

Studio PMC

Member Magazine of the PMC Guild

Spring 2005 · Volume 8, Number 1



Warm Glass & PMC

page 6

Original Origami Folds

page 8

Starting a Local Chapter

page 14

features

3 Quick Reference Sheet

There's plenty of change afoot at the PMC Guild, so we provide this handy reference page to help you reach us.

5 Introducing Jeanette Landenwisch

A question-and-answer with the PMC Guild's new Executive Director.

6 Warm Glass and PMC

Beverly Howard's whimsical glass and PMC creations inspire smiles and a curious, "How'd she do that?" By Suzanne Wade.

7 Being First

A traditionally trained goldsmith shares her delight in working with PMC. By Yolanda Nieuwboer.

8 Original Origami Folds

An exploration of original designs based on traditional origami folds, using PMC+ sheet. By Sara Jayne Cole.

10 Leaf and Twig Condiment Spoon

This elegant spoon takes advantage of PMC's ability to replicate organic objects. The project is taken from *Creative Metal Clay Jewelry: Techniques, Projects, Inspiration*, by CeCe Wire.

14 Starting a Local Chapter

Local chapters are a great way for like-minded artists to share their passion for PMC. Learn how to start one in your area! By Suzanne Wade.

departments

4 As I PMC It

12 Gallery

16 Happenings

17 Portfolio

18 Tips & Tricks



pg. 10

Cover: Beverly Howard's PMC and lampworked glass pendant.
Photo by David S. Orr.

Studio PMC
Mitsubishi Materials Corp.
P.O. Box 265, Mansfield, MA 02048
www.PMCguild.com

Volume 8, Number 1 • Spring 2005
Editor—Suzanne Wade
Technical Editor—Tim McCreight
Art Director—Jonah Spivak
Advertising Manager—Bill Spilman
Studio PMC is published by the PMC Guild Inc.

• How to SUBMIT WORK to *Studio PMC*...

We welcome your PMC photos, articles and ideas. You may submit by mail or electronically. Please include your name, address, e-mail, phone, plus a full description of your PMC piece and a brief bio. Slides are preferred, but color prints and digital images are OK.

By Mail: Mail articles and photos to: *Studio PMC*,
P.O. Box 265, Mansfield, MA 02048.

Electronically: E-mail articles in the body of the e-mail, or as attachments. E-mail photos as attachments. We require an image resolution of 300 dpi.

• E-mail files (under 4 MB) to editor@PMCGuild.com

Deadlines: Nov. 1 for Spring issue; Feb. 1 for Summer issue;
May 1 for Fall issue; Aug. 1 for Winter issue.

• How to Place Advertising in *Studio PMC*...

Contact our Advertising Manager, Bill Spilman, for specifications, deadlines, and prices. Phone Toll-free: 877-878-3260.
E-mail: ads@PMCGuild.com

• How to get answers to tech questions...

E-mail Tim at: tech@PMCGuild.com

To join or renew your PMC Guild membership, to change your mailing or e-mail address, or to request back issues or additional copies of *Studio PMC*, visit the PMC Guild Web site at www.PMCGuild.com, call toll-free 866-315-6487 or write P.O. Box 3000, Denville, NJ 07834

PMC Guild
Janette Landenwisch, Executive Director
2390 Acorn Drive #245
Hebron, KY 41048 USA
Phone: 859-586-0595
Website: www.PMCGuild.com
E-mail: director@PMCGuild.com

Copyright ©2005 PMC Guild.

Printed four or more times a year. Reprints by permission only.
All rights reserved.

Studio PMC, its staff and contributors, specifically disclaim any responsibility or liability for damages or injury as a result of any construction, design, use, manufacture, or any other activity undertaken as a result of the use or application of information contained in any *Studio PMC* issue or article.

Contacting the PMC Guild

To join or renew your membership:

866-315-6487
 P.O. Box 3000
 Denville, NJ 07834

Guild services:

859-586-0595 • director@PMCGuild.com
 2390 Acorn Drive #245
 Hebron, KY 41048

Technical Help:

tech@PMCGuild.com

PMC Guild Web site

www.PMCGuild.com

Member user name: member
 Member password: PMC2005

Visit the PMC Guild Web site to join or renew your membership in the Guild, find certification classes in your area, view back issues of *Studio PMC*, or participate in online discussion forums.

Studio PMC

Editorial: 508-339-7366 • editor@PMCGuild.com
 P.O. Box 265, Mansfield, MA 02048
 Advertising: 877-878-3260 • ads@PMCGuild.com

Certification Classes

Rio Rewards : 866-346-2698
 PMC Connection: 866-762-2529

PMC Firing Chart

All versions of PMC should be dry before firing. Air dry or use a hairdryer, stove, or lightbulb. PMC3 takes a bit longer to dry because of its high density.

PMC	1650°F	900°C	2 hours	PMC3	1290°F	700°C	10 minutes
					1200°F	650°C	20 minutes
PMC+	1650°F	900°C	10 minutes		1110°F	600°C	45 minutes
	1560°F	850°C	20 minutes				
	1470°F	800°C	30 minutes				

Create perfectly sized rings every time with Hattie's patties™

Hattie's™ Patties™ provide an excellent way to control the shrinkage of PMC3 and PMC+ rings during firing. The process is simple and precise!

Order Hattie's™ Patties™ and more at

PMC SUPPLY.COM






Order Your PMC Supplies at:
www.pmcsupply.com
FREE SHIPPING
800.388.2001



It has been my pleasure to serve as the PMC Guild Executive Director for the past five years. Looking back, there is much to celebrate. When I came on board, we were just getting started as a membership organization, moving to a membership-based subscription to *Studio PMC*. We now boast over 2,500 active members with over 3,000 names on our contact list. And with the appointment of editor Suzanne Wade, *Studio PMC* bloomed to full color.

We had the opportunity to come together for two conferences, our first in Wooster, Ohio and the second in Albuquerque, New Mexico. Both conferences were well attended and, in my humble opinion, a smashing success.

I added my first publication, *Creative Metal Clay Jewelry: Techniques, Projects, Inspiration* to a growing library of PMC books. As Guild director, I also received

global invitations to teach PMC in London, U.K.; Vincenza, Italy; Barcelona, Spain; and Tokyo, Japan.

Wow!

I am grateful for all these wonderful opportunities to help others learn about PMC. I have enjoyed working with all of our talented members, and I would like to offer a special thanks to those who gave me encouragement. It is the passion for PMC that keeps us all connected and binds us together, both past and future.

I am announcing my resignation in a spirit of growth and prosperity. Stepping down will allow me more time to focus on my own studio work, and for my first love, teaching. This year my teaching schedule ranges from coast to coast with workshops from San Diego, California, to Brookfield, Connecticut. One of my first stops will be at Catalog in Motion in February, part of

the Tucson gem and mineral shows.

I also aspire to publish other PMC books, and will exhibit for the second time at the Buyers' Market of American Craft in Philadelphia with the Colorado Metalsmithing Association. In addition, I will still be involved with PMC Guild activities, so you haven't heard the last from me!

I look forward to a smooth transition as Jeanette Landenwitch assumes her responsibilities as the new PMC Guild Executive Director. I know you will find her to be warm, thoughtful, and eager to help. Please join me in welcoming her as she leads the next era in PMC history.

So long, not good-bye,

CeCe Wire

Thanks CeCe By Tim McCreight

It is difficult to condense my memories of CeCe Wire into a few paragraphs. Her five years at the PMC Guild, like her personality, swell and tumble with energy. CeCe and I met in a van that took us from the airport to a hotel in San Antonio in 1999 when I was teaching what was only the seventh class in the certification program. We spent a lot of time together that weekend, discovering, among other things, that we shared an interest in jazz and movies. Over the next several months as we talked about hiring a full-time director for the Guild, I used the phrase, "We need someone like this person who was in my class." Before long I dropped the "like" and realized that we needed that person. We needed CeCe.

