

the
newclay
process

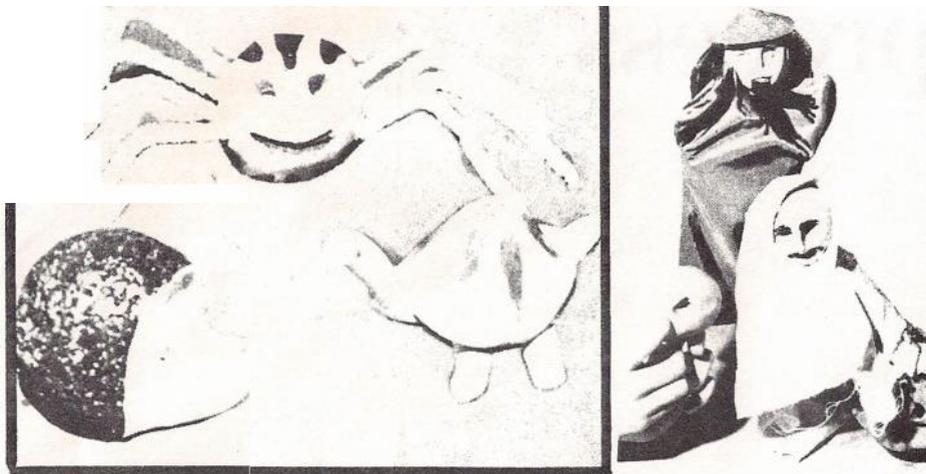
AN
ILLUSTRATED
LEAFLET



small models

For chunky little models such as those shown here there will be no need to treat Newclay with the hardener. The clay alone will be quite strong enough. If you are new to modelling start by making models out of a small ball of clay adding other materials such as seeds and balsa wood for more interest.

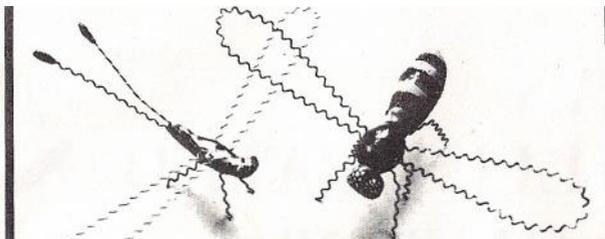
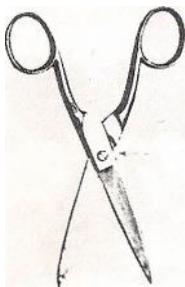
A puppet head can start as a ball on the end of your finger which is pinched and poked into shape. Paint the features and then add wool or cotton wool for the 'hair' attached to the clay with either the Gloss or Satin finish. Cover the painted part with Gloss.



modelling with wire

New clay Modelling Wire is fashioned in this unusual way for three quite separate reasons. Firstly, because of the added width, the wire is more easily bent whilst remaining as strong as ever. Secondly, the clay is able to take a firm grip preventing the wire from sliding out. And lastly, because it looks so attractive.

You can see also how scissors can be modified to cut this wire. A small saw cut that will do no damage to the normal action of the scissors yet enable them to shear through the wire with ease.





larger models

It is usually wasteful and unnecessary to use large masses of clay for large modelling. The greater part of the bulk should be taken up with paper, slightly damp, and screwed up into the required shape. This is then covered with a layer of clay, beaten with a batten to seal off the joints and improve the shape, and then the real modelling carried out on top of this.

As the unfinished work begins to dry it is sometimes advisable to dampen the surface a little with a sponge to improve the adhesion of the freshly applied clay. And as each extra piece is added smear the joint together. However, should a piece of Newclay become detached after drying, it can readily be glued into place. Even fresh clay can be added in the same way on to a dry clay surface.

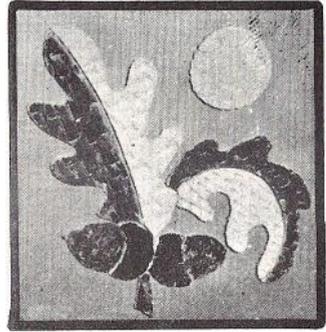
to make a pot

It is regrettably true that we are unable to recommend any treatment that will ensure that Newclay remains impervious to water. In the main the sole disadvantage is that one is unable to make pots as water carriers. However, even here we are able to recommend an alternative that could for many prove quite satisfactory. For this, the pot is made about a glass or polythene container, simply by wrapping or coiling the clay about the jar which has itself been covered with a layer of corrugated paper. The collapse of the corrugations is sufficient to allow for the very small shrinkage of the clay as it dries. A clay base to the pot is not of course necessary.

