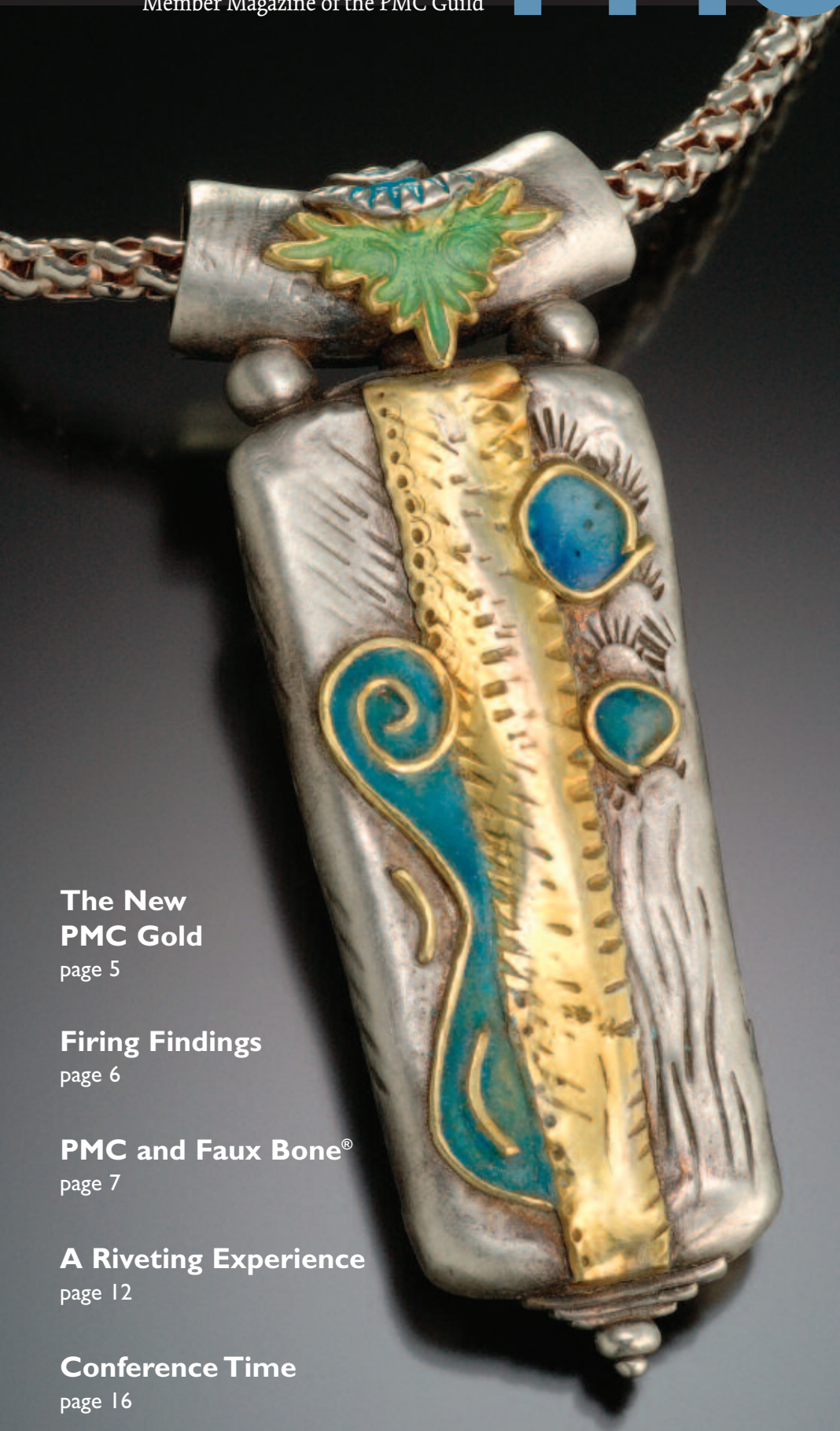


Studio PMC

Member Magazine of the PMC Guild



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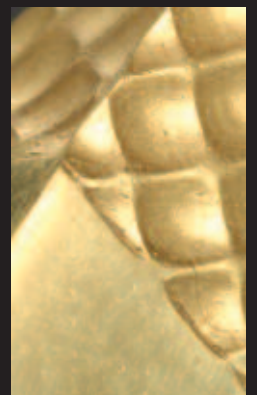
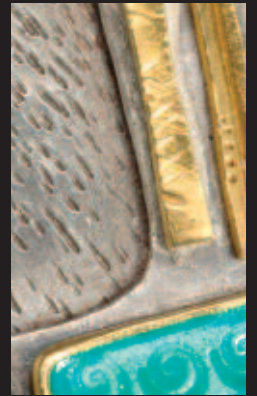
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Spring 2006
Volume 9, Number 1

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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.

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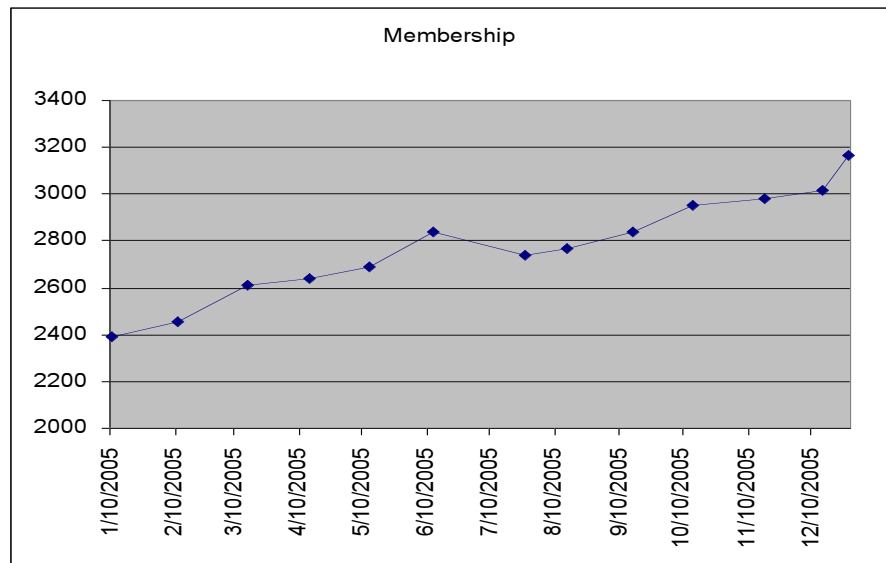
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The PMC Guild is a membership organization that was founded in 1999 to promote experimentation, creativity, and education in Precious Metal Clay. We thought our members might like to learn more about their organization, so we have collected a few key statistics on this page.

