

# fusion

The Journal of the International PMC Guild

## Welcome to Fusion

Ten years ago, the PMC Guild launched a small newsletter called "Studio PMC." Over the years, that publication grew into a color magazine, and we're proud of what we started. Several large distribution magazines now cover metal clay, so we asked ourselves, "What can the Guild do like no one else can?"

We are pleased to announce an innovative two-prong approach. Four times each year, Guild members will receive the quarterly journal *Fusion*, of which this is the premiere issue. The autumn issue of *Fusion* will be bundled with a paperback book in full color called the *PMC Guild Annual*. That important book will have almost no text, just scores of photos of carefully selected work from around the world. We are confident that publication of the *Annual* will quickly become an eagerly anticipated yearly ritual.

What makes *Fusion* different from other publications? You'll find that the range of topics and the intelligent writing live up to the status of a truly professional journal. *Fusion* will provide summary information about topics of interest to serious craftspeople and artists. In many cases, these summaries will be enough to help you feel informed about the field. In others, you'll want to follow up through the resources provided here.

Because the Guild is directly linked to Mitsubishi Materials, the maker of PMC, you can expect technical support and new product information that is unavailable elsewhere. As the primary publication of the Guild, you can also expect to read about Guild activities, including insights into the accomplishments of our chapters and members.

We're loaded with ideas, but we need your help to make *Fusion* the best it can be. At the Guild's website, you'll find a new button that will give you a direct pipeline to the editor. When you wake in the middle of the night with a question that's been puzzling you, log on and tell us. We're on it!

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## The Rising Price of Silver

For most of the decade after Mitsubishi introduced Precious Metal Clay in 1996, its price remained stable. As any jewelry maker working with PMC well knows, all that changed in 2006. Mitsubishi issued a half-dozen pricing schedules in 2006 alone, causing many people to wonder what was going on.

What was going on, in short, is that the price of silver is much more volatile now than it was 10 years ago, said Kevin Whitmore, product manager for Rio Grande, the New Mexico-based supplier of PMC and other jewelry materials, including sheet and wire products. With the price of silver on the rise, so too is the cost of PMC.

“People who buy PMC from Rio Grande pay a price that is directly derived from the price of silver on the world market. We designed a system that calculates the intrinsic value per gram of silver, to which we add a set fabrication fee,” Whitmore said.

“Generally, once we set a fabrication schedule, we try not to constantly adjust it. So, only the value of silver should cause the prices to vary.”

That reality should serve as a reminder to people who use PMC that the material truly is a precious metal – and that they might be wise to start paying close attention to global metal markets. In the early years of PMC, when the material was new, some jewelry designers

looked on with skepticism and suspicion. As the material has become more mainstream and viewed more widely as an accepted material, some of that reticence is ebbing, Whitmore said.

“In this context, selling PMC based on the silver price does make more sense to those traditionalists who are beginning to open up to PMC,” he said.

When considering this issue, Whitmore advised people in the business to keep in mind how stable the price of PMC was for many years. During that time, prices for silver always fluctuated, but not so much to cause major shifts in the cost to manufacture PMC, he said.

But with the inflationary spiral that began in 2004, the cost kept inching up. Previously, the cost of silver stayed at values at or below \$6 per troy ounce. In 2004 and 2005, the average price was closer to \$7 to \$8 per troy ounce. The silver market heated up in 2006, with prices starting the year at about \$10 per troy ounce and spiking at \$15 per troy ounce by May. Since then, silver has bounced between \$12 and \$15 per troy ounce.

The future? Whitmore can only guess.

“My hunch is that world silver prices are going to keep going up over time,” he said. Whitmore shed light on Rio Grande’s pricing structure for PMC. All its silver products – chain, wire, findings, PMC, etc..



– are based on the price of silver on the world market. He offered this example of a 16-gram package of PMC3:

If silver is \$13 per troy ounce, Rio Grande divides it by 31 to get the value of silver per gram. In this case, it works out to \$0.41935 per gram. That is multiplied by the 16 grams of silver in the package, for a subtotal of \$6.70968. That is then rounded up to \$6.71, to which a fabrication charge is then added.