Newclay and the kiln

Firing Newclay in a kiln is no part of the Newclay process. Indeed we present Newclay as an alternative to pottery.

However, as a potter's clay, Newclay is useful in that it fires well at temperatures as low as 1000°C and up to 1250°C. Many glazes will give acceptable results but—and this applies to all our suggestions—we recommend that you test them before committing yourself to something big.



modelling in relief

Two of the very special properties of Newclay are demonstrated to advantage here. Unlike ordinary clay, Newclay can be glued to itself or to other materials and surfaces. The nylon additive makes this possible. This is important in several ways. Anything that becomes detached can be replaced. Models can be made in sections and built to completion when they are dry and Newclay slabs and tiles can be made to adhere as relief decoration on cardboard tubes, boxes and hardboard, or even on internal brick walls.

Because Newclay enjoys such extremely small shrinkage thin slabs of Newclay, and this includes tiles, unlike ordinary clay can be made to stay quite flat simply by allowing them to dry slowly on an absorbent surface but without any paper or cloth attached at the back. Slatted wood or a flat wire mesh would be ideal.

finishing models

Newclay will accept any colourant although it is to be expected that some will prove more suitable than others. Unfixed colours can be improved to stop them smearing by the addition of Newclay Gloss or Satin considerably diluted with water. We suggest that modellers experiment with materials other than colours to obtain interesting effects. A great many substances can be persuaded to adhere to the surface of the clay using a slightly diluted Gloss or Satin as the adhesive. Try for example brick dust or slate dust, earths, seeds, even glitter, and overpaint where desirable with either of the finishes thereby adding a tough, transparent and binding layer.

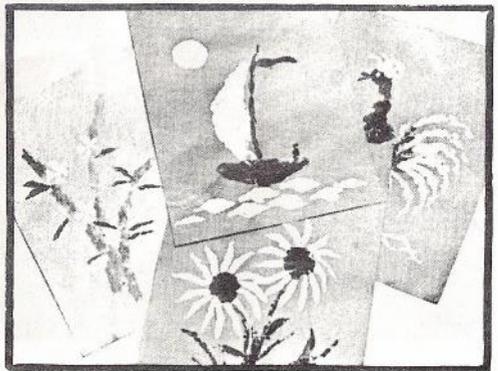
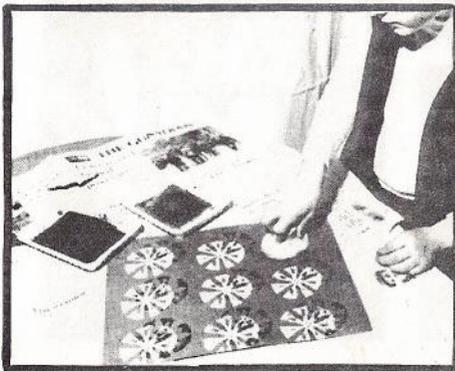
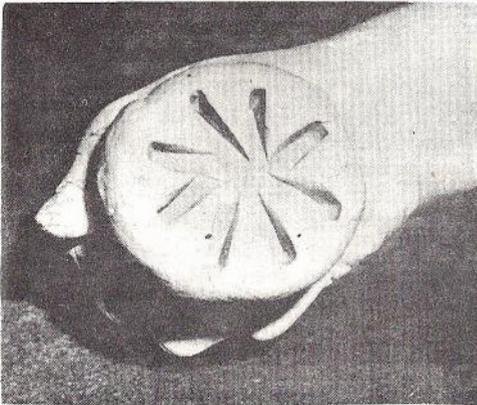
Only by experience and experimentation will you discover what aspects of the process are of significance to the work that you wish to produce.

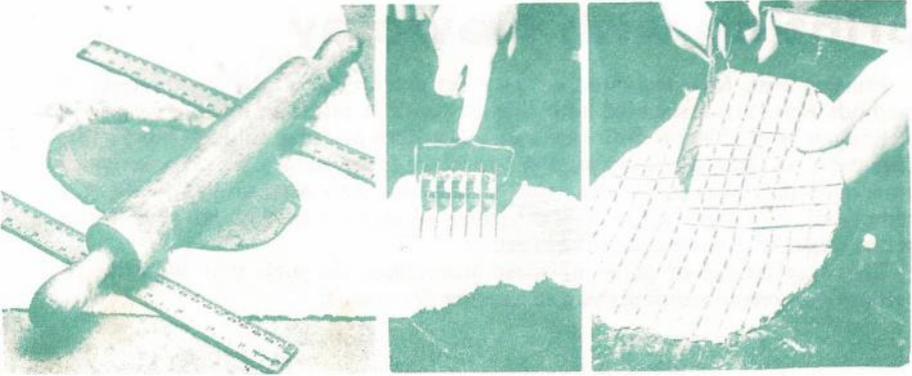
The Newclay Process is complete and original, easy to understand and delightful to use. But in common with any other worthwhile process it involves its own techniques and these need to be understood and practiced if the best is to be expected from what, you will come to realise, are a group of very exceptional materials.