Membership

Our membership has grown consistently in the last year, and it continues to grow, largely because you help us spread the word! The PMC Guild now has nearly 3,200 members.



Services

The Guild is managed by Executive Director Jeanette Landenwitch, Treasurer Darnall Burks, Communications Director Tim McCreight, Editor Suzanne Wade, and Local Chapter Liaison CeCe Wire. This group fields more than 100 telephone calls and e-mails each week – that’s over 5,000 last year! In addition, we employ a subscription service that takes an additional 100 calls each week.

Web site

- Last year we introduced a new design that includes a Members Only section, which allows us to put the current issue of the magazine up the same day that it is printed. This section also provides members with extended coverage of magazine topics and project sheets not available to the public.
- The Guild site is currently receiving an amazing 25,000 visits per month. We are also proud of the fact that a search for “precious metal clay” in Google, Alta Vista, Yahoo, or any of the leading search engines puts the PMC Guild site in the top 10 results. This exposure has made us a valuable conduit for the Google AdSense program, which brings additional revenue into the Guild through advertiser fees.

Programs

- The Ambassador Program, launched at the end of last year, is a unique networking opportunity that allows volunteers to make themselves available to newcomers or anyone looking for a PMC contact. If you haven’t tried it yet, check out our search program, which allows visitors to our Web site to find PMC Ambassadors within a specific mile radius of their studios. There are almost 200 Ambassadors listed now, with more people signing up each week.
- In 2002, the Guild held its first conference, which drew 250 participants. Two years later, the second conference, held in Albuquerque, drew twice that number. As you’ll read elsewhere in this issue, plans are in place for our next conference, where we anticipate 600 PMC attendees.
- Local chapters continue to provide friendship, inspiration, and support for PMC artists around the country. We currently have 17 chapters, with several more in the development phase.

Outreach

Another function of the Guild is to advocate for PMC to the larger craft community. Toward that end:

- Tim gave a presentation at a conference in England and hosted a research group there. He also taught workshops in Japan and made a presentation at the first PMC Guild Japan conference.
- Darnall attended a technical conference in New Mexico, where he represented PMC to the technical jewelry community. He also oversaw a rigorous, blind test comparing the strength of metal clays.
- Jeanette became certified in the PMC Connection Certification program, and was qualified as a Senior Instructor in the Rio Rewards program. She has taught nine workshops this year and attended two conferences to promote the Guild.
- Suzanne turned out four issues of this magazine and expanded the use of the Web site for extended coverage to supplement the print edition of the magazine. She also wrote nine articles for other magazines on various jewelry-related topics, several of which featured PMC artists.

Local Chapters

as of 2005



PMCGUILD

The New PMC Gold

by Jeanette Landenwirth

One of the most energizing aspects of my job as Executive Director of the PMC Guild is having the opportunity to try out new products as they are being developed. The latest of these developments is a new version of PMC gold.

I had heard that it was coming soon, and one day, found an interesting package had arrived in my mailbox. The enclosed details indicated that the new gold is a 22k material formulated of 91.7 percent gold and 8.3 percent silver. It is stronger than the original gold and has a shrinkage factor of 14 to 19 percent.

The new 22k gold PMC is a rather dense material, and when I opened that first package, I discovered the lump of gold was pretty stiff. Kneading it in the plastic wrapping for just a few minutes quickly softened it to a wonderfully pliable, workable consistency.

My first project was a pin. I made coils and flat strips of PMC gold and layered them with textured PMC3. A small amount of water helped join the elements together. I found the working time to be the same as the other versions of PMC. I let the piece dry, then fired at 1560°F for 30 minutes. After firing, I brass brushed the piece. The look of the silver and gold together can't be beat! To complete the piece I enameled it, soldered the pin findings to the back, then patinaed with liver of sulfur.

Next, to test the strength of the new PMC gold I made a ring. I cut openings into the band and embedded silver PMC3 into the openings. I also made a decorative ornament from PMC gold and joined it to the band. I allowed the piece to dry, then fired it at 1650°F for two hours. I opted to tumble the ring to bring it to a high polish. It had a beautiful shine, and I was pleased with the strength of the ring. To finish the design I hammered a texture into the band, then enameled the top ornament.

My third project was a pair of earrings combining Original PMC with PMC gold, which I fired together. I was curious how the difference in shrinkage rates would affect the design. I laid a textured sheet of PMC gold between two sheets of original PMC, dried the piece, then fired at 1650°F for two hours. A slight, uniform doming occurred, and the result was quite attractive: It added to the dimension of the earrings. Original PMC is still my favorite formulation, so I was happy to discover this combination had such a wonderful quality.

These experiments are just the beginning. The new PMC 22k gold could be used to produce a wood grain look, to inlay into a texture that has been carved into silver PMC, or reversed and used to inlay silver into gold. A lump of PMC gold can be thinned to a paste with a small amount of water and used to create a highly textural stucco look. Fired gold elements can be soldered or fused to fabricated and cast items. By now I'm sure your creative appetite has been whetted. As I continue to work with this new PMC gold, the possibilities seem endless. Its improved strength and durability, the rich yellow color, and the range of firing options, including torch firing, all combine to produce an incredibly versatile material. I won't keep you from your studio any longer. The only request I have is that, as you create your own wonderful pieces, send us an image or two. They just might end up in our Gallery pages. What could be more fun!

