

# Studio PMC

Member Magazine of the PMC Guild

Winter 2006 • Volume 9, Number 4



## **International PMC**

page 5

## **Photopolymer Plates and the Double Exposure Method**

page 14

## **Mixed Media Flower Pendant**

page 16

## **Carving a PMC Pendant, Part 2**

page 18

## features

### 5 International PMC

PMC is a world-wide phenomenon! Read how artists are exploring PMC's potential in far-flung places!

### 14 Photopolymer Plates and the Double Exposure Method

Australian PMC artist Maggie Bergman shares her most recent discovery in using photopolymer plates to create texture.

### 16 Mixed Media Flower Pendant

U.K. artist Debbie Carlton demonstrates her technique for combining polymer clay and PMC.

### 18 Carving a PMC Pendant, Part 2

Wax carving techniques can be used with great success on dry PMC. In this second of two parts, Nancy Hamilton shows us how to carve the back, finish the components, and put it all together.

## departments

### 4 As I PMC It

### 21 Happenings

### 23 Marketplace

On the Cover: "Pinky" by Yolanda Nieuwboer of The Netherlands. Pin of PMC, enamel, cloisonné wire, and sterling silver. Photo by Niels Panhuijsen.

*Studio PMC*  
PMC Guild  
P.O. Box 265, Mansfield, MA 02048  
[www.PMCGuild.com](http://www.PMCGuild.com)

Volume 9, Number 4 • Winter 2006  
Editor—Suzanne Wade  
Technical Editor—Tim McCreight  
Art Director—Jonah Spivak  
Advertising Manager—Bill Spilman  
*Studio PMC* is published by the PMC Guild Inc.

pg. 10



## Contacting Studio PMC

### Editor Suzanne Wade

P.O. Box 265 Mansfield, MA 02048

Phone: 508-339-7366

Fax: 928-563-8255

E-mail: [editor@PMCGuild.com](mailto:editor@PMCGuild.com)

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. 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 at an image size of 3" x 5". Files larger than 4MB should be mailed on CD, not e-mailed.

### Deadlines:

Spring Issue: Dec. 1

Summer Issue: March 1

Fall Issue: June 1

Winter Issue: Sept. 1

### 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](mailto:ads@PMCGuild.com)

### How to get answers to technical questions

E-mail Tim McCreight at: [tech@PMCGuild.com](mailto:tech@PMCGuild.com)

### Join, Renew, Update your PMC Guild Membership

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](http://www.PMCGuild.com), call toll-free 866-315-6487 or write P.O. Box 3000, Denville, NJ 07834

### PMC Guild

Jeanette Landenwitch, Executive Director

1921 Cliffview Lane

Florence, KY 41042 USA

Phone: 859-586-0595

Website: [www.PMCGuild.com](http://www.PMCGuild.com)

E-mail: [director@PMCGuild.com](mailto:director@PMCGuild.com)

Copyright ©2006 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.

# More than just metal clay ...



**Kits, MicroDichros™, Videos, Gallery, Firing Solutions and everything metal clay at [PMCSupply.com](http://PMCSupply.com)**



**CERTIFIED PRICING!** Same as Rio & Connection! [pmcsupply.com/certified](http://pmcsupply.com/certified)  
Proof of certification required



Photo by Pam Adams

**Whole Lotta Whimsy**  
**Extraordinary Prices and Service!**

**Largest Selection of Tools & Supplies for Metal Clay**

**Distributor of:**

- BeadBlanks™
- Fire-in-Place Stones & Frits
- Veneer Solution
- Gold Products
- Kilns & SpeedFire™ Cone
- PMC

**...and much more!**

**We sell to Certified Artisans! We also have Store and Designer accounts. Register online!**

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

**See us at The Tucson Best Bead Show**

**Also check out our amazing workshops at wholelottawhimsy.com!**

As an educational organization, the PMC Guild's mission is to promote instruction, research, teaching, and exhibition of Precious Metal Clay. We continually work to get you the latest information available, as well as teaching the public at large about PMC.

In order to stay on the cutting edge, we constantly evaluate the Guild's structure and procedures to ensure we are functioning efficiently and at maximum capacity. Some of the resulting changes have occurred behind the scenes, while others affect our members directly.

One of the most obvious changes is the redesigned Web site launched last year. The improved site provides our members with fast and easy access to information about upcoming activities, new products, and technical developments.

We also implemented a new system to handle membership accounts. Some of the features include easy sign-up and renewal through the secure server on our Web site, timely renewal notices, and the ability for members to easily change their contact information.

Our third biennial conference this past July was our best yet. The feedback about the content and activities was overwhelmingly positive. We sponsored a wonderful international exhibition of PMC work, as well as an auxiliary exhibition showcasing the work being done by members of our local chapters.

As we have made these changes and improvements, we've done our best to keep costs low. But the cost of doing business continues to creep up. It has been five years since we've had a change in membership rates. In order to keep the services of the Guild topnotch, we find we must implement a modest increase.

Benefits of membership currently include:

- Subscription to *Studio PMC*, our full-color quarterly magazine
- Access to the Members-Only section of our Web site
- Posting of classes
- Access to project handouts
- The use of the PMC Guild logo for your promotions
- Discounts on conference fees
- A listing in the Members Directory
- Advance information on new products and technical developments
- Special Member-Only promotions
- Posting of Local Chapter information
- Online access to back issues of *Studio PMC* in their entirety

And this list is continually growing as we add benefits!

We at the PMC Guild would like to thank you for your support in the past, and we look forward to your continued support as we move ahead. With your help, we can make great things happen!

*-Jeanette*

Jeanette Landenwitch  
 -Executive Director

**Effective Jan. 1, 2007 our new membership rates will be:**

U.S. and Canada rates	All other countries
One year: \$30	One year: US\$40
Two years: \$55	Two years: US\$65
Three years: \$80	Three years: US\$90

# PMC Guild Goes International

by Tim McCreight

The setting is a meeting room at the Sanda Manufacturing plant in Japan on a spring afternoon in 1998. I am sitting at a table with three representatives from Mitsubishi, and we are brainstorming activities that will help promote PMC. My goal is to show that educational, research, and publicity tasks should be handled through a single organization. To do that, I draw an outline on a whiteboard identifying activities such as a newsletter, Web site, classes, and so on. Across the top, I write “PMC Guild,” a name I’d just thought of that morning.

After some discussion, one of the Japanese men says, “Yes, but what about doing these things in other countries?” I walk up to the board and scratch in the word “International” in front of what I’d written: International PMC Guild. A bit of a reach, considering at that moment, we didn’t have so much as a telephone line or a business card.

Or was it? Eight years later, PMC is truly an international phenomenon. That an art material jumps national boundaries is not surprising—there is nothing inherently American or Japanese or Anything Else about paint, or porcelain, or metal clay. What makes our situation unusual, I think, is that the flow of information has been so quick, and that it is driven primarily by individual artists.

Those lucky enough to attend a PMC Conference stand a good chance of meeting someone from another country. We have had guests and speakers from Asia, Europe, Australia, and South America. American artists have been traveling as well, teaching workshops from South Africa to Sweden. And that’s just Mary Ann Devos!

Sign language uses hands to communicate when spoken language is not an option. Working in the arts, we use a different sort of signing, teaching how to roll, texture, assemble, and finish PMC without resorting to words. And what doesn’t come through in detailed words is made up for by the nods and smiles that say, “I get the idea. I’ll figure the rest out myself.”

In 2005, the PMC Guild established formal affiliates in the United Kingdom and Australia–New Zealand, both with their own active Web sites. In this issue, you’ll read contributions from our members there. The Guild site includes a free eight-page booklet called “Getting Started with PMC,” and, thanks to volunteer translators, it is now available in Spanish, French, Finnish, and Dutch.

It’s a big world, and we have lots of room to grow, but when I think back to that spring day in Japan, I can only smile at how far we’ve come.

## Add a little *Firescoff*<sup>™</sup> Forget the Pickle



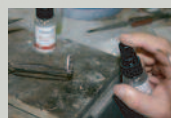
*Firescoff* is a revolutionary spray ceramic coating that protects precious metals and gemstones from heat oxidation and scale, acts as a flux, and comes off in just warm water - no pickle required.