When CeCe took over the position, the Guild had a small presence on the Web, published a small newsletter, and helped organize a variety of classes. Over the next five years, the newsletter hired a new editor and grew to become a full-color maga-

zine. The Rio Rewards program was augmented by the PMC Connection Certification program, and together they have sponsored over 400 classes.

When CeCe arrived, the Guild was an administrative entity, a sort of catch-all structure created to supervise miscellaneous activities. Under her guidance it became the member organization it is today. Her commitment to our members has shown up in the two conferences that CeCe has helped plan, and in her energetic work with local chapters.

In 2003, CeCe traveled to Japan where she met with key figures in the Japanese PMC community and taught a series of classes throughout the country. She has also taught in Europe and has traveled widely on behalf of the Guild. Everywhere she goes, she brings her energy, her curiosity, and her love of teaching.

Over the years, CeCe and I have spent a lot of time together—in meeting rooms, classrooms, lecture halls, and cafés. We are

in touch almost daily. Out of curiosity, I just checked the e-mail inbox where I keep only the important messages that I think I will need to refer back to. I have over 600 e-mails from CeCe there. And as much communication as that represents, more than anything else we talk on the phone. She is a wonderful communicator who brings to every conversation a high level of interest and enthusiasm.

It has been a real treat to work with CeCe as she steered the Guild into becoming the vibrant organization it is today. We're all fortunate that she has given so much of herself for these five demanding years. And doubly fortunate that she will still be active in Guild events. Say it with me now, say it right out loud: "Thanks, CeCe!"

Tim McCreight



Welcome Jeanette Landenwitch!

In January, Jeanette Landenwitch succeeded CeCe Wire as Executive Director of the PMC Guild. Jeanette has been working in PMC for five years, and currently teaches classes in PMC and in enamels at Thompson Enamels. Jeanette received a bachelor's degree in interior design from the College of Mount St. Joseph in Cincinnati, Ohio, and has worked in design, textiles, and as a seamstress.

In addition to the administrative skills needed to run her own business, Jeanette's experience includes a two-year stint as President of Artisans United, Inc. based in Annandale, Virginia. She has also written several articles for *Studio PMC*, as well as a book, *Creating with Precious Metal Clay*. We caught up with her in her home office in Hebron, Kentucky, just outside Cincinnati.

Studio PMC: When were you first introduced to PMC?

Jeanette: I found out about PMC in 1999, when I read an article about it in *Lapidary Journal*. I thought, "This stuff sounds pretty cool." So I collected as much information about it as I could. Of course, PMC had to be kiln fired and back then no one I knew had a kiln, so I figured that if I was going to try this, I needed to buy one myself. So that's what I did: I bought a kiln, one ounce of PMC, and I was on my way.

I became a member of the PMC Guild when I took a certification class in 2000. Being part of the Guild was a great way to get information about PMC. The newsletter was just coming out, and then the Web site started. With PMC being a new material there was no one near me to network with. The Guild offered contact with other PMC people, to share, ask questions, and chat about things. Now, with the addition of local chapters, it's easier to have contact with other artists within the immediate area.

What attraction does PMC hold for you?

It's a very versatile medium. There's so much you can do with it, it's like it has many different personalities. You can give it a real high polish, a kind of refined finished look, a very organic, soft kind of feel,

or a more rustic, tribal look. Whatever your feelings are at the time, you can express that in PMC.

Your resume includes a variety of roles, including working in enamels, teaching, and writing. Do you have a favorite type of work?

I like doing a variety of things. It's the diversity that keeps me interested. But the creative aspect of working with PMC, of actually sitting down and making pieces, is probably my favorite thing to do.

I've always liked jewelry, but I had never really thought of pursuing it as a career. Traditional metalsmithing involved a lot of tools and expensive equipment, as well as a lot of training and a lot of practice. That didn't really fit into my life, so I never seriously considered it. Then when PMC came along, it opened up a whole new avenue for me.

What about teaching?

A lot of people are fascinated by this material. It is so new, and so different, their first reaction is, "What's this all about? How does it really work?" When you teach them how to do it, they get very excited. I've never had any student make exactly the same thing as another student, even when I hand out project sheets. The students work within their own areas of interest, to explore and discover how they can manifest their ideas. Teaching is about give and take. They learn from me and I learn from them. We work out the challenges of various situations. It's an incredibly creative atmosphere, not to mention that it's just plain fun!

What in your background has prepared you for assuming the role of Executive Director?

I was President of Artisans United in Virginia, a non-profit organization with 17 guilds, and there was a lot I did in that position that's applicable in my new role. I established and I am still running my own business. My teaching got me involved in the PMC community and attending the conferences. I've participated in PMC

exhibitions and shows and also organized them.

As Director of the Guild, I'm going to be wearing several hats, which include being a business person, a decision maker, a liaison to the membership, and developing programs that will advance the mission of the PMC Guild. I think everything in my background kind of works together and culminates in this role.

What is your first task as the Guild's new Executive Director?

CeCe and I are going to work together to ensure a seamless transition. There is a wonderful dialogue of ideas that occurs within the membership. One of my goals will be to make myself available to the membership in order to keep the lines of communication open between them and the Guild. As previous Executive Directors, Tim and CeCe have done a great job of making the PMC world feel like family. I've always felt the Guild has been very approachable, and I want to make sure that tradition continues.

What role do you see the Guild playing in the PMC community in its next five years?

I see the Guild as continuing to lead the way in developing the image of PMC and raising the standards of the work being done. We are currently developing ideas that will further cement the PMC Guild as the premier resource organization not only nationally, but internationally. I want to make sure we have the best information, contacts and resources for members to learn about PMC and communicate with other PMC people.

I'm also very excited about the emergence of local chapters of the PMC Guild, and see this trend continuing. As more chapters open up I foresee a collaboration between them and the PMC Guild to foster a cohesion and sharing between groups nationally and internationally.

Jeanette can be contacted by e-mail at director@PMCGuild.com or by telephone at 859-586-0595.

Warm Glass and PMC

by Suzanne Wade

Beverly Howard's career in the arts began in the early '80s, when she attended the Academy of Art in San Francisco. "At first I thought painting was my forte," she says. "But each morning as we all gathered in the pottery studio before class to see what miracles had happened in the kiln, I began to realize I am more of a three-dimensional person."

Beverly spent the next nine years making functional pottery, until a chance encounter turned her onto beads and the allure of making her own jewelry.

"One summer I was traveling through Buena Vista, Colorado, and I happened into an old 'horse-trader's' store. He had a collection of some very old trade beads, and three of them caught my eye," she says. The horse-trader knew how to romance his wares, and Beverly left the store with, in her words, "my beads, some tigertail, silver findings, and the beginnings of a new pathway."

The next stop was at a local bead show. "It was the early '90s and the Society of Glass Bead Makers was just beginning," she recalls. "I was enthralled with what people were doing with warm glass."

She began making glass beads, and attended a PMC workshop given by Virginia Causey at the Coupville Center for Arts, Coupville, Whidbey Island, Washington. "I came away from there wondering what in the world I could do with this odd medium," she says. "I put it away and thought about it once in a while."

"One day I dug out some of the odd PMC shapes I made in Virginia's workshop and an idea was born," she says. "Mixing the two media, I have come up with my own work, PMC and warm glass." In her PMC and glass beads, the glass appears to be oozing out of the constricting band of PMC. There is warmth and humor



Beverly Howard's PMC and lampworked glass pendant. Photo by David S. Orr.

in the design, suggesting a balloon with a belt tied around the middle or toothpaste being squeezed from both ends of the tube.

Beverly's first step in creating the glass and PMC beads is to roll out PMC3 to three cards thick. She may opt to use the organic shape as-is, or refine the shape by cutting it into an oval, circle or square. She forms it into a tube around pieces of rolled up computer paper, which she can peel back to finish the edges. Although many of her early pieces left the edges raw, she finds sanding the edges gives a more tailored look to the bead.