Rio Grande’s fabrication charge varies by volume. A certified artisan who buys fewer than 10 packages pays a \$14 fabrication charge, or \$20.71. A certified artisan who buys more than 10 packages pays a \$13 fabrication charge. There’s an

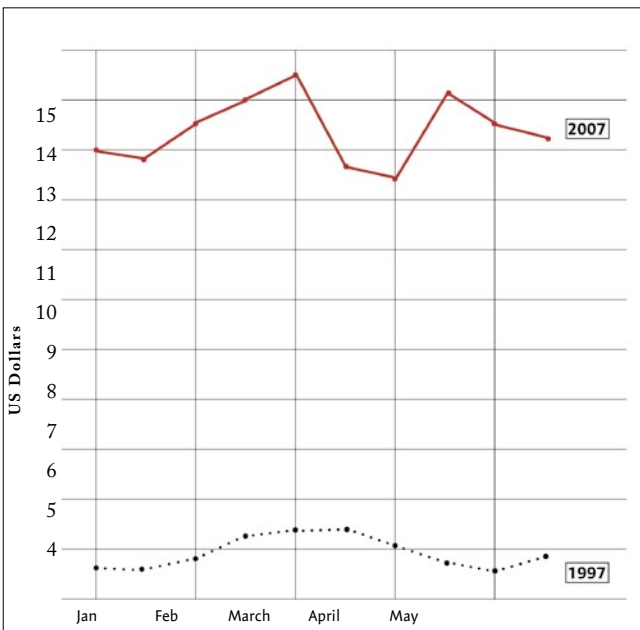
additional price break for certified artisans who buy 100 packages or more of PMC.

Rio Grande assesses a higher fabrication charge for non-certified customers. In the previous example, the fabrication fee for a non-certified customer would be \$20.50, or \$27.21 as a starting price.

“Rio Grande believes having this spread in price is important,” Whitmore said. “We know many certified artisans lead classes and wish to resell PMC. Rio Grande needs to price PMC at prices that traditional jewelers (who are not eligible for the certified prices) can consider a purchase. At the same time, we recognize we need to have public prices that allow teachers to

resell PMC for a profit. I’ve designed our price model with the hope of meeting both of these needs.”

*This chart shows the significant rise in price in the spot price of silver, and also compares the roller coaster changes of the last year to the gentle terrain of a decade ago.*



Source: Kitco.com



## Meet the New Editor

Along with a new name and format, the premiere issue of *Fusion* also introduces a new editor, Bob Keyes. Bob is a full-time reporter on the arts for the Portland Press Herald / Maine Sunday Telegram in Maine.

As arts reporter for Maine's largest newspaper, he's interviewed Pulitzer Prize-winning authors Richard Russo and Richard Ford, and visual arts icons Andrew Wyeth and Robert Indiana. But what he enjoys most about his work is the opportunity to spend time with creative people at all stages of their careers.

Bob's strength is his natural curiosity. For *Fusion*, he will make calls, do the research, and conduct interviews, then compile what he has learned into clear and concise writing that quickly lays out the sense of the topic. In this busy world, few of us can find the time to sort through the information that bombards us, and that's where Bob comes in.

"I see my job as a sort of forward scout for the PMC community," he says. "I'll try to stay a step ahead, providing information and opinions that will keep readers informed and engaged."

Since graduating from the University of Georgia, Bob has



worked at newspapers in South Dakota, Connecticut, and Maine. He has won several awards, including awards from the Maine Press Association and the Maine Alliance for Arts Education.

Bob is eager to make *Fusion* the best tool it can be, and to do that, he asks the help of the entire community. "Compliments are nice, of course, but what I really need are candid thoughts about what the journal should be covering. I'm open to all ideas and suggestions."

You can reach Bob at [Journal@PMCGuild.com](mailto:Journal@PMCGuild.com).