- Ideal for gold, sterling silver, and copper
- More protection than boric acid
- Built-in flux saves time and reduces steps
- Improved safety at the bench (no acid pickle)



### *Firescoff* Step by Step

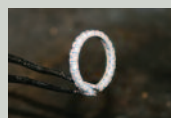
1 Before applying *Firescoff*, gently heat jewelry to about 250°F (120°C).



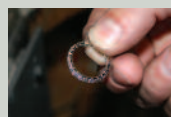
2 Spray *Firescoff* so that a fine mist evenly coats the entire piece. *Firescoff* will instantly turn white as it forms a protective barrier on the jewelry surface.



3 Gently reheat coated jewelry. Apply more *Firescoff* if a reflection from the metal or any gemstones is still visible.



4 Jewelry coated with *Firescoff* is protected from heat oxidation and scale. Because *Firescoff* is also a flux, no other flux is necessary.



5 Remove the *Firescoff* coating quickly in a cup of warm water or 15 seconds in an ultrasonic cleaner. No acid pickle solution is required.

Read a review of *Firescoff* in MJSA Journal. *Firescoff* is available at your jewelry tools & supplies distributor, or call toll-free **1-800-535-4980**.

 Made in the USA by Nventa, Inc.

Learn more at [www.Firescoff.com](http://www.Firescoff.com)



"Country Garden" by May Bartrum.  
Copper wire, PMC and Keum-boo.



Seeds No. 3 hip pendant by Susan Smith.  
Sterling silver, PMC, and enamel.



"Retro Funk" by Roz Eberhard Swan, of wire, yarn,  
PMC, and polymer clay. Photo by Siobhan Costigan.

Greetings from your PMC cousins "Down Under"!

It is a wonderful feeling knowing you are a part of a global group of artisans who share a common ideal and purpose. Although Australia is a large country, it only has a population of 20 million, and New Zealand is home to just 4 million people. In addition, we are definitely the new kids on the block in the PMC world. But what we lack in numbers is made up for in enthusiasm, and our Guild membership is growing steadily.

PMC arrived in Australia a little over 18 months ago, when a local distributor was appointed. Until then, intrepid PMC explorers would bring in small amounts for their own use, read books, look at the U.S. Guild Web site, and hope for the best. I first read about PMC three years ago and knew immediately that this was something that I wanted to explore. My reaction has been repeated many times as PMC has found its way into artists' hearts all around Australia and New Zealand.

Being an independent lot, while we identify with the U.S. Guild, we also knew that we wanted local content and a way to share our triumphs and challenges with other artists from the region. In April 2005, the first steps were taken to register the PMC Guild of Australia and New Zealand as a non-profit association.

Over the next several months, several people volunteered to serve on our inaugural committee and help steer our fledgling organization. The support we received from Tim McCreight, whom we affectionately call Uncle Tim, Darnall Burks and Jeanette Landenwitch was overwhelming, and we are forever grateful to them for their understanding and assistance.

December 2005 saw the dynamic and super-fast Brendon Kirk, our Webmaster, bring to life our own Web site, with the help of the U.S. Guild. Even though our Guild is very independent, we felt it was important to have a similar feel to that of the U.K. and U.S. PMC Guild organizations.

I was also fortunate at this time to be in London for the first meeting of the U.K. PMC Guild, and was able to meet newly appointed director Lisa Cain. Excellent timing and a reminder of our shared global goals – world domination by PMC!

Back home, the committee gathered momentum. Our group is made up of an executive committee who reside all around Australia and New Zealand. Vice President May Bartrum resides in Queensland, Secretary Lise Moody in South Australia, Treasurer Siobhan Costigan in New South Wales, and Newsletter Editor Jennifer Tattam in the Australian Capital Territory. We also have two non-executive members, Brendon Kirk our Webmaster and Maggie Bergman our Technical Advisor. New Zealand is headed by Penny McCormick, who is based on the South Island in Christchurch.

Being geographically isolated from each other means communication is via a teleconference every six weeks and e-mail overload. It was not until August 2006 that the Executive Committee actually all met up in one location at the same time, in Melbourne.

For more photos of work from PMC artists around the world, visit Studio PMC on the Web at [www.PMCguild.com](http://www.PMCguild.com).



Lilac hip pendant by Laura Richards.  
Molded resin, gemstone stamens, and PMC flower cap, leaf charms, and belt loop.

The Australian-New Zealand Guild is supported financially by local companies who list their businesses as Guild Sponsors and Suppliers, forming a local resource for our members.

The Guild has recently begun a "Spread the Love – PMC Style" campaign. We are advertising in two Australian beading magazines, *Beads Etc.* and *Creative Beading*, and backing up the effort with PMC projects submitted by Guild members for publication.

We also recently attended our very first bead and gem show, in Sydney. At the show, we talked to hundreds of people, which highlighted how much more we have to do in educating the public here about PMC. The most common myths we came across were: "I've heard it's not real silver," and "You need a kiln to use PMC." The next issue raised is common to all of us, price. Spare a thought for your friends Down Under! Not only do we contend with a global market that is increasing the price of our precious clay, but we also have a dollar that is a lot weaker than both the U.S. dollar and the British pound.

So, where to from here? The Guild is currently investigating how to bring artists from the United States and U.K. to Australia and New Zealand to share with us their valuable skills. We have drawn up a wish list of teachers, and hope it will not be too long before we can arrange workshops here.

The committee and hopefully more of our Guild members are saving pennies to be able to attend the 2008 conference. Get ready for the Aussie-Kiwi invasion!

We'd also like to invite you to visit our Web site – [www.PMCguild.com.au](http://www.PMCguild.com.au) – and drop us a line. We do love a chat!

Until next time, on behalf of the entire committee,

-Roz

Roz Eberhard-Swan  
President  
PMC Guild Australia-New Zealand



"Autumn Leaves" brooch by Kinga Dziekonska.  
Fine silver, PMC, Aura 22, and South Sea pearl.  
Photo by Siobhan Costigan.



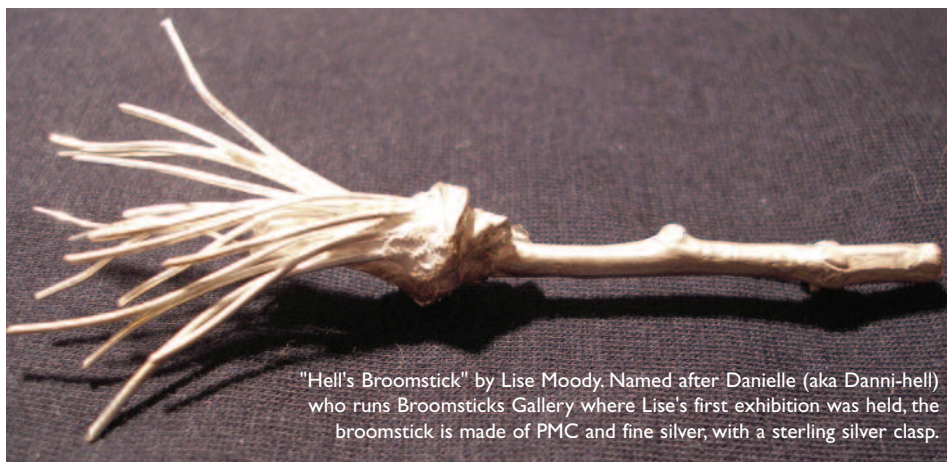
"Koru on Waves" by Penny McCormick.  
PMC, pearls, sterling silver jumpings, and brown leather cord.



"Ancient Beginners" by Ciel Ruffle-Brandt.  
PMC, silver wire, and seed pearl.



Rings by Lucy Kemp. PMC, fine silver, cubic zirconia and other lab-created stones.  
Photo by Andy Hallam.



"Hell's Broomstick" by Lise Moody. Named after Danielle (aka Danni-hell) who runs Broomsticks Gallery where Lise's first exhibition was held, the broomstick is made of PMC and fine silver, with a sterling silver clasp.

Enthusiasm for PMC is growing here across the pond in the U.K. PMC is much newer to us here than it is for artists in the U.S. I first heard about PMC in 1998 when I stumbled into a class being run by Tim McCreight at the Birmingham School of Jewellery. I was impressed, but it was very difficult to find a class or supply of PMC back then. I didn't start working seriously with metal clay until 2000.