The PMC bead is decorated with syringe PMC and appliqué and dried. She then lays the piece on its side and half-buries it in vermiculite. She fires it 1650°F (900°C) for two hours for maximum strength. Finishing is done with a wire brush or by tumbling for 45 minutes. A patina is added to some pieces.

The glass inside the PMC tube may be inserted in two pieces or as a single piece. The two piece approach is a bit easier,

Beverly says, since it doesn't require heating the entire PMC piece, which increases the risk of melting the silver component.

She starts by making a tube bead from Moretti or Bull's-eye glass and sliding it into the PMC tube to check the fit. She then adds more glass where she thinks it's needed, and tests the fit again, repeating until she has a form and a fit that works. "To get a good fit, you have to get the glass good and hot, almost dripping to fit it in there," she notes. "I also always make the top bead first, because that gauges how big the bottom should be."

Two-part beads are finished by joining the two parts with silver wire, and then using a two-part epoxy to bond them together. The bail is made from the end of the same wire.

There are plenty of places for things to go wrong during this process. The bead release may lift up from the mandrel when she's fitting the glass into the silver, making it impossible to rework that end of the bead. Some of the PMC components slump or collapse during firing. Others melt while the glass is heated. On some occasions, the glass has reacted with the silver, discoloring the glass. And on about one in 10 efforts, the glass bead will get stuck in the PMC before she finishes forming it.

But Beverly accepts those failures as the price for discovering the full potential of her chosen mediums. "At the Academy of Art in San Francisco, I had a wonderful ceramics teacher, Bill Abright. He didn't believe in telling you, you can't do this or that," she says. "As a result, we had so many delightful experiments. And that's how you learn you can push the edge of the envelope."

"I've learned not to control my pieces too much," she concludes. "I've learned to let each piece have a life of its own."

Beverly Howard is a certified PMC artisan in Surprise, Arizona. In addition to offering classes in PMC, she sells her beads at the Best Bead Show II during the February gem shows in Tucson, the Bead Museum Store in Glendale, Arizona, and soon from her Web site, www.home.earthlink.net/beverlybeads.

Being First: PMC and a Traditional Goldsmith

by Yolanda Nieuwboer

As a classically-trained goldsmith, I usually start my jewelry designs on paper. Every measurement is fixed, every step is figured out before I start making the design in gold or silver. This is the way I learned the craft in college, in my traineeship in the London workshop of Wendy Ramshaw, and in my eight years at a production company making gold and diamond jewelry.

In 1997, I started my own company. My first two jewelry lines, The Sun Collection of 18k gold, silver, and titanium, and the Mother-2-Be collection celebrating the birth of a child, were designed in the traditional way. The idea started in my head, was drawn on paper and all the measurements were filled in. I even calculated the weight and production time of the item before I started making a three-dimensional product.

Then I discovered PMC. After a certification course in London, I started experimenting. And I tasted my future freedom. PMC changed my approach to designing and allowed me to begin working in a whole new way — designing as it comes along.

I spent the next two years experimenting and working with PMC as much as possible. I read books and everything I could find on the Internet about PMC. I made jewelry, but mostly I tried techniques and figured out what could or could not be done. I tried techniques with enamel, glass, mokumé, Keumboo, stone setting, engraving, molds, rubber stamps, leaves and organic materials, hollow forms, and linoleum cutting. I added findings in gold and silver, and used gold clay. I think I tried almost everything known.

These experiments opened up a new world, and inspired and encouraged me to go to a higher level. But I try to keep in mind PMC's limits. In my experiments, for example, I discovered that fine silver or sterling silver components will not be bonded to the PMC, but must be mechanically locked in. I also found that PMC is not as strong as sterling silver or fine silver sheet. As a result, on some occasions I prefer working with traditional goldsmithing methods to complete a project. I use PMC

for designs I cannot make in the traditional way: PMC is an addition to my work, not a replacement for traditional techniques.

"Being First," pictured here, is my first design combining my goldsmithing skills with the PMC method. I like the roughness of PMC. I wanted to combine a bright look with that roughness.

I started by looking for a texture for the rough portion and found tree bark. I used two-part silicone rubber molding compound to make a mold for Original PMC, since I wanted the 28 percent shrinkage. I then made another mold from the resulting Original PMC piece, and made another piece with PMC3, in order to take advantage of the additional 12 percent shrinkage of PMC3. PMC3 is also stronger than Original PMC, and is easier to solder because of its denser structure.

The tree bark PMC form became the basis for my design. I played with the PMC element, yellow paper, scissors, and stones of different colors and shapes until it all fell into place: Out of balance, in balance; softness next to roughness; bright color next to the white of the PMC silver.

The flat portion of the pendant is made of silver sheet, topped with a 14k yellow gold sheet of 0.3mm/28 gauge and soldered to the PMC. The gold follows the line of the PMC where the two meet, so it looks like the two pieces were torn apart, or like a mountain next to a valley with a river in between.

The setting for the pear-shaped man-made ruby is constructed in the traditional way from silver sheet and soldered into place.

The necklace is soldered to the PMC, as well. I used tube to make an 80° curve so the round knitted neckchain fit perfectly. After soldering the tube onto the pendant, I soldered the neckchain in place.

The black line between the silver and gold is also silver, but blackened with liver of sulfur. I polished the yellow gold in the traditional way, with red rouge on a muslin buff, and finished the PMC with a brass brush. The gold was polished prior to soldering, since it would have been impos-



"Being First," a necklace by Yolanda Nieuwboer in PMC, 14k gold, and man-made ruby.



The silicone rubber molds used to mold the tree bark component of "Being First."

sible to obtain a mirror-bright flat surface if the polishing were done after the setting and the PMC were in place.

I believe PMC is revolutionary for goldsmiths. PMC is still in its beginning stage, and there is still a lot to be achieved. I hope I will be a part of this magnificent world.

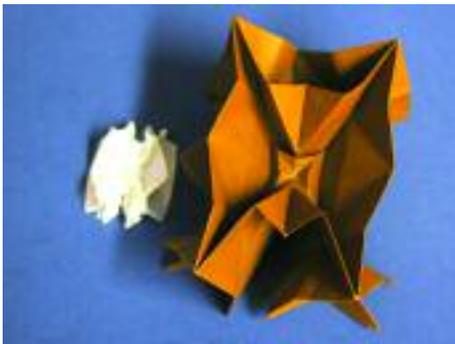
Yolanda Nieuwboer is a certified PMC artisan based in Almere, The Netherlands. She notes that since she is not a millionaire, she has paid for her experiments in PMC by giving classes to people who want to spend a day making a piece of PMC jewelry. "Being a teacher is wonderful," Yolanda says. "I learn as much from my students as they learn from me. But mostly, it is great fun!" More of her work can be seen on her Web site at www.goldenartdesign.nl.

Origami Originals

by Sara Jayne Cole



This pendant is based on Kasahara's Model No. 6 fold.



The paper and unfired PMC+ sheet Model No. 6 fold.

Origami is the art of paper folding. It is also ideally suited for PMC+ Sheet, which is foldable metal in clay form. Some of the advantages of working with PMC+ Sheet include:

- PMC+ Sheet requires no drying time; it can be fired as soon as it is folded.
- Folded pieces maintain their shape with little or no support during firing.
- Touching folds remain separate during firing so the shape can be adjusted after firing.
- You can add components with PMC+ clay and kiln-safe stones.
- The fired piece can be soldered and finished using silversmithing techniques.

I first began exploring the possibilities for origami in PMC+ Sheet with familiar origami folds, such as cranes and lillies (see "Origami and PMC Paper," *Studio PMC* Fall 2003). Soon, though, original pieces done by master origami folders inspired me to go beyond traditional folds. When I found the book *Origami for the Connoisseur* by Kunihiko Kasahara and began trying the challenging folds, I realized that I could devise my own folds. Seeing how the origami bird base is used and altered to form the crane (by traditional Japanese Folk art) and "Shining Alice" (by Michael Shall, published on www.origami-usa.org) gave me inspiration.

