

Subject: [Test] Your ClayAround Newsletter

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Your ClayAround Newsletter



I remember when I first started selling clay I was overwhelmed by having shelves of colour, there, in my own space! Colour is the key to joy, in my world view. So it was very early on in my experience of polymer clay that I started learning about mixing colours. The ultimate expert is Maggie Maggio whose 'color scales' I followed meticulously, creating samples by the dozen. If you want to learn about colour mixing then you may probably need no more than these videos by [Maggie](#). (Maggie Maggio and Lindley Haunani wrote a quite [brilliant book](#), now not easy to get hold of, if you want even more in depth information)

Maggie uses the basic Premo colours: cobalt blue, Fuschia and zinc yellow. My more recent experience of seriously contemplating colour was in the quite excellent workshop I attended with Carol Simmons. She is a fund of knowledge. She, too, taught us to mix using those three basic Premo colours, and even now I still have the remains of the cane I proudly made. [Carol's website](#) has many tips on colour mixing of which I have found this one particularly useful. Here she helped me to understand

that the skinner blend can be manipulated in order for one to achieve what blends of colour one wants.

At one point I was challenging myself to create custom colours and very quickly took the advice (from whom I can't remember now) that if you are creating a colour, roll out the basic colours you will be using at identical depths on the pasta machine. Cut out tiny circles (or squares) of each colour so that one can count how many one uses to mix. So, say, cut two blue and one yellow circles to mix. However, every time you do this, cut out a further two blue and one yellow and put them aside. If you then choose to add a further circle of blue remember to add a further circle of blue to your extra pile of colours. Thus you have the 'pattern' of use for future reference. Having achieved your final colour, remember to put a sliver of what you have made with your 'pattern' pieces.)

This discussion on colour mixing was prompted by complains that there isn't enough variety of colours in the new clays that are being produced! Maybe further help can be acquired below.

You can learn how to mix colours from the information provided by the different manufacturers. [Fimo](#) have a 'colour system' for their comparatively new 'true' colours: [Scuple](#) have a comprehensive selection of colour mixes for both Premo and Souffle.

If, by the way, you are missing the discontinued soufflé colours here are some recipes (produced by Polyform):

Pesto: 8 parts sage, 5 parts pistachio, 3 parts cowboy and 1 part Jade.

Bordeaux: 2 parts turnip and 1 part cherry pie

Sandcastle: 1 part Mocha and 1 part latte and 1 part igloo

Key Lime: 1 part canary and 1 part Latte.

[Kato](#) have had their mixing chart available for as many years as I can remember. Many years ago I was enchanted by the palates used by Julie Picarello. See the picture above left. She subsequently published the recipe for her lovely 'jecru' concept. She uses Kato: 3 Parts white, 1 part pearl, 2 parts brown and 1.5 parts yellow. you can see more of her work [here](#)

If Cernit interests you, you can also find a useful mixing chart for Cernit produced by [Phyllis Cahill](#) and above right for lovers of Pardo, are mixed colours produced by Bettina Welkern using Maggie Maggio's technique, but with Pardo yellow, Magenta and Blue.

It doesn't end there however, for there are complimentary colours to explore. Today there is enough to be considering, but you might find this [web page](#) interesting





We have another workshop coming up at ClayAround. Helen Cruickshank has agreed that she will give us an insight into the use of the new Leather Effect clay. She is not only a very capable clayer and teacher, but she happens too, to have been a saddler for many years. Thus she has an insight into what 'leather' will do, and how one can manipulate it. In [this workshop](#) she will be helping participants to create something practical as well as learn how to mix and manipulate this wonderful new clay. You can commit [here, now](#).

Choose to have an impromptu summer break in beautiful Wales – make a weekend of it for there are many excellent B&B's around here. Put 13th July in your diary right now!



There are so many incredibly talented clayers in the 'higher echelons' of the polymer clay world. It would be worthwhile introducing you to some of them.

Anke Humpert is one of the top clayers from Germany. She currently is the Managing Editor for the new [Polymer Studio Magazine](#). However she is also a well-known teacher who travels where ever work takes her. What seems to have happened in the last few years is that the plethora of tutorials on YouTube has negated the really skilled tuition that is available from tutors such as Anke. When teaching in different countries the travel cost is always a consideration too, which it is why groups are a more economical way of being taught. But Anke does individual tuition as well, discussing and helping with the specific interests of the individual she is working with. Naturally such tuition is more financially viable if she is already teaching one or more groups in the same country, at the same time. If you run workshops, or if you are keen to learn from her expertise, then she can be contacted on Facebook, or [her website](#)

On her website you can see examples of her wonderful work.

You can also see details of the [Craftcast tutorials](#) she has produced for here you could learn how to make tessellations or create a hinged bracelet, and more..... in your



The other good news is that the suppliers tell me they finally have the new Sculpey products arriving next week, so they will be with me within two weeks. Keep your eyes on the website to see the new Sculpey colours and some of the new tools too.

own home!

You will have noticed that the ClayAround website is looking 'a little weird' currently. It is a slow process updating the shopping cart to 'mobile friendly', but I hope it will be considerably better soon!

Creativity doesn't wait for that perfect moment. It fashions its own perfect moments out of ordinary ones.

Bruce Garrabrandt

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