For further technical information, to view more PMC gold pieces, and to see a sample project, visit the PMC Guild Web site at www.PMCGuild.com.



Experiment #1: PMC gold and PMC3 with enamel. Photos by Robert Diamante.



Experiment #2: PMC gold with embedded PMC3 and enamel.



Experiment #3: Original PMC with PMC gold.

Findings – the mechanical bits that differentiate a bracelet from a tie tack from an earring – have a number of things in common. To function correctly, clasps and findings must be strong, so that their working parts will hold together and support weight. The wearer must feel secure that the piece will stay on the body, and the finding must be easy to use. Integration of the finding into the overall design is always desirable. Commercial findings have their place, but when a designer can meld function with form, it is the best solution and tends to make a more successful and pleasing piece of jewelry.

Wire is used to make most clasps and findings. Since PMC is fine silver, the implantation of any piece of fine silver wire will survive the highest firing schedule of 1650° F for two hours. Jumpings or eyelets of a thin gauge of fine silver wire are suitable for any small, light element that might dangle from an earring, for instance. Even larger, heavier gauge jumpings in fine silver will function well if they are embedded to cover the joint.

But relying on fine silver of any gauge is a mistake when the finding needs to have tension or spring in order to function properly. The small amount of copper in sterling silver allows it to be work hardened for strength, which makes sterling the preferred material for creating findings.

A red flag waves when considering implanting sterling into PMC, however. At temperatures above 1200°F, sterling's molecular structure begins to change. Initially, heat softens the sterling and anneals it. Beyond about 1500°F, sterling becomes brittle and begins to reticulate, or wrinkle, on the surface. Sterling silver melts at 1640°F, an obvious problem when using the 1650°F firing temperature. Therefore, it is preferable to use only PMC3 at the 1110°F temperature for embedding sterling. (The duration of time at 1110°F is not an issue.)

Another change that sterling undergoes when heated in the presence of oxygen is the formation of copper oxide, or firescale. After removing sterling from the kiln, the surface will have turned black.



Necklace with sterling clasp fired in PMC by Barbara Becker Simon.
Photo by Larry Sanders.

Firescale can be dealt with in a number of ways. As a preventative measure, you can paint the entire surface of the sterling with PMC3 paste. The paste will fuse to the sterling and create a layer of fine silver over the sterling and negate any oxidizing action in the kiln.

Another option is to remove the firescale after firing with abrasives such as emery. Depletion gilding, in which pieces are repeatedly heated and pickled, is also useful in removing copper oxide. Tumbling will not remove firescale.

The purple-gray tinge of the firescale means that it must be removed if you want a polished or unpatinaed finish. It is not good craftsmanship to see polished firescale on a finished piece.

Patina chemicals will disguise the firescale, so if I know that I am going to patina my piece, I just leave the firescale surface intact and use it to my advantage by integrating the color of the oxidized sterling with the patina-treated areas.

Clasps and findings can be created by inserting pieces of sterling wire into the soft clay. Even though the sterling is fused to the PMC and captured by the shrinkage, a little insurance in the form of a wiggle in the embedded wire is not a bad idea. Sterling wire can also be attached to the surface of dry, unfired PMC or fired PMC by burying it with unfired PMC3. You can also use this method to add sterling to a piece if you need to use Original PMC or PMC+. You can fire

those types of PMC, and then use PMC3 to add your sterling and fire at 1110° F.

Once you have fired your piece with the finding and removed the firescale, it may be necessary to work harden the sterling so that it will function properly. For example, if you are making a hook and eye clasp, the hook must be strong and springy. One can create that spring by carefully hammering the hook form with a steel hammer on a steel block. Another finding that needs this step would be French or shepherd-type earring hooks. (Jumpings and eyelets whose joints are buried don't usually need to be hammered.) Tumbling will not work harden annealed sterling sufficiently for it to function as a finding.

The configurations, forms and varieties of findings that can be created with PMC and sterling are limitless. Being able to create a customized clasp that integrates aesthetically into a piece of jewelry is a great advantage to the overall look of the piece. Not having to haul out the soldering paraphernalia is also a pleasure!

Barbara Becker Simon will teach a pre-conference workshop on making clasps and findings for PMC on July 18 as part of Rio Grande's Education in Motion program, held prior to the 2006 PMC Conference in Lafayette, Indiana. For details and registration visit www.RioPMC.com.

The malleability of PMC in its wet state makes it easy to form, mold, and connect. After firing I have found the resulting fine silver pieces (which are fully annealed) just as malleable, although in a different way. It is easy to forget that when we remove PMC from the kiln, what we have is a piece of metal and we can bring to bear on that piece any and all of the myriad techniques employed in “regular” metalworking. (Or sculpture or collage or printmaking, for that matter.) This does not mean we need a host of tools or an elaborate workshop. With our standard PMC tools and not much more than an additional file, hammer, and a drill, we can incorporate other materials into our PMC and our PMC into other materials.

The other material I am using for this project is Faux Bone®, a PVC product that is easy to use, extraordinarily durable, inexpensive, and safe. It can be hammered, filed, sanded, polished, heated, molded, drilled, and carved. The PMC can be pushed around or into it and it is so tough you can hammer on it, which I do in the project presented here.

For this project I have sawn the Faux Bone®, filed, sanded, and polished it (all by hand — it’s quick work), and then riveted on a fired strip of PMC. Two eye pins and a chain and you’re done!

Procedure

Step 1. On a prepared texture sheet, roll out a 5-card-thick strip of PMC that, when fired, will yield a strip approximately 2½" long and ⅝" wide. (With Original PMC, you will need a strip 3¼" x 1", for PMC+ a strip 3" x ⅞", and for PMC 3 a strip 2¾" x ¾".) If you prefer, you can roll out the strip on a flat surface and texture by stamping from the front, or texture after firing.