Folding paper first is the best way to approach origami and PMC+ Sheet. The

best paper to use for practice is the origami paper found in most craft supply stores. The package usually has an instruction sheet showing the basic crane and other simple folds. You can also find instructions on the Internet at www.origami-usa.org.

In developing my own folds, I began by folding the Bird Base. I then opened it out and admired the pattern that was creased into the paper. I then began to refold the piece of paper, allowing some creases to be reversed to their original position. Using the steps in *Origami for the Connoisseur* to create creases, I began altering the folds to create a unique object. I played with the different folds in paper until I created a pleasing model, then copied the folds in PMC+ Sheet. Each model represents a long process, with many pieces of paper in the "crumpled fold" at my feet!

The first piece I folded came from creases and lines in Kasahara's Model No. 6. After firing, I soldered the two wide prongs for the stone and a bail for the wire choker, polished, and then set the stone. I discovered this same fold looked great on the reverse side as well, so I made a pin, soldering on sterling silver wire after firing for strength. I like the approach because the thin sheet is protected and gains strength in the fold.

These shapes led me into exploring other possibilities by adding PMC+ clay and fine silver wire.



Another variation on the Model No. 6 fold.

I also made a pin by folding Model No. 7 and opening the piece out to discover a form that was not so geometrical. After it was fired, I soldered a strip of sterling silver onto the back to ensure sufficient strength for the pin clasp. The second time I used the same fold, I added kiln-safe stones with fine silver wire and PMC+.

"Shining Alice" has proven to be a good shape for adding stones. I start with a small ball of clay and make an impression with the point of a pencil for the stone. I put the stone in place, and then put a drop of slip in the center of "Shining Alice." I place the "stone ball" on the slip, and allow the clay to dry before firing.

I attach a bail for the chain in the same way. First, I make a jump ring of fine silver wire, and tuck it into another small ball of clay. I place a small dot of slip on the spot where I will place the bail on the back, and add a final drop of slip that will run down the ball to "glue" it in place.

A second firing can also be used for adding elements to a fired PMC+ Sheet shape. I rough up the surface where I want to attach the element with emery paper or a file. I Add slip, and then the PMC+.

The final step is polishing. I find the best way to polish is to use a tumbler with stainless steel shot.

There are also a few things to watch out for when using PMC+ Sheet.

- The sealed package does have a shelf life. If the PMC sheet seems too dry to fold, use that

piece in a different, non-origami project.

- The sheet is not made with water and water will dissolve it – use slip in small amounts.
- When soldering, attach a flattened area, not a tip, of the wire.
- The fired PMC+ Sheet is 26 gauge fine silver; it will break if flexed too many times.

Altering the folds to create a unique object opens a new dimension in the creative process. Once you leave literal translation behind and begin creating aesthetically pleasing shapes for PMC+ Sheet, the material has an opportunity to display its unique qualities.

Sara Jayne Cole, a certified PMC instructor, teaches workshops in origami, wire wrapped jewelry, polymer clay and PMC for the Waterloo Center for the Arts. She maintains a jewelry studio in Waterloo, Iowa.



The paper and unfired PMC+ sheet Model No. 7 design.



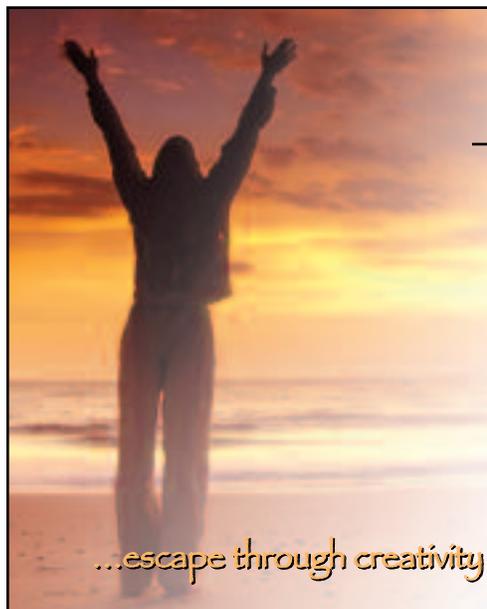
This pendant is based on Kasahara's Model No. 7 fold.



Shining Alice has proven to be a good shape for adding stones.



Adding a jump ring bail to Shining Alice before firing.



Art and Soul Beads

see us at:

Intergalactic Bead Shows

- Feb 26-27: Cincinnati, OH
- March 5-6: Louisville, KY Holiday Inn Airport/South
- March 12-13: Newark, DE
- March 19-20: St. Louis, MO
- April 2-3: South Bend, IN
- April 23-24: Ashville, NC Ashville Civic Center
- April 30-May 1: Cincinnati, OH
- May 21-22: Atlanta, GA Gwinnett Center
- June 4-5: New Orleans, LA Pontchartrain Center
- June 11-12: Cleveland, OH
- June 18-19: Mebane, NC

For Personal Service and The Best Prices on PMC and accessories

812-285-0000

326 Spring Street • Jeffersonville, IN 47130

shop online:

www.artandsoulbeads.com

...escape through creativity

Twig and Leaf Condiment Spoon

by CeCe Wire

Supplies:

PMC+
PMC+ Paste
Twig with a natural "V" shape
Empty syringe
Distilled water
Craft stick
Watercolor paint brush
Skeleton leaf
(these are sold in packets and available at craft supply stores and card shops)
Craft knife
Blender tool



This project, published in my book *Creative Metal Clay Jewelry: Techniques, Projects, Inspiration*, is not as difficult as it is time consuming. The handle of the condiment spoon is made by covering an actual twig with multiple layers of diluted paste. The result is a replica of the twig, realistic in every detail. I suggest working on other projects while you wait for the layers to dry.

(supported in the vermiculite) at 1650°F (900°C) for 10 minutes.

Step 6. Use mat-board spacers to roll out a 1/16 inch (1.6 mm) layer of clay. Lay the skeleton leaf on the surface, pressing down lightly so that the leaf sticks to the clay. Roll the rolling pin across the top of the leaf to be sure you capture all the intricate details in the veins.

Step 7. Use the craft knife to cut out the shape of the leaf.

Step 8. Allow the leaf and clay to dry together, then fire them, laying flat on a kiln shelf, at 1650°F (900°C) for 10 minutes. The leaf will burn away, leaving its incredible detail behind.

Step 9. Lay 1/8-inch-thick (3mm) snake along the edge of the leaf, then press the leaf onto the twig. (Figure 2) For added support, I attached another snake along the center of the back. (Figure 3) Brush water on the snake and use the blender tool to create a smooth connection.

Step 10. Allow the added snakes of clay to dry to bone dry, then support the construction in a bed of vermiculite and fire it for 10 minutes at 1650°F (900°C).

Step 11. To finish the piece, scrub it with a wire brush and soap and water. To obtain a range of magenta, red-violet, and blue-purple colors on the leaf, apply a weak solution of liver of sulfur with a cotton swab. The color will build slowly; when you reach the colors you like, stop the chemical reaction by rinsing it under cold running water for one minute. If you plan to use the piece for food, don't use a patina.

Step 1. Select a twig with a natural V-shape fork in it. For this spoon I used an elm twig found in my backyard. Make it any length you like, as long as it will still fit inside your kiln.

Step 2. Use the empty syringe to measure 1 cc of distilled water into a new jar of metal clay paste. Mix it well with the wooden craft stick, being careful not to create bubbles as you stir. Allow the mixture to sit for 10 minutes, then stir it again. This allows the water to be thoroughly absorbed by the binder.

Step 3. Give the mixture a good stir, then use the watercolor brush to paint a thin layer of diluted paste directly on the twig. Allow the paste to dry thoroughly. Repeat until you have applied 10 to 12 layers. Remember to stir the paste before you add the next layer because the silver particles quickly settle to the bottom.

Step 4. When the last layer is dry, support the twig in a bed of vermiculite and fire it at 1650°F (900°C) for 20 minutes.

