18th & start saving for this amazing workshop!***

Mail checks made out to MHPCG to:  
**Sue Mueller 20 West Ranch Trail, Morrison, CO 80465**

Name: \_\_\_\_\_  
E-mail: \_\_\_\_\_ Phone: \_\_\_\_\_