printing with Newclay

Printing with Newclay must be the most exciting of all the great variety of methods normally associated with this art form. It offers an infinite variety of techniques from the conventional block a la potato printing, through blocks that have been textured by being pressed against a rugged surface, blocks into which other materials have been sunk, rollers incised to give everlasting repeats, to a completely free style where torn off pieces of clay are used to build up forms as one might with the strokes of a brush.

The implications of some of these techniques are such that we have no hesitation in recommending them to the practicing artist.

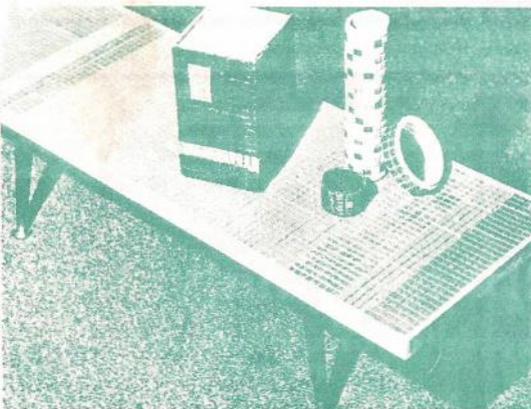




making mosaics

It is probable that when Newclay is used for mosaics it is at its most unexpected. To make tessera, a piece of the clay is rolled out between rulers or on the Tessera Modelling Board. It is then allowed to stiffen before being cut into random shapes or into neat precise squares using a Tessera Cutter. Once this has been allowed to dry out completely it will be noticed that all the squares are still held together by the nylon fibre, just waiting to be cut off and used individually or in groups as you please.

Normally there would be little point in hardening the tessera in that no stress is likely to be placed on the clay once the pieces are glued into place. However, should you decide to give the full H2 treatment and then finish with a polyurethane paint or varnish, a coffee table top is quite within the scope of this technique.



the process

Newclay is a completely original process designed for modellers working at any level. The clay, off-white and of excellent quality, is nylon reinforced and therefore non-brittle. Models made in Newclay will be considerably stronger than normal and quite strong enough for those made by small children. However, for work at adult level two types of hardener are available which will considerably increase the durability of the clay. Decoration is carried out with any of the normal media although those supplied by Newclay will be found to be more suitable for the purpose.

how to begin

Newclay will always arrive in perfect condition ready for use, and it is important that it should be kept so. This is not difficult. Firstly remember to keep the clay that is not in use in a closed container - the heavy duty bag in which it is packed is ideal. It is often useful to have a separate polythene bag in which scraps that have been left to dry out may be returned to be brought to condition by the addition of water that is sprinkled over them. Small pieces will take up the water more rapidly than large lumps, and very dry clay will require more water than the not so dry, but you will soon learn to judge these quantities.

Notes that describe how a variety of models can be made are included here. Various techniques are suggested and all are easy. As the quality of your work improves you will wish to increase the state of toughness to a higher degree than the clay alone can supply. Newclay, because it is nylon reinforced can be hardened to a state of high durability. The type of hardener used and the thoroughness of the treatment is the decision of the modeller, depending no doubt on the quality of the work produced.

hardener H1

Hardener H1 comes to you as a green/grey powder which is whisked into very hot water at the rate of two ounces to the pint. The hardener dissolves readily and the mixture is useable once it has cooled. Retain the mixture in a closed jar and it will remain in condition indefinitely. Apply hardener to the model only when it is completely dry, two or three washes with a brush and this will case-harden the work. Any additional coats will add more strength but these should always be applied in quick succession as soon as the previous coat has soaked in.

An even further degree of hardness can be obtained if a piece that has been treated is warmed to a maximum temperature of 200°C. This should be done slowly particularly where the model has thick sections of clay but you can be sure that the final result will be an extremely hard surface.

hardener H2

Normally we would expect the H2 process to be used only after some experience had been gained with H1. The aim of this treatment is to impart all through toughness and high durability, probably more so than any other comparable process.

H2 is a yellow powder that is mixed into the clay just prior to use. Start with a proportion of about 2% by weight, e.g. 20g to 1kg of Newclay, and mix only that amount of clay necessary for your immediate requirements. It is unlikely that treated clay will be useable the next day. Increase the percentage of added hardener as your experience and expectations increase.

Here again the extra strength of the treated clay can be increased by warming to 200°C.