Step 5. After firing you'll probably find cracks in the metal clay as a result of unevenly applied layers. Fill cracks with paste and allow it to dry. To hide the repair, paint a new layer of slip over it. Once it's dry, fire it again

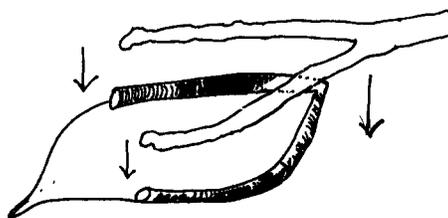


Fig. 1

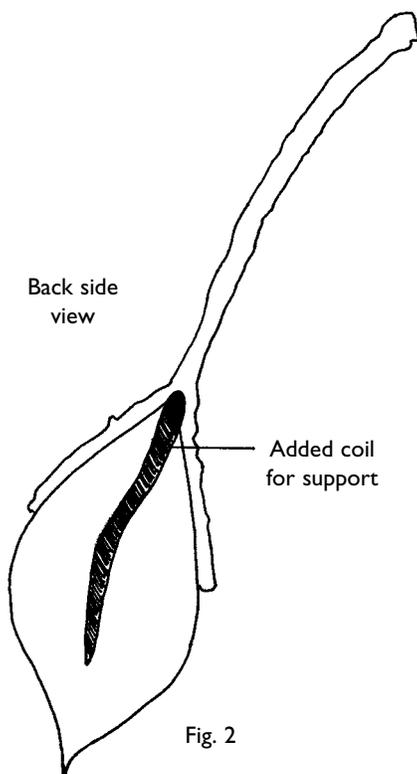


Fig. 2

Puppy Love

by Riki Schumacher

I love dogs, so it is not surprising that dogs figure prominently in my first three-dimensional PMC+ project. These salt and pepper shakers are a pair of French bulldogs, each about two inches wide.

The first step in creating my little dogs was to make a rough likeness of the dog in cork clay, including the arms, legs, head, and tail, but not the ears. At this stage, I did not incorporate small details that could be done in the PMC.

I let the cork clay model dry thoroughly, which took several days. An alternative would have been to put it in an oven at 100° to 125° F (38-51° C) for a couple of hours, although it would have been important to let it cool before going on to the next step.

Next, I dipped the dried model in wax to help the PMC adhere and to allow for shrinkage. You can use just about any wax; I used a green wax used for lost wax casting. I heated the wax in a metal bowl in the oven until it melted, then dipped the model rapidly before the wax cooled. I tried to make sure the wax thickness was consistent all over the model.

When the wax was cool and dry, I rolled out sheets of PMC+ four cards thick. I attached the silver clay to the model, covering the model completely. Then I smoothed and patched the PMC, working it onto the wax and making sure there were no air bubbles to mar the surface. I poked holes in the top for the salt and pepper to get through, and then let it dry for a couple of days.

After drying, I patched and smoothed again, and added little details like the nose, eyes, and ears. I cut a hole in the bottom for a cork or rubber stopper, which can be purchased at craft stores. I made an effort to



Riki Schumacher's French bulldog salt and pepper shakers. Photo by Barry Blau.

make the hole match the stoppers as closely as possible, allowing for shrinkage.

Once the surface was smooth and crack free, it was time for firing. I took Carl Stanley's advice on the firing, and made it a two-step process. The first firing was at 700°F (370°C) for about an hour to burn out the cork clay and wax. I put the model in a terra cotta pot filled with vermiculite, laying the model on its side so the cork clay fumes could vent.

After the first firing, there were some small cracks and splits in the PMC. I filled them in with more PMC+, let the additions dry, sanded, and smoothed again. Even a small crack would cause the salt and pepper to leak!

For the second firing, I filled the piece with vermiculite. Once again, I laid it on its side in the vermiculite-filled pot. By filling the piece with vermiculite, I kept it from collapsing on itself in the second firing, and by laying it sideways, the vermiculite could leak out the hole as the PMC shrunk. (Thanks Carl!) The second firing was at 1650°F (900°C) for the full two hours.

After firing, I shook out the vermiculite and tumbled the shakers with stainless steel shot and a drop of liquid detergent. (Be sure to plug the holes so shot doesn't get stuck inside!) You could also use a brass brush for a satin finish. After tumbling, you could add a patina, enamel, or resin to finish, although I chose to leave them brightly polished.

Finally, I let my little dogs dry, filled one with salt, the other pepper, and let them spice up my life!

Editor's Note: Salt is corrosive to silver, and should not be stored in silver shakers. Fill shakers with salt just prior to use, and empty them afterwards.

Riki Schumacher is a retired professional from the executive world. She has worked in the jewelry field combining silver and beadwork for seven years, and PMC for four. She is a PMC certified artisan, and continues to take workshops to keep learning new methods to expand her knowledge with this fantastic medium. She lives in the Pacific Northwest, on an island close to Canada, with her husband and Yorkie.

www.PMCguild.com

The PMC Guild has expanded its popular Web site!



Bright new look

New members-only section (see reference card on page 3)

Expanded and refined Gallery with hundreds of images

Current issue of Studio PMC now available online to PMC Guild members

Gallery

To submit your photos to our Gallery send slides or digital images to:

**Studio PMC, P.O. Box 265,
Mansfield, MA 02048.
E-mail: editor@PMCGuild.com**

Please include your name, address, country, phone, e-mail address, a brief bio, photo credit, plus the size and materials used in your piece.



"Rio Oro#1" by Lorrene Davis. PMC, Aura 22, sterling silver.



Birdhouse pendants by Carol Deyo. PMC+, 1 1/2" tall.
Photo by Karen Carter.



"Necklace 2004" by Judy Kuskin. Polymer clay, fine silver wire, and PMC.



A mother-daughter collaboration by Virginia Voehringer and Stephanie Fischer. Fused dichroic glass and PMC.



PMC and turquoise beads by Linda Warner.

Starting a Local Chapter

by Suzanne Wade



Members of the Fairchester PMC Guild enjoy a workshop with CeCe Wire.

If there's one thing PMC Guild members love, it's an opportunity to share their work with others who are equally passionate about PMC.

That love of sharing can be seen in the pages of *Studio PMC* and in the enthusiastic participation in on-line forums about PMC. It's what drew 500 PMC enthusiasts to Albuquerque last summer for the second biennial PMC Conference.

For some members, though, virtual meetings and rare face-to-face gatherings aren't enough. These members have taken the initiative to reach out to other Guild members in their region and establish the first local chapters of the national PMC Guild.

"I went to the [first] PMC Conference with three goals," remembers Pam Lacey, co-founder of one of the first local chapters, in southwestern Connecticut. "One, to learn about the Hot Pot. Two, to find other PMC people in my area. And three, to ask the national guild if I could start a local guild in my area, because I needed artist friends."

The national Guild staff was one step ahead of her — they had already planned a breakout session to talk about starting local chapters. And Pam returned to Connecticut with both the PMC Guild's blessing and several new friends from Connecticut who shared her enthusiasm.

Since then, the Fairchester PMC Guild has grown to 30 people on their mailing

list with six to 12 attending meetings, and other local chapters have begun springing up across the country. The first local chapter, in Ohio, has grown so large it has split into two separate chapters.

The growth and development of so many local chapters has met with great enthusiasm at the national level. "The PMC Guild is excited about the emergence of local chapters," says Guild Executive Director Jeanette Landenwicht. "The local chapters offer enthusiasts of all levels of expertise an opportunity to meet and share ideas with fellow PMC artists who live in close proximity to each other. This is a vital role that the chapters serve now, and will continue to serve as our PMC community grows."

In the next several years, the PMC Guild hopes to see a far-flung net of local chapters established. To reach that goal, the Guild will be actively seeking enthusiastic members to start local chapters in their areas.

Establishing a local chapter doesn't have to be a complicated undertaking. The Fairchester PMC Guild has neither officers nor bank accounts, for example. A local chapter might be simply an informal gathering of like-minded artists, with some minimal organization and planning.