## Make Your Own Oil Paste

There are times when we need to attach parts that have been fired. Slip or normal clay will work for this as long as sufficient time is allowed for the metals to fuse together. That's true, but a kind of paste has been developed specifically for this purpose. And here's a breakthrough—now you can make this paste yourself. This article will describe the process and illustrate the testing process that leads us to endorse this method.

### MAKING THE PASTE

The special ingredient is lavender oil, an essential oil sold in health food stores and other places that carry herbal medicines. This will probably come in a small bottle with an eyedropper top. Careful reading of the label will tell you that this is a mixture of oil, water, and alcohol. It is also possible to buy a stronger version, but that is not recommended. A bottle will cost about \$10 and will probably last for several years.

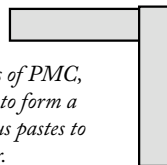
One method is to add the oil to PMC3 Slip. The proportions are not specific, but a full container of slip will probably require 25–35 drops of lavender oil. If you have a half-empty container, reduce the number accordingly. Stir well, cover, and allow the mixture to mingle overnight. The desired consistency is similar to normal slip, though perhaps a bit creamier. Add more oil or water to achieve a workable consistency.

If you have dried pieces of PMC around, you can also make lavender paste from that starting point. Sand the dry chunks, working over a piece of paper so you can collect the dust. Add equal parts of lavender oil and water, mixing as you go until the consistency is smooth and creamy. Again, allowing the mix to mingle seems to improve it. As the paste dries out, add equal parts of water and oil.

You can use lavender paste like any slip, but its specialty is in joining fired metal pieces. The pieces should be clean; if you have tumbled or polished them, run them through a quick firing to burn off any residues. Apply the lavender paste with a brush or a needle, set the pieces together, and fire as shown below.

### OUR TESTS

To test the strength of bonds made with various pastes, we first rolled out a sheet of PMC+ and cut it into regular lengths. These were fired for 30 minutes at 1650° F. Pairs of bars were attached at right angles to make an L-shape. These were fired at various temperatures, then cooled. The legs were grasped in pliers and pulled apart, a bit like you'd pull the legs of a wishbone. The legs would

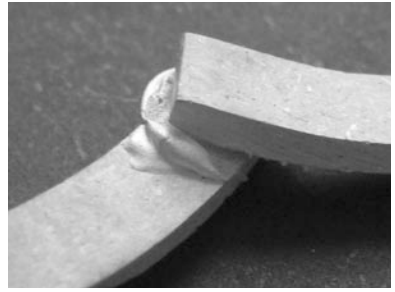


*After making fired strips of PMC, we joined pairs of pieces to form a right angle, using various pastes to cement the parts together.*





*This close-up shows two of the brackets after firing. In each case, an equal and generous puddle of paste was used to make the joint.*

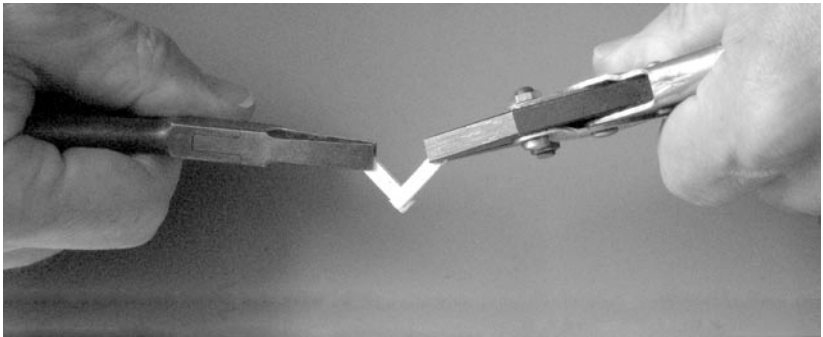


*The pieces were pulled until the joint failed. By observing the amount of curve that appears before the break, we can compare*

bend a little then in most cases the joint came apart. By comparing the angle achieved before breaking, it is possible to compare the strength of the bonds.