As I became more adept and confident, I began running regular PMC classes, starting in 2002. I have been doing my creative best to spread the word about PMC ever since. I met Tim again at the 2004 PMC Conference in New Mexico, and persuaded him to come to England to run some classes and give a talk to traditional jewelers about PMC. This proved to be a turning point: Within a week of Tim's visit in December 2005, the U.K. PMC Guild was formed. The inaugural meeting had 11 PMC enthusiasts in attendance.

In our first year, many of the ideas discussed in that meeting have come to fruition. These included:

- Establish a U.K. supplement to *Studio PMC*. So far, we have produced four supplements, which are mailed along with the "parent" *Studio PMC* magazine to the U.K. Guild members. The U.K. supplement covers a variety of topics, including featured artists, Top Tips, events, news, and business features.

- Launch a U.K. PMC Guild Web site, [www.PMCGuild.co.uk](http://www.PMCGuild.co.uk). Since its launch in March 2006, our Web site has had more

than 62,000 hits from countries all over the world. The class listings have included nearly 200 classes posted by U.K. teachers.

- Introduce more traditional U.K. jewelers to PMC. Rebecca Skeels, Helen O'Neill, Barbara Thwaites, and Lisa Cain have worked to bring PMC to a wider audience by demonstrating at colleges, universities, and conferences.

- Implement a teacher rating system to encourage good teaching practice. This rating system has now been installed on the U.K. PMC Guild Web site.

- Devise an independent education program. The Mid Cornwall School of Jewellery has devised the very first independent, non-commercial PMC qualification course. The ground breaking *Diploma in PMC Proficiency* is a rigorous four-part course. Uniquely, one quarter of the syllabus focuses on good PMC teaching practice, going in-depth to analyze how we can become better teachers. The diploma is awarded only after all four grades have been passed, but each grade can also stand alone as individual learning segments. Students gain Certificates of Competency as they pass each grade.

Gaining this diploma shows a high level of commitment to PMC work. It is probably the most thorough training available anywhere in the world and we are very proud that England is making a major contribution in raising the standards of PMC education.

- Organizing a competition to encourage the use of PMC. The U.K. PMC Guild recently announced a competition aimed at U.K. and European PMC artists. The theme is "Small Treasures" and prizes now stand at more than £1,300 (that's about \$2,500!). We are hoping this competition will bring forth the creative talents of PMC artists in Europe for all to see. Although our U.S. compatriots are not eligible to enter, you will be able to see the winning entries on the PMC Guild International Web site.

If you want to see the actual winning pieces, you could always come across the pond to join us for our version of your PMC conference: the conclusion of the



Leaf necklace by Elaine McDermott. PMC, glass beads, and sterling silver wire. Photo by Clive Carpenter.

competition is timed to coincide with the first U.K. PMC Symposium. Which brings us to...

• Host a U.K. PMC Symposium. Plans are underway for the first U.K. PMC Symposium in London in July 2007. Tim McCreight, Kevin Whitmore, and Celie Fago will be on hand for a series of talks, demonstrations, and an awards ceremony for the winners of the "Small Treasures" competition. There have been rumors that a couple of other "PMC Stars" will be coming to contribute, as well. Make sure you check our Web site for further details: [www.PMCguild.co.uk](http://www.PMCguild.co.uk)

In addition to Guild-sponsored activities, our members are getting the word out through their own activities. Many of our artists, including Debbie Carlton, Elaine McDermott, and Chris Waddington, are selling through their own Web sites, while others market their work at design fairs, craft shows, and market stalls. Some are forging good reputations in the gallery world. Work from Rebecca Skeels, Amanda Beddows, and Lucy Kemp is selling well alongside traditionally-made jewelry. I am particularly pleased to see PMC coming up through the ranks of University students in the works of talented degree artists like Kate Williams and Hannah

Facey, who is using PMC in her final projects for her glass degree.

To me, these feel like pioneering times, and it's a privilege to take part in the unfolding of the PMC story. I am filled with optimism for the future of our creative metal clay community. I can't wait to see where it will take us.

Like many others, PMC has led me down a new path and taken me to some strange and wonderful places. I could even say it has changed my life. Being made director of the U.K. PMC Guild has been an ideal outlet for my often evangelical enthusiasm. It is a job I take seriously, a job I enjoy immensely, and at times a job that is also a little scary. For instance, I had no idea I would be writing articles like this a year ago! I hope it has been interesting for you to read about what your PMC counterparts are up to across the pond.

In the Spirit of Creativity and Co-operation,

-Lisa

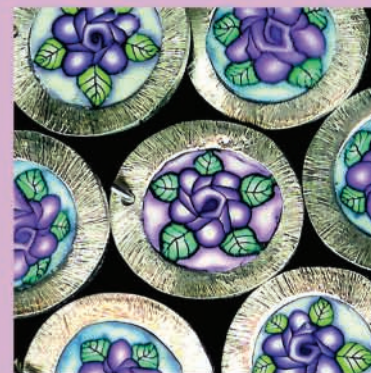
Lisa Cain  
Executive Director, PMC Guild U.K.

"Fly Me to the Moon" by Lisa Cain. PMC planet with Keum-boo and CZ and rocket made of blue topaz bullet cabochon, sterling silver, and 18k gold. From a series of pieces called "In Orbit." Photo by Clive Carpenter.



# Artique

by Linda Bernstein  
[www.Artique.org](http://www.Artique.org)



## PMC AND POLYMER CLAY ADVANCED VOLUME 4

Step by step instructions on DVD

By Linda Bernstein

Senior Instructor,  
PMC Connection

"... helpful and informative..."

Art Jewelry Magazine Nov 2004

Imagine combining your passion for

Precious Metal Clay (PMC) and

Polymer Clay into integrated designs!

Although they aren't fired together, these media are married by creating the PMC base first and then adding polymer clay insets. Alternatively, embedding fired PMC insets into polymer clay offers another choice for combining them.

This new DVD \$34.95 - Free shipping

Order the entire 5 tape set:

Only \$119 - Free 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:**

for more information and details about Classes and firing service or to see and buy her work, products and videos call

847-478-0284

or go to

[www.Artique.org](http://www.Artique.org)



Sadako Kikuta. PMC, shell, and pearl



Ayako Kaku, PMC



Rie Mayasaka. PMC, glass, and gemstones.



Eriko Koyama. PMC and agate.



Yumiko Itagaki. PMC and CZ.



Nobuhide Izumi. PMC.

The structure of education and marketing PMC is a little different in Japan than elsewhere in the world, and this is reflected in the way the PMC Guild of Japan operates. Imagine a family with several children, one living next door to Mom and Dad, and the others living great distances away. The ones next door can expect both help and a watchful eye from their parents, and this is the situation in Japan.

Sales there are through nine regional distributors, and each of them maintains something analogous to what we call local chapters. These are loosely allied into a national guild, which mounts occasional exhibitions, supports visiting artists, and

in November 2005, hosted their first national conference. The staff at Mitsubishi Materials plays a role in all these activities, often calling on the International PMC Guild for assistance.

Celie Fago, Jennifer Kahn, and I were lucky enough to attend the 2005 conference, along with about 100 participants. The event was held at a nicely appointed conference center in the city of Kobe, and included presentations by about a dozen leading PMC artists in Japan. One element that seems universal is the friendly spirit and zest for sharing. At every meal, and in the corridors between presentations, a cheerful chatter that needed no translation filled the air.

## France

by Angela Baduel-Crispin

I've been working for three years to get the word out about PMC in France, but even today very few people here have heard of PMC. The language barrier is partly responsible, as well as the fact that until recently, many homes did not have access to the Internet. I have been pretty much alone working with PMC, but I'm enthusiastic and will talk to anyone who cares to listen, especially when I like something and am convinced it can be useful for other people. I've recently learned that there is now a handful (one hand mind you!) of Guild members from France! Yay!

In general, I find the French prefer to "wait and see" with a revolutionary product, rather than jump in with what they perceive as blind enthusiasm, particularly with products from abroad. The places I have found to be the most receptive are craft fairs, where people come to discover what's new, and will enthusiastically watch demonstrations of PMC. So far, those who have shown the most interest in PMC have been either people interested in crafts in general, professional artists working in glass or ceramics, or self-taught jewelry artists, who often possess the flexibility and open mind necessary to integrate new untraditional ways of doing things.

Here are a few events that I have participated in during the last two years, which I hope have contributed to getting PMC on the map.