Step 2. Trim one long edge straight while leaving the other edge wavy. The edges may also be cut in a design or trimmed any way you like. (Figure 1)



Completed piece.

Step 3. Fire the strip using a standard firing. For PMC+ or PMC3, I recommend a two-hour firing to increase the malleability and strength after firing.

Step 4. While the piece is firing, cut the tongue shape from the Faux Bone® sheet. The piece pictured here measures approximately 1" wide by 2" long. (Note: If the size of the tongue is altered, the length of the PMC strip must be altered accordingly.)

Step 5. Using the files, round and shape the tongue on the sides and at the point, leaving the top flat, with rounded edges. (Figure 2) Note: Silicon carbide (Wet or Dry) sandpaper, used in the next step, is designed to be used with water. So before filing, cut a 2" x 3" piece of each of the grits of silicon carbide sandpaper and place them in a cup of water to soak.



Figure 1.

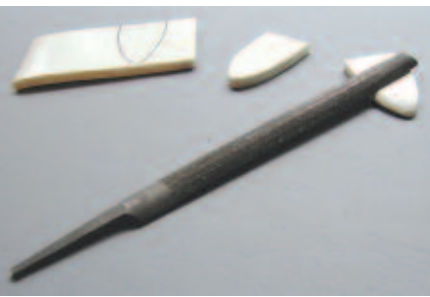


Figure 2.

Materials

- PMC (Original, PMC+, or PMC3)
- ¼" white Faux Bone® sheet (available at Crackerdog Designs)
- 2" 16 gauge sterling silver round wire
- 2" 14 gauge sterling silver round wire

Tools

- Texture plate or stamps
- Needle tool or blade for cutting PMC
- Saw (jeweler’s saw or similar such as coping saw, band saw, jig saw)
- Files
- Silicon carbide (wet/dry) sandpaper:
 - 320, 400, and 600 grit
- #52 and #55 drill bit
- Drill or flex shaft machine
- Round face hammer
- Metal block to hammer against (a regular hammer clamped in a vice with the flat face up is fine)
- Burnisher
- Round nose pliers
- Awl or needle tool
- Wire cutter
- Zap-a-Gap (or other cyanoacrylate glue)

Optional

- Patina solution (liver of sulfur or similar)
- Tweezers
- Mallet (rawhide, plastic, dead blow, bone)

Faux Bone

Step 6. Beginning with 320 grit silicon carbide sandpaper, sand the piece thoroughly, including the flat top. Be sure to sand out all the file marks. Finish the sanding process by progressing through the 400 grit and 600 grit sandpapers, rinsing the piece after each sanding. To impart an even smoother, polished finish, turn the 600 grit sandpaper over and rub the piece briskly with the back of the sandpaper. Rub the piece in the palm of your hand and then briskly on a soft, clean cloth, and you will see a soft sheen appear on the piece.

Step 7. Finishing the Faux Bone® includes an almost infinite number of possibilities. It is so durable that it can be stamped with metal or leather stamps; scratched with tools, sandpaper, or electric engravers; carved with burs, files, grinding wheels, or chisels; or embossed after gentle heating. It can also be drilled and sawn, and inlaid with epoxy or other materials. For this

piece, I scratched the surface and rubbed with acrylic paint.

Step 8. When the PMC strip is cool, refine the shape with files, a jeweler's saw, or any other means you choose. Sand the strip and finish as you like. For this project, I oxidized the piece in liver of sulfur, brass brushed it, and burnished all edges and high spots.

Step 9. To bend the strip around the tongue, lay the strip on one flat face of the tongue with the straight edge toward the wide end of the tongue. Next, line up the center of the strip's straight edge with the center of the flat edge of the tongue. (Figure 3) Pick the piece up, hold the strip and tongue with thumb and forefinger, and bend one end of the strip around the side onto the back of the tongue. Repeat for the other side. The silver should fit snugly around the tongue. If it is loose or uneven, tap it lightly with the mallet until it fits tightly.



Figure 3.

Step 10. Look at your piece from the front, and decide where you want the rivets to be placed. The rivets must go through the front of the strip and the tongue, and come out somewhere near the ends of the strip in the back of the piece. Mark where the rivets will go. *Do not drill any holes yet!*

Step 11. Cut the 16 gauge wire into two 1" pieces. File one end of each wire flat and square, and remove the slight burr around the filed end.

Step 12. Make sure the silver is positioned where you want it on the tongue. Use an awl or center punch to press (not hit) a small dent into the silver where the first hole will be drilled. Working on a scrap of wood, and starting in the dent you made, use a #55 drill bit to drill **one** hole through the silver, the tongue, and the back of the silver.

Step 13. From the back, insert the filed end of one of the 16 gauge wires until it protrudes out the front about 0.5 mm. Cut the wire protruding from the back and leave a length of wire about 1 mm long sticking out. File the wire in the back to about 0.5 mm, making sure to file the end square. This wire will form the rivet. (Figure 4)

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A Robert Dancik pendant incorporating Faux Bone and PMC riveted together.



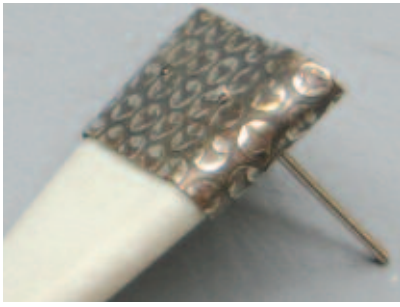


Figure 4.



Figure 5.



Figure 6.

Step 14. Place the piece on a metal block with the front up and the back end of the rivet supported on the block. Hold the piece so that the end of the rivet is on the block but the rest of the piece has a space of 0.5 mm beneath it. (If the piece is pushed flat against the block, the wire will be pushed through and there will be no wire protruding from the back for riveting.) Using a round-faced hammer, begin to strike the rivet around the outside edge of the wire to make it mushroom over. (Figure 5) Continue hammering around the rivet wire until you have formed a low dome. The goal is to form a rounded rivet head rather than hammering the end of the wire flat.