To get started, check out the Guidelines for Local Chapters published by the PMC Guild. You can find them on the Web at www.PMCGuild.com, or receive a printed copy by sending a self-addressed stamped

envelope to PMC Guild, 2390 Acorn Drive #245, Hebron, KY 41048.

You may also want to take the advice of other artists who have gotten chapters started in their area.

Gauge local interest. When Lora Hart was contemplating starting a local chapter in Los Angeles, she sent out e-mails to prospective members. "[Chris Brooks and I] started by getting in contact with people that we knew and liked, and then I went through the membership list and sent an [e-mail] invitation to anyone from Los Angeles," says Lora, whose chapter, NewMetal Artists has been up and running for almost a year. "I still do that every six months, and each time I broaden the area a little bit. Now we're reaching down to Laguna and up to Ventura." Others have found prospective members by posting a message on the PMC Guild on-line forums.

The biennial PMC Conference is another great place to meet other members interested in starting a local chapter. At each conference, the Guild has sponsored break-out sessions inviting those interested in local chapters to meet. Several local chapters have been born over soup and sandwiches during the conference.

Write a mission statement. Although it is possible to start a group without setting down your goals, writing a mission statement is a good beginning point. "Whether it's you alone or you and one friend that are trying to start a group, sit and think about what your goals are going to be," advises Lora. "I think putting together a mission statement before the first meeting would be a wise idea. Even if the mission changes after that meeting, it will still focus the group and give them a starting point."

Some points you might want to consider for your mission statement, says Lora, are whether the group will include only PMC artists or whether artists in other mediums are welcome; whether subjects for discussion will focus exclusively on PMC or include a variety of business and artistic topics; and whether the meetings will be informal in people's homes, or full-

fledged workshops in a classroom setting.

One rule the Guild requests local chapters adopt is that all members of a local chapter must be a member of the national organization as well. But that's a regulation most local chapters enthusiastically embrace. "We all see ourselves as goodwill ambassadors to PMC anyway, and this is a good way of putting that into action," says Peggy Harrison of Chesapeake Chapter in Maryland. "We really feel a commitment to the national guild to be their goodwill ambassadors, almost before we do the local work."

Choose a meeting location. Many chapters meet in one of the members' homes, while others take advantage of rooms in community art centers or local bead shops. Wherever you decide to have your first meeting, you'll also have to decide whether to meet in the same location each month, or whether to move the meeting place around.

"If you move from venue to venue, more people may be able to come, but I think if you move around from place to place, people [may not] be as committed," says Lora. "People may not feel like driving around looking for someone's house. But I know [it works for other groups.] I know there are chapters where people are very motivated and willing to drive."

Keep in mind that you can make changes as you go. "This is going to evolve as we go along," says Peggy. "We've been doing it every month in one location, but some people have to drive 100 miles to get here. Because we have people coming from five different states, our membership would like to move it around. And we've been meeting in someone's home, and now we're getting to the point where we're going to have to [find somewhere larger]."

Decide on an organizational structure. "We decided we wanted to be organized fairly informally, but we also wanted accountability — a president, someone to manage the money, someone to manage the demos," says Peggy. "As we got rolling, we had someone [volunteer] to do our newsletter, someone else who wanted to

work on our member show each year."

Other groups opt to keep the structure even more informal. "We have no officers, no dues — that makes things complicated," says Pam. "I am all about simple. I am self-employed and I run two businesses. I have more to do in a day than any normal person would take on. So our [chapter]

meetings are more like getting together for a coffee klatch."

But while the organizational structure can be completely informal, it's also important to appoint a single leader or leaders to keep the chapter on track. "Someone has to be really committed to making the meetings happen each month, and that's not a job you pass around," says Pam.

Decide on meeting activities. Most groups include in their meeting structure a demonstration and time to share work. "Show-and-tell works really well," says Peggy. "It's wild, because everyone in the group uses PMC, but everyone's work looks so different."

Demonstrations are also popular, and can be on any topic that interests the group. "Our demo topics are anything that will help grow the artists in the room," says Pam. "They've included how to use slip, how to make chain mail, the tear-away texture technique, and how to do a hollow form. Another time, Robert Dancik [a Fairchester member] was going to do a demo on soldering, but it had to be rescheduled, so we sat around talking about pricing, getting into shops, and how do you display your jewelry. Each year we plan to have one big-deal guest teacher — last year Celie Fago came in and did a workshop for us. It's all about growing us as artists."

Communicate with the members. In this Internet age, regular communication with your members is faster — and cheaper — than ever before. Most groups find e-mail is one of the best ways to send



Members of NewMetal Artists in Los Angeles gather to discuss techniques and ideas.

reminders and meeting notices, as well as a great way to reach out to other PMC Guild members in the area who haven't attended a local chapter meeting before. "I communicate fairly regularly, usually a couple times a month [via e-mail]," says Pam. "Usually I send out a reminder notice that a meeting is coming up, and what the demo topic is. They also usually hear from me after the meeting: it was a great meeting, here is what we did, and here is what's going on next time. I also try and post on the PMC Guild Web site what demo topics are coming up."

NewMetal Artists has taken advantage of the ease of setting up a Yahoo Group to create its own forum for members. "The [Yahoo Group] Web site is a wonderful addition to our group," says Lora. "It's a forum for us to chat, and for me to disseminate information to everyone, such as Tim's announcement about the directorship change. I sometimes also send out subjects of interest, like a forward from the Orchid board or a Web site I've run across that I think folks would enjoy. It's immediate, and everyone can see what's going on with everyone else." Because it's a private group, Lora can restrict membership to Los Angeles chapter members. "If Guild members around the country want to hear our local news and sign up for the group, they'll have to specifically say they saw the info in *Studio PMC*," she warns. "Otherwise, I'll send out a nice polite

Continued on page 18.

A brooch by **Linda Kaye-Moses** is part of a traveling exhibition "Anti-War Medals – Artists Respond to the War," which features anti-war medals created by 135 artists from 16 countries. Linda's brooch, "In Mercy and Kindness: Anti-War Medal" is made of PMC, sterling silver, 14k gold, lapis lazuli, moonstone, and vitreous enamel. The materials were chosen for their symbolic meaning: lapis lazuli representing purity of soul, ancient Chinese pictographs meaning "with mercy and kindness," an olive leaf for its traditional association with peace, and a spiral representing the sweet recycling of the cosmos.

The international exhibition, which was originally mounted by Velvet da Vinci Gallery in San Francisco in 2003, has also been shown in the U.K., Norway, and Spain, and is scheduled to return to the United States in October for an exhibition at I/O Gallery in New Orleans.

Linda was also invited to participate in "50<>50: The Craft Continuum," an exhibition at the Lynn Tandler Bignell Gallery at the Brookfield Craft Center in Brookfield, Connecticut, Aug. 22 to Oct. 10, 2004. The exhibition showcased the work of 59 artists who have played a significant role in the success of the Brookfield Craft Center. Linda has taught at Brookfield since 1996 and has exhibited and curated at the gallery. A CD catalog of the multi-media exhibition is available featuring images of the exhibition pieces, artists' statements, and essays from leaders of America's fine crafts community. For more information or to order a CD, contact the Brookfield Craft Center at 203-775-4526, e-mail craftcenter@charterinternet.com.

PMC Guild member **Susan Lewis** recently mounted a juried invitational exhibition of her own metalwork and the work of more than 40 of her students. According to Susan, "Metalmorphosis" was intended to enhance the public's awareness of contemporary metalwork and to support both established and novice artists. The exhibition, which was on exhibit at the Sugar Sand Park Community Center in Boca Raton Jan. 22 to Feb. 21, featured student work in four categories: traditional fabrication, metal clay, enameling, and mixed media.

Rachel Dow's "Helping Hands" PMC and sterling silver earrings were recently part of the La Petite XII juried exhibition at the Alder Gallery in Coburg, Oregon. The exhibition featured works from more than 100 North American artists working in a variety of mediums, including painting, photography, fiber, jewelry, ceramic, glass, and mixed media.