In June 2005, I attended the World Crafts Council Europe's General Assembly held at the UNESCO headquarters in Paris. The meeting's focus was on furthering knowledge and respect for the applied arts in Europe and elsewhere. On the second day, delegates were invited to speak about their activities in the past year, and I was able to show my work and talk about PMC's possibilities. The event was open to the public, and attended by the WCC's 17 national delegates, representing the biggest applied arts organizations in their respective countries. None of the attendees had heard of metal clay, with the exception of the delegate from England.



Necklace by Angela Baduel-Crispin. PMC, wood, Faux Bone, suede, and lab-created sapphire.

Another opportunity to promote PMC came in March 2006, when French jewelry trade magazine *Le Bijoutier* included a page on my work and PMC, including an explanation of what PMC is. It may have been the first article published in France on metal clay. I am hoping the article will help things evolve a bit more from now on, but the French jewelry trade is quite traditional, so it is not necessarily something which will happen overnight.

In June 2006, I was invited to attend an Applied Arts Conference-Brainstorm in France held by Les Ateliers d'Art de France. The group's 1,000 members are all artists who transform their materials; those who just assemble components are not approved for membership. The two-day conference brought together 360 artists representing 71 different craft sectors to brainstorm such things as the definition of applied arts and quality of craftsmanship, and to discuss the importance of materials. Interestingly, it was unanimous that it's not the material that is important, but what you do with it. I was able to talk to a number of people about PMC and my work with it, once again finding none had ever heard of the material. It was a great opportunity to get the word out in an exclusively professional and artistic environment.

I was also fortunate to have received a Member Travel Award from the Association of Contemporary Jewellery U.K. to attend the PMC Conference this year. I have just finished writing a report on the event for publication in the association's *Findings* magazine.

On an international level, I have been writing a monthly "Tips and Techniques" column in Portuguese for a Brazilian jewelry news Web site, Portal das Joias ([www.portaldasjoias.com.br](http://www.portaldasjoias.com.br)). The portal has over 50,000 visitors per month and I have had people writing me not only from Brazil, but from Argentina, Portugal, and France for more information about where to find the product and to learn more about the techniques used with it.

I hope in the months to come to continue to contribute to the development of this wonderful material here in France, as well as in other countries.

-Angela

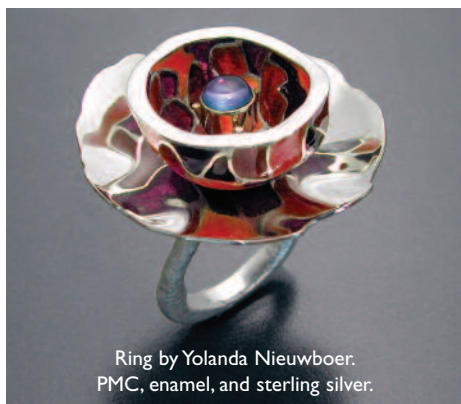
Angela B. Crispin  
L'Ange Est Là Jewelry  
Jewelry Artist, PMC Instructor, France



Angela's necklace with PMC, Faux Bone, and pearl front clasp.



Pendant by Noortje Meijerink.  
PMC and ceramic with raku glaze.



Ring by Yolanda Nieuwboer.  
PMC, enamel, and sterling silver.

Dutch artists Noortje Meijerink and Yolanda Nieuwboer have both been working with PMC for several years. Yolanda ordered the material more by accident than intent, thinking PMC could be fired in a standard kitchen oven. Discovering her mistake but intrigued by the material, she undertook an Internet search to learn more, and two months later took a certification course in London.

Noortje was introduced to PMC by her husband's business friends in the United States. An e-mail correspondence about the potential of PMC and porcelain led to a trip to Palo Alto, California, for a certification class.

Combining PMC with other materials is a focus for both artists. Yolanda's PMC work often incorporates enamel, and she continues to experiment with other jewelry techniques, as well. Noortje's focus is on using PMC with her primary medium, pottery, and she has done extensive work with raku glazes and PMC.

Both are active teachers. Noortje has taught more than 300 students in the past three years in workshops in the Netherlands and Belgium. She has also translated the PMC Guild's introduction to PMC, "Getting

Started with PMC" into Dutch.

Yolanda says her classes have also been a successful introduction to PMC for many people. "The people who come here for a day, just to have fun with the silver clay and make something nice for themselves, are very enthusiastic," she says. "Even people who are not [particularly] creative are going home so happy with their shiny handmade pendants. That is the best part of teaching."

Although PMC is not widely known in their home countries, Noortje and Yolanda are working to change that. "In my line of work (goldsmith), other professionals do not see the complete value of this medium and what can be done with the material. It is my goal to tell everyone," Yolanda says. "I think it is because of a lack of time to put into learning skills that most goldsmiths are not bothering to try it. On the other hand, jewelry artists are investing [in PMC]."

Noortje says the first reaction when she introduces people to PMC is disbelief that it could be real silver, followed closely by "Whoa, expensive!" ("It really is expensive because of the tax and import costs," she writes.) And finally, "magical."

## Caribbean Island of St. Lucia

by Alcina Nolley



Bead pendant by Alcina Nolley.  
Copper bead covered with PMC and colored with PeBeo glass paint, sterling silver wire, and sterling and glass beads.

I first learned about PMC when I saw in an ad for it in *Ornament* magazine in 2000. I ordered a sample, which sat around for more than a year before I opened it. Magazines and the Internet were my educational resources. By 2002, I was confident enough to make my first metal clay object using a mold made from one of my polymer clay pieces. I ordered more and kept working. I finally decided to go for the certification in 2005, traveling to New York City for the class.

I am the only person using metal clay in St. Lucia. Metal clay is just not known here. I have one student who is seriously experimenting with it, and I have advertised my classes, but metal clay is a very expensive material in a developing country.

My customers are drawn first by the design of the jewelry piece or the color from the enameling. My labels and markings on the jewelry only say that it is .999 or fine silver. I don't mention metal clay.

Most of my sales are through a gallery whose customers are tourists. Locally, my sales have mostly been commissioned corporate gifts. The metal clay is so easy to customize for the customer. The ability to form metal clay with molds and stamps or to add embellishments of texture, enamel, and gemstones makes personalization easy.

-Alcina

Alcina Nolley

PMC owes much of its advance in Sweden to Rolf and Gaby Friberg, who learned about PMC in the States and have traveled throughout the country teaching and recruiting new PMC instructors. "Several of their students since the start have become certified instructors," says Anneli Lundberg. "We had an instructors meeting in August, and I think we were 18 people, and not all instructors could attend."

"We are a close group of PMC teachers in Sweden," agrees Cecilia Augustsson Sand, who credits Gaby and Rolf with bringing instructors together to learn new skills. Cecilia has been working with PMC for less than a year, but has already begun holding workshops.

Anneli and Cecilia are as enthusiastic about the material as any PMC Ambassador could wish. "My experience with PMC is great so far, even though it is so much smaller than my projects as a sculptor," says Cecilia. "I have an education in both ceramics and sculpture so the material fitted me perfectly."

Swedish artist Carol Lynn Crow got her PMC education in the U.S., taking a class when she visited family in Bellevue, Washington. "I learned about PMC originally in an article in *Ornament* magazine in

1996," she says. "I wrote a letter to Tim McCreight asking where I could buy it. At that time it was not easily available even in the U.S., but it appealed to me instantly because it did not require heavy equipment to form."

Cultural biases against silver have discouraged Carol from selling her work, and Cecilia notes that she has only seen work from other PMC instructors. The lack of familiarity with PMC and common misunderstandings about what the material is are barriers the group is working to overcome. "It takes awhile for [people] to realize that it's not a metal-colored clay, but real silver," says Anneli. "But then they are amazed at what can be done with it. Crafts people immediately see the benefits of working with silver in clay form, especially people who work in other fields."

Anneli notes that the work she has seen from Swedish artists is less elaborate than much of the work she has seen from the U.S. "Most of what we make here is of a simpler shape, although the shapes of nature attract us a lot," she explains. "As in interior design, we Swedes tend to prefer clean lines and subdued colors, and simple, balanced shapes. Think snow, ice, water, and rock."



"Dragon Eye" by Anneli Lundberg.  
PMC and dichroic glass.

## Taiwan

Taiwanese PMC Guild member Hilda Yang discovered PMC six years ago, when the distributor in Taiwan invited Japanese instructor Hiroshi Kitayama to offer a certified instructors class.