Step 15. Turn the piece over and repeat for the other end of the rivet. The only difference in this step is that you needn't leave any space beneath the piece.

Step 16. Repeat steps 12 through 15 for the other rivet.

Step 17. Hammer the other 2" piece of 14 gauge wire with a metal hammer to impart a slight texture. Using the round nose pliers, form a ¼" "eye" at each end of the wire. Cut the wire in half, yielding two eye pins. Oxidize to match the silver strip.

Step 18. On the flat top of the tongue, drill a #52 hole ¼" from each end along the centerline of the flat top.

Step 19. Dip the end of the eye pin in a bit of glue and insert fully into one of the holes, keeping the seam of the eye pin toward the back of the piece. Repeat for the other eye pin. (Figure 6)

Step 20. Hang your piece on a chain and enjoy.

Robert Dancik has been an artist and teacher for more than 30 years. He teaches workshops at art centers in the US and abroad and his work is found in numerous collections. He is a partner in

the gallery "zoe & floyd" in Seymour, Connecticut, near his home in Oxford, where he is an avid cook and collector of toys, maps, and compasses. Robert may be contacted at playcik@yahoo.com.



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



Yolanda Nieuwboer.
PMC, sterling silver, 14k gold sheet, and enamel.



"Artifact Necklace" by Pat Gullett.
Photo: Ralph Gabriner.



"Nature's Impression" by Liz Barnes. PMC, obsidian, and sterling.



Mary Lowe. PMC, brass settings, and vintage rhinestones.



"Fish Series #4" by Hattie Sanderson.
Bisque fired stoneware base, PMC+ and polymer clay.
Photo by Speedy Peacock.



Robert Dancik uses rivets to combine PMC with other materials.
Photo: Douglas Foulke Studio.

Materials

Wire (I am using copper wire in the photographs to make it easier to see. Any type and gauge can be used, but for our purposes 14 gauge to 22 gauge is easiest to work with.)

Tools

Wire cutter

Round faced hammer
(ball peen, chasing, raising)

Metal block to hammer against
(bench block, anvil, flat faced hammer)

Drill

Drill bits to fit wire
(#52 bit fits 14 gauge wire, #55 fits 16 gauge, #56 fits 18 gauge.)

Awl or metal scribe

Optional

Torch

Nail set

Brown & Sharpe (B&S) Wire Gauge
(sometimes called an American Wire Gauge,
for measuring wire diameter)

If you have ever worn a pair of Levi's jeans, traveled on an airplane, or laced up a pair of Keds sneakers, you have had a riveting experience. All these items have rivets of one kind or another as an integral part of their design.

In addition to being a strong and versatile method of cold connection, riveting offers almost infinite decorative possibilities for the PMC artist. Riveting allows the use of PMC in conjunction with just about any material in almost any situation. It's a fast and easy method of adding smaller pieces of fired PMC to larger pieces of fired PMC. It also permits the use of very thin sheets of PMC by riveting them to other materials for reinforcement. The tools are few and friendly, the cost low, and the procedure fast.

Traditionally, a rivet is partially formed before inserting it into the work, but you can also form the entire rivet while in the piece. Makers may employ either method, depending on the situation.

If your pieces are to be joined with more than one rivet, it is *very* important to complete the first rivet before beginning the next, or it will be just about impossible to line up your pieces. Before riveting, it is a good idea to anneal the rivet wire to make it more malleable. This is easily done by heating the wire until it just begins to show a dull red/orange color; lowering the lights a bit can help you see this. You can use any type of torch, including the small butane type we often use for PMC work. Even heating over a stove-top burner will work in a pinch.

Since it is essential for the rivet hole and rivet wire to be the same size, a Brown & Sharpe wire gauge is a good investment.

I would encourage you to read all the instructions and try several "practice" rivets before attempting to rivet on PMC and other finished work. When riveting PMC, it is important to keep in mind that the PMC is relatively soft and the holes can be enlarged just by wiggling the wire in them (not a good thing).

A quick checklist for riveting is:

- Drill slowly; work on a wooden block to protect the tabletop.
- Anneal wire before making rivet.
- Do only one rivet at a time.
- Hammer on a metal block.
- Hold work firmly when drilling.



Step 1.

Step 1. Cut a 1" piece of wire and select a drill bit of the same size. (Use a B&S gauge or calipers to ensure a match.) File one end of the wire flat and square.



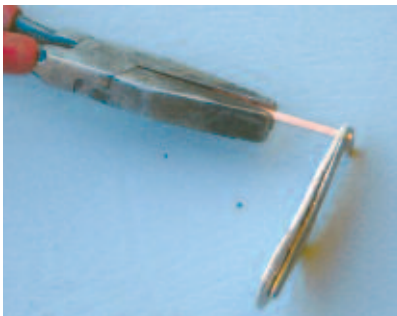
Step 2.

Step 2. Using an awl, make an indentation mark in the top piece where you will drill for the rivet. Don't hammer, as this may deform the metal.



Step 3.

Step 3. Working on a wooden surface, position the pieces as they will be when riveted. Seat the drill on the mark and slowly drill through all the pieces, keeping the drill turning as you retract it from the piece. Alternately, you can drill through the top piece by itself, and position it to use as a guide for drilling the rest. It is important to remember that you must **not** drill any subsequent holes before completing the first rivet.



Step 4.

Step 4. Insert the filed end of the wire from the back through the piece to connect all the elements. Since a tight fit is desirable, it may be necessary to twist (not wiggle) the wire to get it into the hole. Exercise caution here to avoid enlarging the hole. Grasping the wire with smooth-faced pliers will help. Allow about 0.5 mm of the wire to protrude from the top. Cut the wire in the back so that about 1 mm of wire remains, and file flat to about 0.5 mm. You may need to hold a finger over the wire in the front to keep the protruding end in place. The wire is ready to rivet when it has a flat end protruding about 0.5 mm on either side.