As you can see, the homemade lavender paste was the strongest mix tested. In fact, two of the three samples are not broken... our tester wasn't able to pull the pieces apart! Is this a scientifically rigorous test?










No, of course not. But this is the sort of expensive and time-consuming test that few people can do on their own. The Guild is happy to offer this new paste and our data to our members. Please let us know how it works for you.



*Each of the L-shaped pieces was fired for 30 minutes, using the three most familiar temperature settings. Each one was then grasped in pliers and pulled apart until the joint failed. In three cases, the tester was not able to break the joint.*



## Strength Comparison Test Results

Temp. °F	Lavender Oil	Art Clay Oil Paste	PMC3 Slip
1470	 DIDN'T BREAK		
1560	 DIDN'T BREAK		
1650			 DIDN'T BREAK

*The test results show that lavender oil out performed the other oil paste and normal slip at all temperatures. It is always best to fire as long and as hot as possible, but it is good to know that you can achieve a strong bond even when the presence of glass, sterling, or other components require a lower temperature.*

### OTHER USES OF LAVENDER OIL

Aroma therapists use lavender oil to promote relaxation, to reduce stress, and to soothe anxiety. A friend mentioned that he mists a bit onto his children's pillows to help them to a peaceful sleep.

Of particular interest to metalsmiths, lavender oil is used

to ease the pain of burns and to reduce the risk of scarring. Jewelers in the know keep a bottle of lavender oil at their bench in anticipation for the inevitable minor burns that arise when soldering.



## Ethical Issues in the Precious Metals Field

Susan Kingsley and Christina Tatiana Miller were working on parallel tracks when their worlds merged in 2004. Both had researched the issue of ethical metalsmithing, and both had reached a similar conclusion: Mining for precious metals was destroying the lives and land of people all over the world. The issue has received widespread publicity, thanks in part to the Leonardo DiCaprio movie "Blood Diamond."

Instead of working independently, they decided to join together and speak with a unified voice. They found another partner in Jennifer Horning, and together the three women founded a non-profit organization to raise awareness among the people who work with metal. The result of their efforts is an information-based website, [www.ethicalmetalsmiths.org](http://www.ethicalmetalsmiths.org) that explains mining practices and advises people in the jewelry world what they can do, as individuals, to change things for the better.

"We had done the same kind of research and were concerned about how mining affected our field," said Kingsley, a longtime metalsmith, studio jeweler, teacher and writer from California. "We thought, 'Maybe we can do something here. Maybe we can start by educating others.' Most people don't know. We didn't know. But people should know about this." The trio began speaking out. They attended conferences,

wrote and distributed papers, and organized panel discussions.

The central issue involves how mining companies extract precious metal from the earth. Today, about 45 percent of mining is done on indigenous lands, Kingsley said. As they say on the introductory page of their website:

"... Most of our gold comes from vast open pit mines in remote locations operated by large, multinational corporations. These mines consume excessive amounts of water and energy, create mountains of waste rock and fill acres of ponds with toxic chemicals. They consume wilderness areas, threaten economies and indigenous communities, and can cause perpetual pollution."

The fundamental approach to change starts with education. Their website links concerned people to the No Dirty Gold campaign site, which includes information about the issue and offers consumers and others ideas for change.

"And that's great," Kingsley said, "but they're not jewelers. They are not the people using metals and not people invested in jewelry as we are. We felt we could fill this gap by being a place people can go for information, and fill a niche to connect people."

[Ethicalmetalsmiths.org](http://Ethicalmetalsmiths.org) advises makers to ask questions of their suppliers. Where do they get







*Golden Sunlight Mine, Montana, photo: Lighthawk/MEIC*

their metals, and what practices are used in extraction? Let your suppliers know you are concerned, and that you will find other sources if their answers are not satisfactory, Kingsley said.

“Become involved. Be proactive. Know the issue,” she said. “Show them that maybe they won’t have such a good market for their product. That’s the kind of thing we like to do, and what we can do. We can reach the jewelers directly, and that’s really what we’re trying to do.”