Although only a fraction of the instructors trained in Taiwan have remained active in the material, Hilda notes a high level of PMC awareness in the country and the presence of a healthy community of PMC jewelry designers and other artists.

Although most PMC artists focus on jewelry, her own work includes a wider variety of pieces. "I won't limit my work in wearable silver accessories, but tend to create personal, emotional silver pieces," she says.



From the collection "A Mood," entitled "lonely" by Hilda Yang.



"Fortune" ring and pendant by Hilda Yang.

# Photopolymer Plates and the Double Exposure Method

by Maggie Bergman



"Flying" PMC and enamel designs by Maggie Bergman, made using photopolymer plates.



"Leaves Pendant" PMC and enamel designs by Maggie Bergman, made using the double exposure method.

**Editor's Note:** Australian artist Maggie Bergman introduced the PMC world to photopolymer printing plates through her posts on the Metal Clay Yahoo group, simultaneously demonstrating both the international reach of PMC and the potential in applying techniques from outside disciplines. In July, she traveled to the PMC Conference to share her ongoing experiments with the technique with artists from around the world. She introduced the "Double Exposure Method" described in this article during her presentation.

Photopolymer plates, or solar plates as they are also known, were originally developed for the printing industry, where they are used for printing plastic films, such as plastic bags and other packaging materials. They are also used extensively by art printmakers, which is where I first learned how to use them 20 years ago.

Photopolymer plates are made up of three layers: a backing plate made of either steel or plastic; a light-sensitive polymer layer, which is available in different thicknesses; and a cover film. I use steel plates for designs that need very clean lines because they have a harder polymer, which allows for sharper lines. I use the plastic plates when the design is less demanding of perfection, because it's easier to remove the metal clay from these plates.

The photopolymer is hardened by exposure to ultraviolet light. Although sunlight can be used, the varying strength of ultra-

violet rays from day to day and even hour to hour means repeated exposure tests will be required. My preferred light source is a UV fluorescent tube, available from most lighting suppliers, placed 4 inches (10 cm) above the plate's surface. You can use several tubes together for larger plates. (With multiple

tubes, space them as close as possible to produce even light and to avoid "hot spots.") Draw the blinds or choose a room where there is no direct sunlight, as sun shining in the window will affect exposure times and possibly expose plates prematurely.

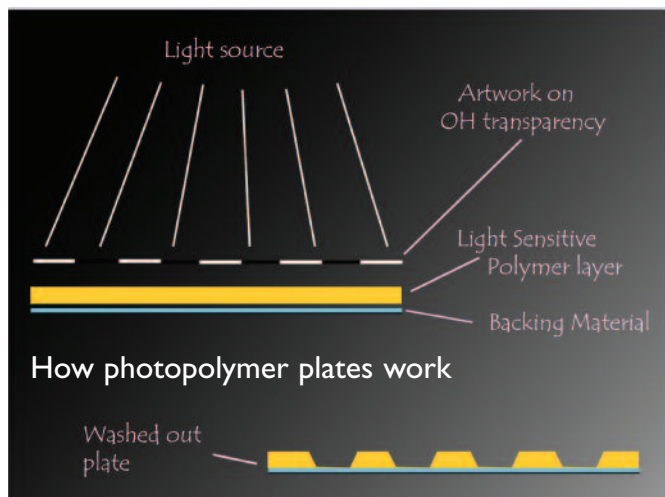
The design is transferred to the photopolymer plate via black-and-white artwork copied onto an overhead transparency plastic. The transparency is clamped to the plate and the entire set-up is exposed to the UV light. The black areas in the artwork block out the light so the plate underneath will remain soft and can be washed away. Areas exposed to the light will harden.

Designs can be drawn freehand with pen and ink or with a computer graphics program, or pencil drawings can be photocopied to make a high contrast drawing. Drawings, photographs, textures, letters, or other artwork can be scanned and converted to high contrast drawings using a program like Adobe Illustrator, Corel Draw, or Photoshop. If using a drawing program, make sure the lines you use are no thinner than 1 point (0.5 mm). The design must be strictly black-and-white; grayscale images will not work with this technique.

When you have settled on a design, transfer it to an overhead transparency sheet by printing your design onto transparency material using a laser printer or have a laser copy made at a copy center. Check that the image on the transparency is dark black, not grey and partially see-through. Transparencies can be doubled up if necessary to get the required density.

You can also draw onto the transparency directly using permanent markers or a pen with film ink. Make sure the markers are for use on film and very black so no light can seep through.

Cut the plastic plates with heavy-duty household scissors. Use metal shears for steel plates. You can also use a drawknife, such as those designed for cutting Plexiglas, drawing it repeatedly along a steel ruler.

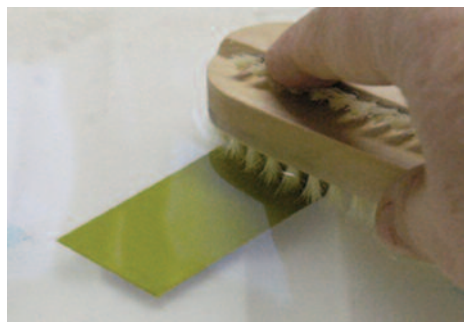




Assembled exposure frame.

To hold everything still during exposure, I use a frame built from a backing material such as thin plywood or medium-density fiberboard; a piece of foam or bubble wrap (to ensure even pressure), and a piece of glass the same size as the backing material. Stack the backing material, foam, photopolymer plate (face up), transparency, and glass, and clip it all together with a bulldog clip on each side.

Expose the plate. The exposure time will vary depending on the strength of the UV light. Be sure to give the UV light a few seconds to power up fully before your first exposure. If you are relying on sunlight or are using a new light source or fresh batch of photopolymer plates, do a test strip first by making five exposures at 20 seconds per exposure. For the first exposure, uncover only the first section and expose to UV light for 20 seconds, for the second, uncover both the first section and second section and expose for 20 seconds, and so on until the entire strip has been exposed. In this way, the first section will have been exposed for 1 minute, 40 seconds, the second for 1 minute 20 seconds, the third for 1 minute, the fourth for 40 seconds, and the fifth for 20 seconds.



Washing out the still-soft photopolymer from the exposed plate.

Wash out the soft, unexposed photopolymer material with lukewarm water and a soft natural bristle brush. An electric toothbrush can be helpful in removing photopolymer from small areas. The polymer will foam as you scrub: scrub gently, and don't wash too long – two to three minutes should be enough. Scrubbing too hard can result in the photopolymer scratching, while washing out for too long can lead to the photopolymer lifting off the backing material. Wipe excess water off the plate with a lint-free paper towel or chamois.

Dry the plate with a hairdryer set on low heat, then put it back under the light source and expose again to harden the polymer all the way through. Be careful not to get the plate too hot, which can cause the polymer layer to crack or lift off the backing material. Brush the plate with a little vegetable oil and wipe off excess.

Check the impression for sharpness and depth by pressing in polymer clay. If the washed out line looks wider than it should, too much photopolymer has washed away due to underexposure of the plate. Use a longer exposure time.

If there is no image, or only a shallow image, the plate has been overexposed. There are several reasons this can happen:

- The exposure was too long. Solve by reducing the exposure time.
- The dark sections in the transparency are not black enough. Solve by doubling up the transparency.
- The plate was left out in UV light, prematurely exposing the plate. Solve by keeping unexposed plates wrapped in light-tight material, such as black plastic, especially near the UV light.

At my seminar at the PMC Conference, I demonstrated the double exposure method I use to get texture in the lower areas of basse taille enamels. In this method, an additional mask is used to create a two-level photopolymer impression plate. To make it easier to line up the mask with the original design, box the design or use registration marks outside the design area.

### The basic procedure is simple:

**Step 1.** Expose the image as described in the main article.

**Step 2.** Wash out the surface of still-soft areas, leaving behind a layer of photopolymer material. I check the depth of this remaining photopolymer with my fingernail.

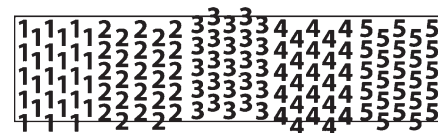
**Step 3.** Dry the plate with a sponge. Paper towels and cloth should be avoided to prevent fibers from being trapped in the sticky photopolymer.