Step 5.

Step 5. Position the piece over a metal block and raise the piece up about 0.5 mm in order to maintain the 0.5 mm of rivet on the back side. (Placing playing cards on either side of the rivet may facilitate this.) Using a round-faced hammer, strike the rivet wire around its edges with light blows to start forming a mushroom-shaped head. Turn the piece over and repeat for the other end of the rivet. (There's no need to hold the piece up after you turn it over.) Check to see that you have similar size heads and continue hammering to form a slightly domed head on each side. Try not to hammer in the center of the rivet or to flatten the rivet, as this will weaken the rivet.

Alternate Method (traditional)

Follow steps 1 to 3 above. Holding the wire in a protected vice or smooth pliers, form a head on one end of the wire as in step 5. Insert from the front and form rivet head on the other end of the wire.

For another riveting method, visit Studio PMC on the Web at www.PMCguild.com.

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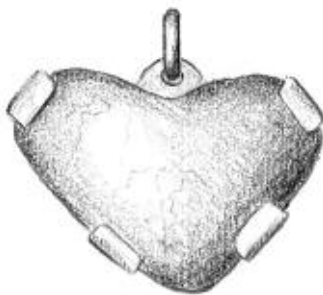
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Mar. 31st - Apr. 1st 2006
- Rocky Mountain Bead Society
Apr. 29th - Apr. 30th 2006



As great as PMC is by itself, there are many times when artists want to combine a silver element with something else. There are dozens of ways to join metal elements to other metals, textiles, wood, ceramics, and plastics. While many solutions are technical, don't overlook the simple cold connections that are right in front of us. On this page I'll provide an overview of just one such category – tabs.

Tabs are extensions of one piece that wrap around another piece and lock the two together. A familiar example shows up in paper dolls, in which small fingers extend out from the smocks and hats used to dress the dolls. Tabs can be built into PMC pieces, or created on other metal parts and then pressed down onto a PMC element. Either way, the first step is to think through the locations of tabs to ensure that the parts cannot slide apart in any direction.

We often think of tabs as small rectangles with a rounded end, but you shouldn't let your imagination stop there. Whether you are working in PMC, sterling, brass, or any other metal, the goal is to bend the tabs down only once. Plan well, measure carefully, and press the tab down only as the last step in the assembly process.



Beach Stone Pendant

External Tabs: Beach Stone Pendant

Let's say you found a stone with the natural shape of a heart and you want to use it as a pendant. Here are the steps that go into making this piece:

Step 1. To plan for shrinkage, photocopy the stone with the enlargement setting at 115 percent (for PMC+ or PMC3). You can do this by eye too.

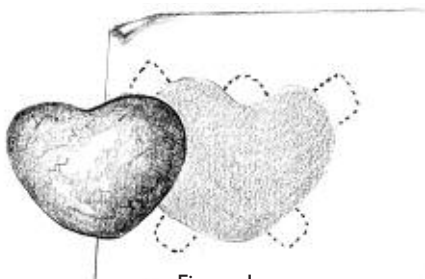


Figure 1.

Step 2. Plan the locations of the prongs and draw them onto the photocopy. (Figure 1) Cut with scissors and test on the stone to be sure it fits. Tip: Tabs often need to be longer than you might guess.

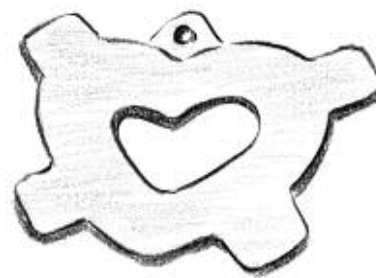


Figure 2.

Step 3. Roll out PMC, texture if desired, and trace the pattern with a needle until you cut all the way through. In this example, I cut away another heart shape in the center to reduce the weight and save PMC. (Figure 2)

Step 4. Allow the PMC piece to dry, fire, and finish as usual.

Step 5. After polishing, re-drill the hole to make it smooth and neat, and feed a sterling jump ring into place.

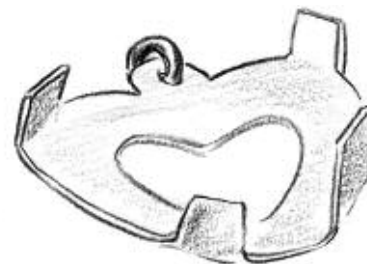


Figure 3.

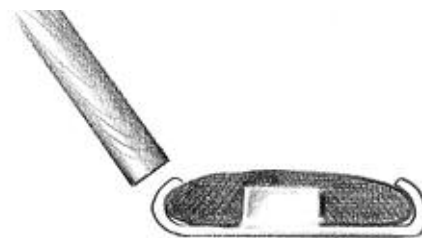


Figure 4.

Step 6. Bend the tabs so they stand straight up. Use your fingers if you can; if not, use pliers. (Figure 3) Set the beach stone in position, and press the tabs down with a wooden dowel or a piece of plastic. (Figure 4) I have cut the bristle portion off a toothbrush to make a convenient pushing tool.

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Silver Plaque on a Copper Back

Internal Tabs:

Silver Plaque on a Copper Back

The idea behind internal tabs is simple, and leads to a whole set of interesting possibilities. In this case, I'm thinking of a silver element held in the center of a darkened copper frame, again used as a pendant.

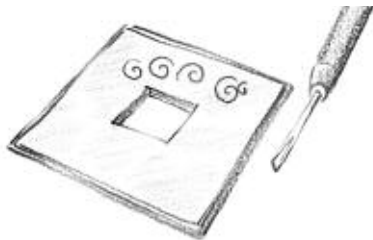


Figure 5.

Step 1. Start by making a square PMC piece with a square hole in the center. Fire and finish as usual. (Figure 5)

Step 2. Trace the piece onto copper. In addition to marking the center hole, I have planned a rim of copper that will show around the silver, and I've left a strip that I will bend around to become a bail (loop for hanging).