So far, so good. It’s a grass roots effort. Kingsley, Horning, and Miller do their work as volunteers. They’ve done some fund raising and have received small grants. A few larger grants are pending. If they get them, they will attend more confer-

ences and professional meetings and speak out with a louder voice that reaches more people.

To date, [ethicalmetalsmiths.org](http://ethicalmetalsmiths.org) has a mailing list of 600 people—a modest number that is growing. The website also follows the news in Washington, D.C., and elsewhere. The nation’s 1872 mining law is coming under review, because of the Democratic majority in Congress. It will be in the news in the months ahead.

Kingsley will follow the issue, and speak out about it from a public-interest perspective. “We do not consider ourselves that political of an organization. We are more concerned with ethics and the industry. But this is a real public interest issue, and we can – and should – play a role,” she said.



## Radical Jewelry Makeover

Can a few people with a good idea change the world? Some people say that, in fact, that's the only thing that can. It was a few good people with a good idea that created the first Radical Jewelry Makeover, an event that culminated this winter in Richmond, Virginia.

The idea is to replace conventional mining with the "alternative mining" of collecting contributed work from the dresser drawers and jewelry boxes of average citizens. Every single earring, abandoned wedding ring, and out-of-fashion lapel pin that can be recycled translates to a few less tons of ore wrenched from the earth.

In the end, more than 60 people contributed old jewelry. Students from Virginia Commonwealth University and Millersville University (where Ms. Miller teaches) then reworked the jewelry to create

over 200 new objects. These were displayed by Quirk Gallery, with 70% of the proceeds from sales going to support the work of Ethical Metalsmiths.

In the last decade, we have all become aware of environmental issues around rainforest hardwoods, coffee beans, and tuna. In all those cases, everyday citizens are making an important difference. By making us aware of the ethical issues bound up in the metals we use, these committed volunteers are helping us all become better caretakers of our planet.

### FOR MORE INFORMATION...

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

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

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

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

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The PMC Guild is funded by memberships, Mitsubishi Materials, and the companies whose banners you see here. Their support allows us to expand our activities while keeping membership costs low. Please thank them for their support and mention that you saw them in "Fusion."

Proud to support the  
PMC Guild since 1999.

*Thank you, PMC Community!*



800.545.6566 [riogrande.com](http://riogrande.com)



## Mitsubishi's Environmental Position

Mitsubishi Materials Corporation, manufacturers of PMC, is an enormous company that handles huge quantities of copper, silver, and gold. Those of us who use Mitsubishi silver and gold are right to ask how they rate on the issues of responsible mining. Tim McCreight, an officer of the PMC Guild, was invited to Japan in 2006 to research that question.

"In my opinion, their report card could say B-, trending upward," he says.

"I visited one of Mitsubishi's largest facilities in Japan, located on the island of Naoshima on the Inland Sea. The manager of the plant drove me from one vast structure to another, where I saw, literally, tons of silver and gold, and hundreds of tons of copper ingots. The company has made important strides in the

last few years to enlarge its recycling facilities.

In their 2006 Social Responsibility Report, Mitsubishi describes a program that recycles their own industrial waste in an effort to reduce the purchase of oil. Even though the company grew, their energy costs were held below the 2005 level. Also from the report: "Recycled raw material from waste and by-products accounted for 18% or 3.07 million tons of raw material input in 2006. Had the waste—1.89 million tons—not been recycled, it probably would have gone into landfills."

The full 50-page report, and a 3-page extract about the metals division are available for download at [www.PMCGuild.com](http://www.PMCGuild.com) in the Getting Started/ Tech Data section.



*The Mitsubishi Materials refinery and recycling facility at Naoshima Island.*



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## Finishing Tip

Most PMC artists I know rely heavily on Salon Boards to clean up edges, remove scratches, and in some cases, create a final finish. These manicure sanding sticks combine several ideal features: they



are affordable, lightweight, easy to find, offer a range of grits, and perhaps best of all, they have the perfect level of sponginess. Files are rigid and sandpaper by itself has no structure, but Salon Boards find a happy medium.