**Step 4.** Place the mask over the areas you want deeper, making sure to have the mask precisely in place. This is where registration marks come in handy. Carefully clamp into the exposure frame, making sure the artwork remains lined up.

**Step 5.** Expose the plate again, hardening the texture area but not the area covered by the mask.

**Step 6.** Remove the mask and wash out again. The shallow areas are now hard and will not wash out further, while you can wash out the covered areas all the way down to the base.

**Step 7.** Dry as you normally would, then expose the whole plate to complete hardening all the photopolymer.



The test strip overlay.

# Mixed Media Flower Pendant

For me, PMC and polymer clay are obvious allies. I love the combination of silver and color, the contrasts of different textures, and the fantastic freedom of creative expression that both offer. I hope this simple and versatile project offers all that.

This project builds on the technique of making a frame with a base, which has been covered in some books. I've slightly adapted Sherri Haab's method, described in *Studio PMC Summer 2004*.

**Step 1.** Decide on the basic shape. Some sources of inspiration to get you started include free-hand sketching, a purchased template, or natural materials, such as leaves, flowers, or petals. You can also search the Internet for interesting images. Once you settle on a shape, cut out a template using heavy card stock, thin plastic sheet, or stencil paper. Be sure to allow for PMC shrinkage rates.



**Step 2.** Roll out a sheet of PMC 1.5 mm thick and place the template in the middle. Carefully cut around the template and lift out the shape with the tip of an X-Acto knife. Texture this frame sheet if desired.

**Step 3.** Roll out a sheet of clay 1 mm thick and somewhat larger than the frame sheet. Cover with slip and place the frame sheet on top. Complicated shapes may distort, but can be gently pushed back into shape with a rubber tipped tool. (Of course, it's



always possible the distortion will create a more interesting shape and you will decide to keep it.)



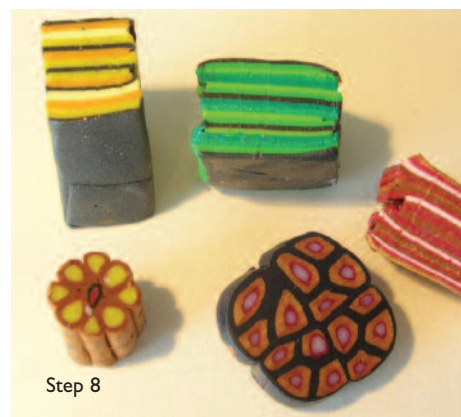
**Step 4.** Cut around both shapes, allowing approximately 2 mm for the frame. I do this freehand, so my frame is never 100 percent even. For real precision, make a second, slightly larger template.



**Step 5.** (Optional) Create an internal frame by cutting a circle or other shape in the base. Roll out and texture a separate sheet of clay 1.5 mm thick and cut out the same size shape again. Carefully cut a 2 mm wide frame around the shape, just as you did for the pendant. Allow to dry slightly. Carefully lift the frame (which is really just a giant flat jump ring) and attach around the hole in the flower base with PMC paste. Dry, sand, and finish.

**Step 6.** (Optional) To create surface decorations, roll out a separate sheet of clay 1.5 mm thick. Using a tiny hole cutter, cut small circles. Dry, and place inside the base using PMC paste to secure them in place. The polymer clay inlay will "work around" the silver dots, giving a really pretty design.

**Step 7.** Make and attach a bail, dry, sand, and fire. When cool, finish as usual.

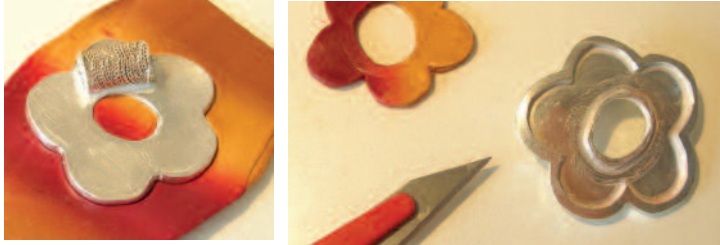


**Step 8.** Prepare the polymer clay inlay. Polymer clay offers a mind boggling number of color combinations, designs, and textures. If you've never worked with polymer clay before, there are hundreds of online tutorials describing various polymer clay techniques. For a small scale project such as this, a small, repeated pattern works best.

For this project, I chose a striped cane. To create the cane, roll three to four colors of polymer clay into thin, same size sheets

by Debbie Carlton

with a pasta machine. Stack one on top of the other until you have a sandwich. (Black tends to dominate, so use sparingly.) Use a tissue blade to cut thin slices.



**Step 9.** Press the silver piece into rolled out polymer clay like a stamp. Cut around shape. Fit it into the silver frame, trimming as needed. This is a trial and error process, but polymer clay is incredibly forgiving and moves very easily. Remember, you will have to flip the polymer clay to fit, so make sure you have the best side facing down.

The inlay can be flush with the piece or domed. You can also use texture on top of the polymer clay, or cut out pieces of the inlay and fill the resulting holes with a contrasting color.

To be sure of a "forever" fit, use a bit of liquid polymer clay as glue before you put in the inlay.

**Step 10.** Bake at the temperature recommended on the polymer clay packaging in a small oven. Once cooled, the polymer clay is pretty well fixed in the piece. But if you don't like the finished effect, you can usually prize it out carefully with a knife and start over.

Sand and buff the polymer clay to a shine. Tumble the whole piece to finish.

*Debbie Carlton is a PMC artist from the United Kingdom. She writes, "A fairly circuitous journey via teaching, business, and sculpture brought me to jewelry making and from there a short hop to polymer clay and precious metal clay. (Maybe it was all the doodling during meetings!) I work best when I play; I love using color and finding color combinations in texture and finish. At the moment, looking out of my window into my garden provides much inspiration."*



## METAL CLAY *Veneer Solution*



The best way to add texture to your work

When you use our veneer solution you can add unique and complex textures easily to all of your work. Texture sheets made with our solution are light and extremely flexible.

Now available in a starter and refill kits online.

For more information come visit us online at

[www.metalclayveneer.com](http://www.metalclayveneer.com)

## Precious Bisque

for your precious creations



#1 Supplier of Bisque Beads



[www.bisqueimports.com](http://www.bisqueimports.com) p. 888.568.5991 f. 704.829.9294

# Carved PMC Pendant, Part II



Finished pendant, front. See finished pendant back on page 20.

## Correction

In the first part of this article, the length of the longer curlicue was misstated. It should be 3.75 inches (9.5 cm) long. The author apologizes for the error.



Figure 1

In the first part of this project, we covered molding the pendant body, carving the front pattern, and preparing the curlicues. In this article, we cover the construction and carving of the back, stone setting, and putting it all together.

**Step 1.** Roll out half a 31g package of Original PMC to a thickness of 8 cards (2.5 mm). The slab should be several millimeters wider and taller than the bottom of the front half of the pendant. Let dry.

**Step 2.** Transfer the design, using your favorite method. I frequently use the pin and tracing paper method. For this method, trace the pattern onto tracing paper, center the tracing paper on the clay and poke holes with a needle through the paper into the clay. Use just enough pressure to mark the clay and transfer the pattern.



Figure 2

**Step 3.** Using the graver or a similar tool with a slightly rounded tip, carve grooves along the lines of the pattern. Refer often to the pattern illustration to verify that you are carving the correct lines. If you make an error, fill the groove with wet clay, dry, sand, and try again. (Figure 1)

**Step 4.** Use a flat-edged carving tool to cut away 0.8 mm of clay from the low areas. To keep the surface as flat and even as possible, hold the tool perpendicular to the clay and drag it from edge to edge. Overlap the next stroke slightly. While you want to avoid a “washboard” look, you don’t need to be too obsessive at this point, as we will be sanding down the imperfections later on. (Figure 2)

Check the thickness of the remaining clay with calipers: it should be at least 1.5 mm. In this step, it’s better to err slightly by not carving enough material than carving too much away, since over-carving will create surfaces that are too thin.

One note about calipers: although it’s not strictly necessary to use calipers to check the thickness of the PMC – visually checking thickness is usually good enough – I find them very useful because they tell me exactly how much clay I have left before I reach the point of no return. They cost \$9 to \$20 and are available from most jewelry suppliers.



Figure 3

**Step 5.** Using an angled, sharp-edged tool, drag the blade along the clay at a 45° angle, beveling interior and exterior edges. This motion is similar to peeling a potato. Once the preliminary angles have been cut, you can switch to other tools to modify the surfaces. I find that tools with curved edges work very well, even on flat surfaces. I especially like Wolf's concave/convex carving tool for the control that it gives me.