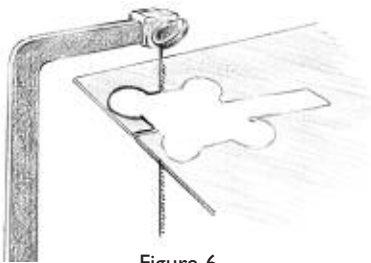


Figure 6.

Step 3. Saw out the shape using a jeweler's saw. (Figure 6) This is a simple tool, available from any jewelry supply company, that can be mastered in a few hours. After sawing, file and sand the edges to make them smooth.

Step 4. Bend the long strip with round-nose pliers to make a tube-shaped bail.

Step 5. For a dark color, dip the cleaned copper into liver of sulfur, then scrub it with a brass brush. Repeat several times to give the copper a leathery brown finish.

Step 6. Use pliers to pull the triangular tabs upward so they stand out from the sheet. (Figure 7) Lay the silver piece into place and press the tabs down onto it as above.



Figure 7.

This material is extracted from Practical Joining, a new book to be published later this year by Brynmorgen Press (www.Brynmorgen.com).



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3rd Biennial PMC Conference July 20-23, 2006

On the day after the second biennial PMC conference, the Guild staff and a few trusted advisors gathered in a conference room to evaluate the event and think of ways to make the next conference even better. That was a year ago, and we're ready to show our members what we've learned. The first step in planning the 2006 conference was to determine the site, a process started within a month after the last conference concluded. The description was easy — we needed a central location that provided a range of lodging options and a variety of air-conditioned meeting and exhibition spaces, all at a conservative price. Easy to describe, but not so easy to find! After four months of intense search and site visits, we decided on Purdue University in West Lafayette, Indiana.

Did you know that 70 percent of Americans live within 500 miles of northern Indiana? Neither did we before we visited Purdue. But this little statistic means that a majority of conferees can drive rather than fly if they choose. And many of those who fly will spend less than three hours in the air, even coming from such diverse points of the compass as Florida, Colorado, and New England. Purdue is a major university with a dedicated conference facility and a full-time staff of counselors. In addition to helping us choose locations and menus, the Purdue conference program offers access to a secure on-line registration system.

Space here is limited to a summary, but at our dedicated Web site (www.PMC-conference.com) you will find a schedule, maps, local weather, area attractions, lodging options, and photos of the conference facility. Here are a few highlights: our seminars, lectures, and the vendors' room will be in two adjoining buildings. Meals are a short walk away, or you can take advantage of one of the other dining options nearby. In addition to affordable and comfortable dormitory accommodations, there is a deluxe hotel attached to the conference complex and dozens of local and chain hotels within a two-mile radius.

One change we've made from previous years is a modified schedule. The conference will take place over the same amount of time as in past years, but will distribute it differently. Conference programs will start on Thursday afternoon and end after lunch on Sunday — that is, two full days bracketed by a half-day on either end. This reduces time away from home by a night, which saves on hotel costs.

Another big change is that the 30 seminars will not require advance registration. In addition to alleviating some confusion, this will allow the conference to be less stressful and more spontaneous.

PMC Connection and Rio Grande will both be offering a large selection of workshops in the days before the conference. For complete schedules, visit www.RioPMC.com and www.2006PMCconference.com.

The Web site, www.PMC-conference.com, will give a full listing of the seminars and introduce you to the talented people who will be presenting them. Topics include technical information on tools and techniques, as well as related subjects of interest to PMC artists like design, business, and educational issues. Here are a few other highlights:

- Keynote speaker **Bill Daley**, noted potter and educator
- A professional **exhibition** jointly organized by the university gallery staff and the PMC Guild
- A large space for **vendors**
- A chance for conferees to **show and sell** their work
- A **demonstration area**, good food, and a happy hour

As before, the conference fee will include access to all events and speakers, plus all meals during the conference. This fee is a modest \$275, and Guild members will receive an additional \$30 off that price. For the first time, you will be able to register on-line, using Purdue University's secure server. Links and details are available at www.PMC-conference.com. Note that we will not be sending out a printed brochure: If you do not have easy access to the Web, please call the Guild office at 859-586-0595 and we will print those pages out and mail them to you.

Conference 1-2-3 Planning your trip to the PMC Conference takes just three simple steps:

1

Register on-line for the conference program at www.PMC-conference.com. You will receive an e-mail confirmation and a registration packet by mail.

2

Select your accommodations. For dormitory housing, fill out the application in your conference confirmation packet and mail it back with payment. For other lodging, consult the information in your registration packet (also available at our Web site) and make your arrangements directly with the hotels.

3

Arrange for transportation. If you're flying, choose between Indianapolis International Airport (one hour away) and Chicago's O'Hare International and Midway airports (three hours away). Most major airlines serve both cities. Reservations for scheduled van transport from Indianapolis airport to Purdue University can be made with Lafayette Limo at www.lafayettelimo.com. For van transport from Chicago, visit www.expressaircoach.com.

Happenings

Member News

Nancy Miller taught PMC jewelry making last summer at Double “H” Ranch, a summer camp for children age 6 to 16 with chronic illnesses. Nancy was assisted by **Lynn Strolin**, who helped with the initial planning, and **Lynda Ohotnicky** and **Diane Reiner**, who helped teach the five-day classes at the Luzerne, New York, camp. In addition, the project was supported by donated materials from Rio Grande and the PMC Guild.

“Each session began with an abbreviated introduction to PMC, and from that point on each camper received plenty of individual attention from counselors and volunteers,” writes Nancy. “Our role was to ensure that each camper achieved success in making whatever pieces they wanted to make. If they got stuck, we offered suggestions for alternate approaches and provided whatever help each person needed, but never took over for the camper.

