

First of all I must let you know, if you don't already, that Alison Gallant , together with Helen Cox are putting on their annual workshop in Nottinghamshire in October (a little later this year). You can find the details here: <http://millefioristudio.blogspot.com/>

Whilst I am talking about workshops I will be going to a very special one in September this year, so ClayAround will not be processing orders for the week begiing 11<sup>th</sup> September. I will be back on Monday 19<sup>th</sup>. Here are the details: <http://www.lisapavelka.com/Cruises.asp> I am told there are still places if you are interested! I will, with luck, come back with more goodies for the website, and ideas for the newsletter.

I assume you know by now that there is a new Magazine in Europe:  
<http://www.frompolymertoart.com/?menu=category&categoryID=774724>

However, are you aware that there is a new American one too?  
<http://thepolymerarts.com/index.php>

And now a follow up from last month's newsletter. Surfingcat has done further tests to find the strength of Kato clay: <http://surfingcatclay.blogspot.com/2011/06/baking-experiments-part-2-with-videos.html> She concluded that increasing the curing time increases the strength – something Donna Kato had already advocated.

She also pointed out that increasing the temperature also increased the strength. Tony Aquino (Tony is the technical director of Polyform who produce Kato clay) had something to say about this. He said that the technical data of PVC resins state that higher curing temperatures will result in increased strength. He said his toxicologists have approved curing Kato up to 180 degrees centigrade. However, he also gave the reminder that higher temperatures will cause discolouration of some of the colours (particularly translucent).

Following on my own musings on what temperatures to cure clays when mixing makes, Tony said that Kato can be cured below the recommended temperature, and thus when mixing makes one should always cure at the lowest temperature recommended, not at the highest as I guessed. Interesting as I read in a publication only yesterday that one should cure at the highest temperature recommended. So – do what works for you!

At an excellent workshop by Sue Heaser some months ago I learned how to do a crackle effect by painting Acrylic inks onto a sheet of clay, letting it dry, and then rolling it through the pasta machine.



Well Tony Aquino in another facebook posting suggested another method of doing a crackle effect. He says mix some mica powder into repel gel and paint it onto some scrap clay. When it has dried run it through the pasta machine, and then seal it with a thin layer of Kato clear.

Predictably we have Mica powders

<http://www.clayaround.com/index.php?cPath=26&osCsid=8570b684f64a1bb709742bf654c88871>

Kato clear <http://www.clayaround.com/index.php?cPath=12> and Repel Gel

<http://www.clayaround.com/index.php?cPath=24>

And finally, I find it fascinating discovering what people make with their clay but I just have to tell you what customer Helen said when she bought some mold maker: 'I want to make molds of my cat's paws'!

I am one of those who never knows the direction of my journey until I have almost arrived.

Anna Lousie Stirling

**This newsletter is sent to you from ClayAround: [www.clayaround.com](http://www.clayaround.com)**

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