**Step 6.** Fold a piece of 320 grit sandpaper to a crisp, sharp edge and gently sand the carving. Be careful not to overdo: 320 grit is great for creating sharp edges and cutting crisp corners, but it can also reduce your beautiful bas-relief to a flat, barren plain. To maintain the beveled look, keep the sandpaper parallel to the wall of the bevel and be careful not to remove the sharp spine. For the recessed areas, use a small strip of sandpaper folded and then curved into a bow with the ends held together. It is easier to get into these small, recessed areas with the round shape. Repeat with 400, 600 and 1000 grit until all marks left by the carving tools and earlier grits of sandpaper have been removed. (Figure 3)



Figure 4

**Step 7.** Sand the uncarved sides of the back and front of the pendant with 320 grit sandpaper. Place the back and front together to check the fit: they should sit flush with only minimal gaps. Center the back on the front and place both pieces together, back side down, onto a piece of paper towel. Hold the top in place and trace a line around it on the uncarved side of the back piece with a soft pencil. Separate the halves and using the pencil line as a guide, file off the excess clay from the back's sides. Place the two halves back together and check the fit. Paint slip on the bottom edge of the top as well as along the pencil line. Next, roll out a very thin log of PMC long enough to circle the perimeter. Dip a paintbrush in slip and paint along the edges of both pieces as well as inside the pencil line. Place the log on the back of the top piece, following the contours of the edge and nudging it into position with your paintbrush. Press the two halves together. Using your thumb and forefinger, gently squeeze the entire perimeter of the piece so that the log of PMC makes good contact with both halves. The log will fill any gaps and strengthen the join. Run your fingertip along the edge, removing the PMC that has oozed out. Clean off any excess PMC that may have gotten onto the top or bottom carved surfaces. Dry, then sand the join with successive grits of sandpaper, making sure that the back piece is now flush with the top. (Figure 4)



Figure 5A

**Step 8.** Pinch off one pea-sized piece of PMC and one slightly larger piece and roll into two balls. Press the 3 mm x 3 mm square stone into the center of the small ball and the 4 mm x 6 mm pear-shaped stone into the center of the large lump. The stone should be recessed at least 1 mm into the PMC, with at least 2 mm of PMC on all sides. The stone should not poke through the bottom. Dry. (Figure 5A)

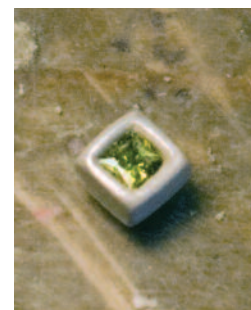


Figure 5B

**Step 9.** When the bezels are dry, file down the sides of the bezel wall, following the shape of the stone, then sand the sides, top, and bottom with 320, 400, 600, and 1000 grit sandpaper. When finished, the bezel should have walls 1 mm thick and the stone should be recessed 0.5 mm. (Figure 5B)

# Carved PMC Pendant, Part II



Figure 7 finished back of pendant.



Figure 6

**Step 10.** Attach the small curlicues to the main branch, placing them according to the original drawing. Paint slip onto the end of the small piece and paint a little dab where you are placing the piece. Add a tiny ball of PMC to the end of the small curlicue and press into place. Dry, and repeat with the other curlicue and the inverted "V." When these smaller elements are dry, attach the main branch to the bottom half of the pendant. Use the same procedure as above to attach. Dry. Sand away any evidence of slip at the joins with the 320, 400,

600, 1000 grit progression of sandpaper. Attach the bezels by painting slip onto the two contact points and adding the small piece of PMC to create a strong bond. Dry. (Figure 6)

**Step 11.** Finish by examining the piece with a magnifier for scratches, pits, globs of PMC, slip spills, etc. Clean up any mistakes and fire according to the manufacturer's instructions. Tumble and patinate with liver of sulfur. (Figure 7)

*Nancy Hamilton has been making jewelry in one form or another for more than 10 years, and has taught both jewelry fabrication and PMC. She'd love to see the results of your efforts, and invites anyone who attempts this project to e-mail her a photo at [grfxs@pacbell.com](mailto:grfxs@pacbell.com). Nancy's work can be seen on her Web site, [www.bellaluloo.com](http://www.bellaluloo.com).*



Wolf's concave/convex carving tool.

## THINKING OF VISITING ENGLAND?



### Mid Cornwall School of Jewellery

Why not come to magical Cornwall for a jewellery class? We offer the widest range of jewellery related courses available at any independent school in the UK, and we specialise in PMC classes.

We are only five minutes from lovely beaches, ancient monuments and the world famous Eden Project.

MCSJ is easily reached by train from either of the London airports.

We can provide details about ground transportation and lodging at a local B&B.

Tim McCreight, Celie Fago and Robert Dancik are running masterclasses at our workshop in 2007.

We have also developed a groundbreaking new PMC training programme, called the Diploma in PMC Proficiency.



MCSJ  
Treesmill Farm  
Tywardreath Par  
Cornwall PL24 2TX  
United Kingdom  
Telephone 01144-1726-817989  
E-mail [info@mcsj.co.uk](mailto:info@mcsj.co.uk)  
[www.mcsj.co.uk](http://www.mcsj.co.uk)

## Happenings

The second biennial **International Artist's Retreat** sponsored by PMC Connection will be held April 16 to 22, 2007 at the American Airlines Training and Conference Center in Dallas/Fort Worth, Texas.

The retreat brings together instructors from 13 U.S. states, South Africa, and England and PMC artists from around the world. The event is structured as a series of workshops over the five days of the retreat, and participants can opt for the full five-days or as little as a single workshop. Workshops include multi-day PMC Connection Certification Classes for Level 1, 2, and Cross-over, as well as one and two-day workshops for artists with skill levels from beginner to advanced. For more information, visit their Web site at: [www.PMC-Retreat.com](http://www.PMC-Retreat.com).

**Revere Academy** in San Francisco is holding a contest for a scholarship to attend any of the school's three-day classes. The scholarship includes tuition, airfare from anywhere in the U.S., lodging, meals, and kit fees. "This is a great opportunity for anyone interested in making jewelry, no matter what level they are at," says Alan Revere, the school's director and founder. "In just three days, students learn an incredible amount from professionals who are eager to share their skills. No previous jewelry experience is required, just the motivation to learn."

The application deadline is Feb. 15, 2007 and the winner will be announced March 15, 2007. For more details and to download an application, visit [www.revereacademy.com](http://www.revereacademy.com).

PMC Guild member **Sherri Haab** has written two new books, *The Art of Resin Jewelry: Layering, Casting, and Mixed Media Techniques for Creating Vintage to Contemporary Designs*, and *Beaded Macramé Jewelry: Stylish Designs, Exciting New Materials*. In 128 full-color pages, *The Art of Resin Jewelry* includes basic instructions for using resins and 20 step-by-step projects that show the reader ways of incorporating the material into jewelry. *Beaded Macramé Jewelry* includes 14 projects as well as instructions for designing macramé jewelry, finding supplies, and knotting techniques. Published by Watson Guptill.

**Lillian Woodburn's** PMC necklace was the only PMC piece featured in *Beadazzled: Where Beads and Inspiration Meet* by William Allen and Penelope Diamanti. The book showcases the work of 70 top bead designers and features work in a wide variety of mediums.

**Louise Duhamel** has released a new book called *Metal Clay Jewelry - Projects, Techniques, Inspiration*. The book includes four gallery pages and 20 projects, half from renowned metal clay artists **Robert Dancik, Louis Kappel, Shahasp Valentine, Gordon Uyehara, Jane Levy, Maria Martinez, Anne Reiss, and Patricia Walton**.

The first section comprehensively covers basic techniques, including riveting, enameling, and using epoxy resin. The projects follow, presented in order of difficulty, with approximately two-thirds falling into the intermediate or advanced category. The projects were selected so that even beginning artists would be able to successfully move from beginning projects all the way to the most advanced.

PMC Guild member **Hadar Jacobson's** work has been regularly appearing in print in the last few months. Hadar contributed a project, "Textured Woven Earrings" to the June 2006 issue of *Lapidary Journal*, a pair of articles on making tools for metal clay and using PMC to make tool charms to the July 2006 issue, and an article on using PMC to create pebble beads in the October 2006 issue. She also prepared an online article for *Art Jewelry* in July.