Shahasp Valentine has recently added writing to her already impressive list of accomplishments. Her first article for *Art Jewelry* magazine, "Firing Gems in Metal Clay," is scheduled for publication in the March issue. In 2004, she became the newsletter editor for the Northern California Chapter of the Women's Jewelry Association, and plans to write several articles on PMC for the three-times-a-year publication. Shahasp has also been elected vice president of the chapter for the 2005-2006 term.

In February, Shahasp will also be exhibiting at the Buyers' Market of American Craft in Philadelphia for the first time.

Andrea Hill has been named CEO of The Bell Group, which includes Rio Grande, Neutec/USA, WestCast, and Sonic Mill. Hill has been a member of The Bell Group's board of directors since 1996, and has been instrumental in implementing a number of changes to the company's management, sales, marketing, and information systems. "Giving Andrea the official title of CEO simply acknowledges to the rest of our stakeholders what those of us within The Bell Group have known for a long time: Andrea's demonstrated ability to successfully nurture and lead this company into the future," said Alan Bell, one of the owners of The Bell Group.

Rio Grande was named the Best Designer Supplier by the Contemporary Design Group, a national association of professional jewelry designers and affiliates dedicated to the promotion of creative jewelry design, at the group's High Achievement Awards dinner held in June in Las Vegas, Nevada. Rio Grande was recognized for its strong support for the Contemporary Design Group's efforts through donations, dinner sponsorship, and publicity.

Calls for Entries:

The Artisans Center of Virginia is currently seeking entries for a new exhibition, "Sacred Icons: A Collective Vision of Symbolic & Ritual Objects." The exhibition will feature symbols and ritual objects that reflect the power of ritual to transform the ordinary into the extraordinary. The exhibition is open to all fine craft media and will be juried by Michael W. Haga, a program coordinator at the college of Charleston's School for the Arts. The deadline for entries is March 19, and the exhibit will be on display at the Artisans Center of Virginia May 19 to June 29. For a complete prospectus, send a self-addressed stamped envelope to the Artisans Center of Virginia, 601 Shenandoah Village Drive, Waynesboro, VA 22980 or visit the organization's Web site at www.artisanscenterofvirginia.org.

Lark Books is seeking high-quality color slides, transparencies, or digital images of gorgeous jewelry to publish in a comprehensive book of metal jewelry techniques. Scheduled for release in spring 2006, the book will have several inspirational image galleries grouped by process. The publisher is looking for examples of appliqué, carving, chains, chasing, cuttlefish casting, dapping, die forming, enameling, etching, filigree, forging, granulation, Keum-boo, lamination inlay, marriage of metals, mechanisms, metal clay, mokume gane, repoussé, resin inlay, reticulation, riveting, roller printing, solder inlay, and stone setting.

There is no entry fee. Artists whose work is selected for the book will receive full acknowledgment within the book, a complimentary copy, and discounts on the purchase of books. Lark Books will be delighted to include a credit line for galleries submitting images on behalf of artists they represent.

Entries must be postmarked by March 18, 2005. For guidelines and entry forms, visit the Lark Books website at www.larkbooks.com/submissions/ArtistEntryForm-MetalJewel.asp, or send a self-addressed stamped envelope to Metal Jewelry, Lark Books, 67 Broadway, Asheville, NC 28801.

Debra Weld — Face Time

"Jewelry is about intimacy," says Debra Weld, a PMC artist from Lee's Summit, Missouri. "It becomes a part of people's lives and their stories."

That intimate power is evident in Debra's best-selling pieces, PMC women with outstretched hands and serene faces surmounted by wild seed-bead hair. The one-of-a-kind pieces are individually named — Lucy, Nicole, Sophia, Sedona — and each seems ready to tell her own unique story.

Faces find their way into a wide variety of Debra's work, from Marilyn Monroe's visage in her Hollywood series to the portraits adoring her PMC and Keum-boo charm bracelet. "I'm fascinated with people and faces," she says, noting that her fascination goes back to her art studies in college. "I did a lot of watercolor portraits of people, and it kind of seeped over [into my jewelry]."

A watercolorist by trade and a former sales representative for a rubber stamp company, Debra tested the PMC waters when it was first introduced, but was initially unimpressed. "I took a class locally at the Kansas City Art Institute in Kansas City, Missouri, but I wasn't getting from the class what I thought I should," she says. "Just because you are a good artist doesn't necessarily mean you are a good teacher."

Then she boarded the wrong bus at Art Continuum in Cleveland, and met Linda Kaye-Moses. "I asked many, many questions, as it was a long bus ride," she remembers. "Linda and her husband answered all of them, and told me about what PMC was capable of doing. They talked me into taking Linda's class that evening. Being a little shell-shocked after my experience with my first teacher, I was really hesitant. But somehow the voice in my head was louder than my fear, and I took the class. I have been hooked ever since."

In "Marilyn," Debra experimented with a process for making rubber stamps from photographs. The image was scanned into the computer and altered digitally to remove shadows and shading, then printed on acetate. Debra used a specialized

photo emulsion process to produce a mold, then poured liquid rubber into the mold to make a rubber stamp. The stamp was used to produce the design in PMC.

Debra also enjoys working with boxes, and likes to incorporate turquoise and other bezel-set stones into her work, but she says it's always the faces that sell best in galleries.

"Right now, it seems no one else is doing anything with seed beads and hair and attaching them to [PMC]," she says, although she notes that one of her inspirations is the polymer clay work of Debra Dembowski.

Debra's future plans include a return visit to teach at the Bead & Button show in Milwaukee, Wisconsin. She recently received her Level II certification from PMC Connection, and hopes to go on to become a senior instructor. "When I'm teaching, people will say, 'Have you tried this?' and I'll say, 'Let's give it a shot!'" she says. "It is just so neat to talk with PMC enthusiasts and pull ideas together. Everyone is running with [PMC], because it's so new and so awesome."



If you experience problems rehydrating PMC, add one or two drops of the "blue gel" Elmer's glue, suggests Pam Lacey, who learned the trick from a certification class with CeCe Wire. "When I've had clay that just won't rehydrate, I'll mist it, then blob on a couple of drops of the glue, smear it around, and let it sit a minute," says Pam. "I put a bit more mist on top, knead it up, and wrap it in plastic. After about 10 minutes, it's good to go."

In his continuing quest to find safe materials for supporting PMC pieces in the kiln, Studio PMC technical editor Tim McCreight offers this suggestion: kitty litter. "Select any brand that is described on the label as 'natural clay,'" says Tim. "I use Tidy Cats by Purina, but I'm sure there are other brands. The stuff is cheap, easy to obtain, and even comes in a handy container. Another breakthrough for PMC and cat lovers everywhere!"

"I recently solved a problem I had with a too loose stopper with an amulet I had made," writes Judy Dunn, who shared this tip on the Metal Clay Yahoo Group. With the amulet sitting on the sidelines, she finally came up with a way to tighten the fit. "I ended up using Elasticlay (or Mold Maker clay) from Polyform [the maker of Sculpey polymer clay]. I rolled it into snakes or small balls, and gradually built up the clay on the inside rim of the amulet. I had to hold it upside down, and use a needle tool to press it into place, but now the stopper fits nice and tight, and also removes without a struggle."

"Sometimes the reverse image of a rubber stamp, button, etc., doesn't look quite right as a PMC design, so I have a tip for seeing how a design will look prior to stamping it PMC," writes Wendy Barton, a certified PMC artisan in Rockford, Illinois. "I carry around an egg of Silly Putty. When you push the item into the Silly Putty, it shows how the reverse image will look in the PMC."

If you want to save the design in the Silly Putty, perhaps to have an example in front of you while you are working with the PMC, you can cut it out of the Silly Putty using the edge of a credit card.

Starting a Local Chapter *Continued from page 15.*

refusal of their request to join!"