“Many of the campers volunteered to assist in making pieces to be featured at the silent auctions at two summer fundraising events,” Nancy adds. “They used slip to coat bisque beads donated by Lynda Ohotnicky, which I later combined with pearls and silver to make necklaces. The beads were a particularly great project for campers with less manual dexterity.” Funds raised at the auction will go towards continuing the PMC program in 2006.

“We witnessed many heartwarming moments as campers made pieces for others,” writes Nancy. “One girl made three similar pendants, one for herself and the others for her two best friends, also campers. Another girl made a pendant for her mother, a volunteer camp nurse, who stopped by later to tell us how she would always treasure the special creation from her daughter.”

Leslie Scott lives more than 1,000 miles from New Orleans, but the Louisiana native knows all too intimately the struggles of people in the region: her brother, sister, and mother all lost their homes in the disaster. To raise money to help her



Leslie Scott's Hurricane jewelry.

family rebuild, the Centerville, Pennsylvania, resident began making and selling hurricane-inspired PMC jewelry. “My family was devastated by the storm, losing their homes, jobs, and livelihood,” Leslie writes. “I have been raising money for them and other victims since Katrina hit. My line of PMC Hurricane Jewelry was offered at a benefit sale in December, along with work by Wendy Schuster.” Leslie continues to offer her Hurricane line for sale at local shows and through her new Web site, www.PMCjazzed.com.

In November, **Celie Fago** and **Tim McCreight** gave presentations at the first conference organized by the PMC Guild/Japan. Before the conference, Celie taught a Rio Rewards certification class to 30 enthusiastic students. In addition to giving a seminar three times at the conference, Celie also gave a slide presentation on American PMC work to the full group. She was assisted in these activities by **Jen Kahn**. Tim taught a seminar on soldering at the conference, then gave workshops in Nagoya and Tokyo. The project he created for those workshops has been added to the projects available in the Members-only section of the Guild web site.

Jean Vormelker contributed a chapter on metal clay to a new book on enameling by Lilyan Bachrach. *Contemporary Enameling: Art & Technique* includes instruction in basic enameling as well as chapters by 34 enamellists and teachers on various enameling techniques, many of which can be adapted for use with PMC. The book, presented in a large, coffee-table-book format, showcases the work of 55 additional artists through large color photographs of pieces ranging from jewelry to sculpture to

wall pieces. *Contemporary Enameling* is an updated and expanded version of Lilyan's 2002 book *Enameling with Professionals*, to which Jean also contributed a chapter on PMC. The book is available from local bookstores or online at www.schiffer-books.com.

Linda Stiles Smith's first published article, “Perfecting the Shank” appeared in the July 2005 issue of *Art Jewelry Magazine*. Other Guild members whose work has appeared recently in *Art Jewelry Magazine* include **Gretchen Amberg**, who wrote an article for the November 2005 issue, and **Carol Babineau**, **Sherry Fotopolous**, and **Jean Whittington**, whose feature articles appeared in the January 2006 issue. The January issue also featured the work of **Celie Fago** and **Ellen Athens** in the Gallery pages.

PMC Guild members **Debra Weld** and **Pamela East** contributed Step-by-Step articles to the February 2006 issue of *Lapidary Journal*.

Lora Hart had two articles published in *Step-by-Step Beads* last year. “Wild West Necklace” appeared in two parts in the May/June and September/October issues, and “Patina 101” was published in September/October. She also anticipates having an article on making pillow beads published in the May/June 2006 issue.

Shahasp Valentine's PMC necklace “Rococo Necklace #1” was published in the December issue of *InStore* magazine, and she was also featured in an “Artist's Profile” in the Winter 2006 issue of *Crafts Business Magazine*. Shahasp's work will also be highlighted in an article by Sue Young in an e-book on metal clay jewelry scheduled for release this spring, and three of her pieces, “Knife Edge Necklace #17”, “Grande Fleur de Lis Necklace #6”, and “Opera Necklace #1”, will be included in *The Art & Craft of Making Jewelry*, due out from Lark Books this spring.

Happenings

Call for Entries

Artists' Own, a co-op gallery in Lafayette, Indiana, is inviting entries for an exhibition of metal clay work to run during the PMC Conference at Purdue University in Lafayette in July. The show, *3³: Works in Metal Clay*, will be juried by Robin Kraft, an associate professor and head of the jewelry and metalwork program at Purdue University, and a nationally recognized metalsmith. The selected work, which will be available for sale, will be on display at the gallery July 5-29, with an artist's reception planned for Friday, July 21. For full entry details, visit <http://home.insightbb.com/~artistsown/metalclay.htm>.

(This exhibit is independent from the Stewart Gallery exhibition at Purdue University "Revolution / Evolution: Contemporary Work in Precious Metal Clay," which is being organized by the university staff and the PMC Guild.)

Local Chapter News



Lisa Kadison has been appointed the new "Head Hand" of the Fairchester chapter of the PMC Guild in southern Connecticut. After three years at the helm, co-founders Pam Lacey and Robert Dancik decided it was time to pass the baton – literally! To commemorate Lisa's new role, Pam and Robert presented her with a handcrafted baton at the October meeting. Designed by both Pam and Robert, and crafted by Robert, the baton is constructed of copper and topped off with the "PMC spiral hand" symbolic of the Head Hand position.

"Robert and I wanted to make more than just a baton," says Pam. "So we created something to really be passed along, not just to Lisa, but also to the next Head Hand, and the next and so on. So of course, there's plenty of room for Lisa to customize the baton with her own PMC symbols and handcrafted dangles, which of course, will be passed along too."

New Products

Paragon has added an optional bead door and horizontal 1" x 3" glass window to its SC-2 jewelry kiln. The glass window is designed to withstand kiln temperatures up to 1700°F. The SC-2 jewelry kiln uses the Sentry Xpress digital temperature controller and can be used for firing PMC, glass, lost wax casting, raku, and china painting. Contact: Paragon (800) 876-4328, e-mail paragonind@att.net.

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KATE

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



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