Other recent publications by PMC Guild members include **Celie Fago's** multi-part article on making a metal clay box pendant, which appeared in four issues of *Lapidary Journal*, beginning in May 2006; **Jean Whittington's** article "Spinning Rings" in the September 2006 issue of *Lapidary Journal*; **Catherine Davies Paetz's** article "Water Works" on using wax resist and water to create a sharp metal clay etch appeared in the September, 2006 issue of *Art Jewelry*; **Kelly Russell's** article "Framing It Nicely," in the November 2006 issue of *Art Jewelry*; and **Carol Babineau's** online article "Ladder Bracelet" for *Art Jewelry* in November. In addition, Catherine's ring "Beneath the Blue" was featured in the Gallery of the November issue of *Art Jewelry*, while **Wendy Wallin Malinow's** "Metal Corsage" appeared in the July issue Gallery.

### ALLCRAFT

135 W 29<sup>TH</sup> ST, NEW YORK, NY 10001

800-645-7124

212-279-7077

[WWW.ALLCRAFTONLINE.COM](http://WWW.ALLCRAFTONLINE.COM)

NEW TOOLS FROM  
TIM MCCREIGHT

24 KARAT  
KEUM BOO  
FOIL

WE CARRY A FULL LINE OF HIGH QUALITY TOOLS AND SUPPLIES INCLUDING AGATE BURNISHERS, DELRIN MALLETS, FORMING TOOLS AND MUCH MORE...  
**KILNS ALWAYS DISCOUNTED**

## Happenings – Local Chapter News



Florida Suncoast Chapter members Laurel Nevins, Shawn Wood, Sarah Triton and Barbara Boudrot discuss photopolymer plate making at their Sept. 20 meeting.

A new local chapter of the PMC guild has been formed in Bradenton, Florida. The Florida Suncoast Chapter began meeting in August and is now seven members strong. Meeting topics so far have included photopolymer plates and creating beads using cereal.

NewMetal Artists in Los Angeles, California, has announced presentation topics for 2006-2007. Presentations will include: “Tax Time Part One, The Ins and Outs of Sales Tax” with **Deborah Smyth** on Nov. 9; Photopolymer Plates with **Kathy Davis** on Dec. 10; “Tax Time Part Two, Those Darn Schedule C’s” with Deborah Smyth on Jan. 11; “Glass Clay” with **Karen Raiche** and **Elaine Schoepf** on Feb. 11; “The Wholesale Track” with **Amery Carriere** on March 8; and “Picture This! Photographing your Work” with **Marsha Thomas** on April 1.

The chapter will also hold their third annual Bubbles and Baubles Bead Swap, with the theme of “adding color other than patina” on Dec. 10, and a Holiday Show at the San Gabriel Bead Company on Dec. 16-17.

The Southern Arizona Alchemists will host their third annual wine and cheese reception during the Tucson gem shows in February. The reception, which is sponsored by Rio Grande, will be held Sunday, Feb. 4, 7 to 9 p.m. at the Hilton East, site of the Rio Grande Catalog in Motion.

The group is also preparing a collection of tips for travelers to the Tucson gem shows, including their recommendations for events, restaurants, and other useful information for visitors to the Tucson gem shows. To read the group’s “Tucson Gem Show Tips,” visit *Studio PMC* on the PMC Guild Web site, [www.PMCGuild.com](http://www.PMCGuild.com).

### Second Bi-annual PMCC International Artist’s Retreat

April 16 to 23, 2007  
Dallas/Fort Worth, Texas

- Pearl Ring
- Birdhouses
- Boot Camp
- Sugar Craft
- Prong Setting
- Kaleidoscopes
- Hinged Boxes
- Enamel Hearts
- Water Etchings
- Freeform Bracelet
- Polymer and PMC
- African Quill Spoon
- Victorian PMC Quilling



©2006 Hattie Sanderson

& 12 more exciting workshops to enjoy

[www.PMC-Retreat.com](http://www.PMC-Retreat.com)

[www.PMCCConnection.com](http://www.PMCCConnection.com)

8910 Mikuni Avenue • Northridge, CA • 91324  
866-PMC-CLAY Toll Free

PMCC Connection

# COLOR MAY BE HABIT FORMING!

Thompson Unleaded Enamels,  
Soyer Leaded Enamels,  
enameling books, tools and kilns

Get hooked – request a catalog  
1-800-525-5959

Visit us on the web [www.enameling.com](http://www.enameling.com)

SCHLAIFER’S Enameling Supplies, LLC  
PO Box 6776, Gardnerville, NV 89460

## Rio Grande caters to the jeweler's every need

—from basic tools and findings to unique and exclusive items— discover more than 30,000 products and all the expert technical support you need to help your business succeed!

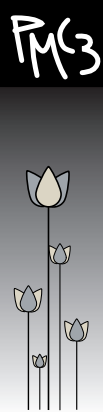


source code: ADPMC



phone 800.545.6566  
www.riogrande.com

Relax-Have Fun-Creat!



## Attention Jewelry Artisans

Create Mixed Media PMC ART JEWELRY with:

Aberose's Jewelry-making:

- PMC Tool Kits
- Tools
- Books
- Videos &
- Classes!



Relocated – REOPENED!  
www.AberosePMC3.com

## Treat Yourself to PMC in France !

Enjoy a class with artist

**Angela B. Crispin**

certified : Rio Rewards and PMCC Level II

Locations :

**Central Paris** with special rates in 3 star hotel  
**Southern Brittany** in the coastal North-West

www.LAngeEstLa.com

ange.est.la@wanadoo.fr

Essential & Exclusive Tools for PMC

## Creative Texture tools™



CARVERS • DETAILERS • SANDING  
NEW PRODUCTS & DESIGNS

www.CreativeTextureTools.com  
(708) 488-9589



Connect with  
Studio PMC Advertising  
Contact Bill Spillman  
877-878-3260



## 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 bead making made easy

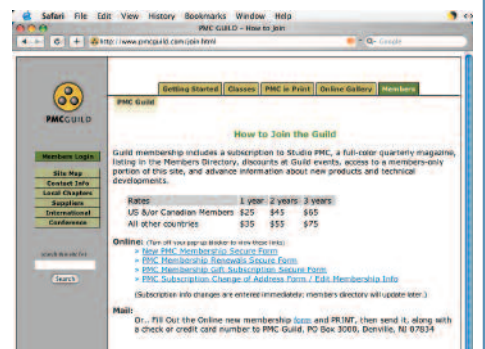
Pinzart also carries 160+ colors of enamel!

## Membership in the PMC Guild

Join ONLINE Today!

- FAST
- SECURE
- GRATIFYING

www.PMCGuild.com



Detail:  
"Ancient Influence"  
by Jeanette Landenwicht.  
Photo by Robert Diamante.



## Northern sunlight streamed

off the Pacific through three eight-foot glass doors. Glancing off a varnished concrete floor, the rays threw long shadows across a bench strewn with pliers and hammers. With her weight on one leg, Kate leaned lightly against the bench and thought about the little spike in her hand.

Holding the spike, she walked across her studio and listened for the metal. It was never about pushing metal to its limits. It was about pushing her own limits. The spike, one of hundreds, had been textured to its own demands, then pierced—not at a sloppy moment, but at its perfect moment.

Back at her bench, Kate set the spike down and picked up a burnisher, the sunlight bright and warm on her hands.

—October 7, 2004



### Kate McKinnon

Kate McKinnon Studio  
Pacific Grove, California

First Place—PMC®  
2005 Saul Bell Design Award

Your official U.S. supplier  
of Precious Metal Clay! 



phone 800.545.6566 [www.riogrande.com](http://www.riogrande.com)  
source code: ADPMC

# KATE

easy

online payment

**PMC**  
1 2 3  
.com



Artist & Instructor  
**Sherry Fotopoulos**  
San Antonio, Texas

supplies • tools • classes

# Studio PMC

Member Magazine of the PMC Guild

P.O. Box 265

Mansfield, MA 02048

[www.PMCGuild.com](http://www.PMCGuild.com)

Name & Address incorrect?

Send corrections to P.O. Box 3000 Denville, NJ 07834.

or update your account on our Web site, [www.PMCGuild.com](http://www.PMCGuild.com).

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