Share your Fun. One of the most valuable supports the national PMC Guild offers local chapters is the opportunity to share great ideas with one another. Whether it's a successful demonstration or an invitation to traveling artists to stop in and visit, tell others about it by taking advantage of the Guild's on-line forums and the Happenings page in *Studio PMC*. You can find the on-line forums at www.PMCguild.com and clicking on "bulletin board"; there's a category especially for local chapters that you can post messages in. To submit an update on your chapter's activities to *Studio PMC*, send an e-mail or a member newsletter to editor@PMCGuild.com or to Studio PMC, P.O. Box 265, Mansfield, MA 02048.

Enjoy! There's plenty of work to do in getting and keeping a chapter running, but

those who have done it say it's well worth the effort. "I really enjoy this guild and I really enjoy interacting with everybody, so everything I do is just fun for me," says Pam. "Even when I'm typing newsletters, I'm writing letters to a friend. When I'm organizing a workshop, there are things that drive me crazy in the moment, but I'm so excited about organizing the workshop, to know these people, my friends, are going to be in a room together learning – everything just feels like fun."

As word gets out about the fun your group is having, you'll attract new members, as well. "You can cut the enthusiasm [in our chapter] with a knife," says Peggy. "We went from four of us to having almost a dozen volunteers to do stuff. We're up to 25 members after just five meetings."

It doesn't take an organizational expert, just enthusiasm and a couple of PMC friends.



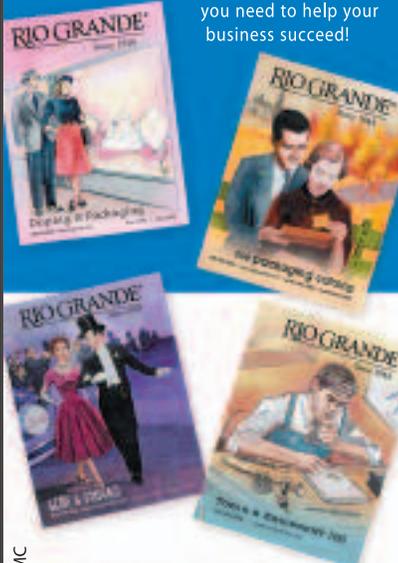
NewMetal Artists members enjoy a chance to network, share stories, and improve their techniques.

If you've been wishing you could sit down with fellow PMC artists before the next PMC Conference in 2006, consider joining a local chapter. And if there isn't one in your area, why wait? Start a chapter yourself!

For more resources for starting a local chapter, visit the *PMC Guild Web site* at www.PMCguild.com and check out the bonus material for this issue of *Studio PMC*.

Rio Grande caters to a jeweler's every need

—from the materials to create, to the items that sell, discover more than 26,000 products and the technical support you need to help your business succeed!



phone 800.545.6566
www.riogrande.com

source code: ADPMC

Enameling on Metal Clay

Everything you need to get started
including instructional booklet!

Order your starter kit today!

www.pinzart.com
(888) 335-9884

PINZART

glass enamel best making made easy

Pinzart also carries 100+ colors of enamel

Glass Orchids

PMC Instruction & Supplies

Dichroic Glass Instruction,
Supplies & Components

~ For details call us toll free ~
1-866-DICHRO-A

~ or visit our websites ~
Supplies & Class List: UGotGlass.com
Finished work: GlassOrchids.com

Certified w/PMC Connection & Rio Grande

www.CreativeTextureTools.com

Hard-to-find tools for PMC

ORIGINAL SILICONE
TEXTURE PLATES

Won't
stick to
PMC!



ELAINE D. LUTHER
PO Box 5292 • RIVER FOREST, IL 60305
(708) 488-9589

"PMC: We're Serious About This"

CD Now Available!

The Guild is working with Barbara Becker Simon to make available the presentation of cutting edge work she presented at two conferences this year. The CD will include scores of images of inspirational work along with the software you'll need to run it. This will be available as a benefit to members for only the cost of shipping (\$5). "PMC: We're Serious About This" can be purchased by the public for \$15 plus \$5 shipping and handling. Send check to PMC Guild, 2390 Acorn Drive #245, Hebron, KY 41048

Membership in the PMC Guild

Don't miss a single issue of *Studio PMC*!



THE DATE on your mailing label
(see back page of *Studio PMC*)
is the date your Guild
membership **EXPIRES!**

Join or renew online at www.PMCGuild.com.
(You can also change your address.)

- Or call toll-free (866) 315-6487 to join or renew using your credit card
- Or fill out and mail the attached form to:
PMC Guild, P.O. Box 3000, Denville, NJ 07834.

Sign me up for:

North America:

1 year \$25 2 years \$45 3 years \$65

Outside North America:

1 year \$35 2 years \$55 3 years \$75

- New Membership
 Renewal Membership

Member Name: _____

Business Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone (day): _____

Fax: _____

Phone (eve): _____

E-mail: _____

Payment: Check or Money Order Enclosed

Charge Card - Visa Mastercard

{Please note: returned checks are recovered by CreditCheck.
A \$20 fee (plus bank charges) will be added to all returned checks.}

Card Number: _____

Expiration Date: _____

Name on Card _____

Signature: _____

Billing Address on card IF different from above:

GOLD AND SILVER PMC

Step by step instructions
on Video

By Linda Bernstein

Senior Instructor, PMC Connection

"... helpful and informative..."

Art Jewelry Magazine Nov 2004

Only \$29.95 + shipping
Order the entire 5 tape set:
Only \$129 + shipping

- ▶ Beginners Workshop: 2
Dimensional Techniques (Silver)
- ▶ Intermediate Workshop: 3
Dimensional Techniques (Silver)
- ▶ Advanced Vol 1: Glass Enamel
and Dichroic Glass (Silver)
- ▶ Advanced Vol 2: Vessels, Raku
and Leaves (Silver)
- ▶ Advanced Vol 3: PMC Gold;
Gold elements and Paste

All tapes approximately 50-60 minutes in length.
Close up shots of specific techniques for working
with PMC. Rich variety of original projects with
step by step instructions to help you master PMC.

PMC Classes, Firing & Videos:
<http://www.Artique.org>

Call 847-478-0284 or email
LBernstein@Artique.org for more
information and details about Classes
and firing service or to see and buy
her work, products and videos.

Ivy Solomon

Textures never escape me. I pull pattern molds from turn-of-the-century silverplate, landscapes from vintage buttons, and damselflies from antique sconces.

Like squares in a crazy quilt, I weave the textures into little stories. And, like any good story, it stops people and draws them in.

The richness and variety entices them—takes them to a place beyond just looking—and they instinctively reach out to touch.

I love seeing that. Love seeing my pieces arouse that curiosity. When my jewelry pleases the eye so much that someone has to touch it, has to run their fingers across it, then it draws artistic breath. . .

. . . and I know I've given it a life of its own.



source code: ADPMC

PMC® Pendant
First Place Winner, PMC
2004 Saul Bell
Design Award

Your official U.S. supplier
for Precious Metal Clay®!



phone 800.545.6566
www.riogrande.com

Ivy Solomon
artist, seeker, storyteller
Ivy Woodrose · Oak Park, Michigan

Studio PMC

Member Magazine of the PMC Guild

P.O. Box 265

Mansfield, MA 02048

www.PMCGuild.com

Name & Address incorrect? Send corrections to the PMC Guild by mail, fax, or e-mail office@pmguild.com

PRSR STD
U.S. POSTAGE
PAID
PONTIAC, IL
PERMIT No.721

TIME TO RENEW your Guild membership? THE DATE on this mailing label is the date your PMC Guild Membership EXPIRES. If your expiration date falls before the next issue of Studio PMC (February, May, August, and November issues), you need to renew NOW to continue your subscription uninterrupted.

Whole Lotta Whimsy
Extraordinary
Prices and Service!

Largest Selection
of Tools & Supplies
for Metal Clay

Distributor of
Bead Blanks™

...and much more!

Call Us (520) 531-1966
Online Catalog www.wholelottawhimsy.com