

I have recently been attracted by the concept of faux jade and have found lots of examples, particularly on Flickr:

<http://www.flickr.com/photos/8989180@N02/3306844812/>

<http://www.flickr.com/photos/karinbr/4363386274/>

<http://www.flickr.com/photos/pipsjewellery/3470965868/>

<http://www.flickr.com/photos/beadingvera/2862576774/>

<http://www.flickr.com/photos/clayspirits/3274108487/>

<http://www.flickr.com/photos/25473906@N02/3560053457/>

The possibilities are endless.

Making faux jade is a simple concept and if you want to find out more you can get instructions by subscribing to the excellent videos provided by Cindy on her exceptionally informative blog website <http://www.beadsandbeading.com/blog/polymer-clay-tutorial-multi-colored-faux-jade-technique-video/9229/>. An interesting extra idea was suggested by a creative friend of mine, Anna, who remarked Just made some faux jade today with translucent and dried herbs three different green colours grated together.

And of course you will need lots of translucent clay, which, surprise, you can buy on [www.clayaround.com](http://www.clayaround.com)!

An interesting aside is that apparently this cage cup dated to the mid 4<sup>th</sup> century AD is the first known example of glass that shows different colours when held up to the light and was considered to be the first diachronic glass

#### **Meanwhile:**

Iris Mishly has been developing, and is now marketing her new website. She has a number of free tutorials if you enroll on her site and she has produced a number of videos you can look at it is worth investigating: <http://www.polypedionline.com/>

And if you haven't already, and you want to see immaculate claying, have a look at the website of Dan Cormier. His eye for precision is quite astonishing. <http://www.dancormier.ca/DanCormier/HOME.html>

#### **On our site:**

I am excited because we have Cernit at long last lots of colours. However we have bought only a few of the Nature series because the colours, whilst they are quite delicious, are so very similar to the much cheaper number 1 series. And we have bought only one of the Neon series simply because their fuchsia is very bland in number one (in my opinion) whilst the Neon jumps out at you.

We also have some of Lisa Pavelkas lovely Mylar backed foils. They are spectacular for producing faux dichronic beads because of the stunning colours. All you do is lay the foil over your clay (coated side down) and rub your fingertips firmly over the surface. You rip the backing sheet off and the clay is left covered with the metallic coating.

Finally I must tell you about Renaissance Wax. This was recommended by a friend. It was formulated in the British Museum research laboratories in the 1950s to use for conservation.

It is designed for long term protection, without detracting from the value of artifacts. It does not stain or darken surfaces, and is moisture resistant. For us clayers it is the most wonderful stuff which preserves and shines your work (and inclusions) and one uses such a small amount that it lasts for a very long time. It saves all that buffing too.

The key question isn't "What fosters creativity?" But it is why in God's name isn't everyone creative? Where was the human potential lost? How was it crippled? I think therefore a good question might be not why do people create? But why do people not create or innovate? We have got to abandon that sense of amazement in the face of creativity, as if it were a miracle if anybody created anything.

Abraham Maslow

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