Because of this, I often use these boards to back up polishing papers, when I move on to very fine abrasive grits. This works well, except for those times when the paper tears or slips away to expose the original grit. Ouch! That gave me the idea

*by Tim McCreight*  
of stripping off the sandpaper layer the next time I'd worn out a Salon Board. What I found underneath was a piece of smooth white plastic that turns out to be very useful.

I wrap polishing paper around this to improve leverage and to provide a flat surface, now free of the worry of making accidental scratches. The boards also make convenient spacers for rolling sheets of PMC. The plastic board measures 0.065" (65 thousandths, or 1.65 mm) and is equivalent to about five playing cards.

The plastic can be cut with scissors or a jewelers saw to make durable templates, and cut into small strips to reach into tight areas. That's what I've come up with so far, and I'll bet there are other uses just waiting to be discovered.



*Besides offering a range of sanding grits, Salon Boards provide a handy piece of plastic when you pull off the abrasive papers.*



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## Traveling with PMC

Soon after the Sept. 11 terrorist attacks in the United States, Linda Kaye-Moses was traveling from her Massachusetts home to New Zealand to participate in a PMC workshop. She shipped her kiln and tools as checked baggage and carried all the PMC she thought she would need as part of her carry-on luggage. When she got to the security check point, the airport guards were suspicious, and skeptical. They were unfamiliar with PMC, and Kaye-Moses had to convince them, on the spot that PMC was a legitimate material and that she was not of nefarious character.

“Right there in the security area, I gave a sort of mini-workshop to the security personnel and to the two National Guardsmen,” she recounts, several years later. “I explained what the PMC was, how it worked and why it was considered a precious metal. When I was finished explaining, one the guardsmen asked if he could learn how to use the stuff to make a real pendant. It was an interesting episode.”

PMC is an unusual substance that naturally causes consternation in our hyper-sensitive, security-conscious culture. These days, the

burden rests with jewelry makers to travel wisely, to anticipate problems and strategize the best and smartest way to travel with PMC and PMC tools.

Few people have had more experience traveling with PMC than Chris Darway, a designer, teacher, and metalsmith from Philadelphia. Chris teaches at least one workshop each month, and often more. He offers several ideas for making travel easier.

First and most important, never consider traveling with PMC tools as carry-on luggage. Not only is it common sense, but the Transportation Security Administration won't allow it.

Just as important, he said, always allow extra time at the airport, especially at the smaller, regional airports where security officers may have less exposure with suspicious material. Arriving 75 or 90 minutes before the scheduled departure may not be enough time, he said.

“I get to the airport real, real early—at least two hours. It's the bag thing. It never dawned on me that even though your bags are there, someone is tearing them apart and looking through them.

*Vera Lightstone*

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“If you don’t allow that time, you may get on your flight on time, but your bags may be sitting in an examination room somewhere with the contents spread across a table. In my experience, I have found that they always inspect my checked bags.”

He suggests that makers should understand why PMC and the related tools cause suspicion. It’s an unusual substance, and the tools—especially those with gauges—look suspicious. At the airport, be as patient and understanding as possible, and do not confront the security guards or baggage checkers with your frustration. They are simply doing their jobs.

Finally, pack your checked bags wisely, and think ahead. Darway packs his tools in one bag, and places them in plastic containers, all clearly labeled and often with an inventory. He also includes a PMC book, readily visible on top of the checked bags. That way, when inspectors open his bags, they will see what the tools are for and can read for themselves, if they choose, about the material and how it’s used.

The other issue, and one that

sometimes comes up on a return trip after a workshop, is odor. “Working with chemicals can create suspicious odors, and this has led to some nervous moments,” he said. “I don’t think the TSA training manual goes into a lot of detail about liver of sulfur.”

“In many cases, I’ll ship my equipment, materials, and tools to the class site a week ahead of time,” Linda says. “It increases the cost of the workshop, but it’s worth avoiding any hassles or the loss of good tools due to heightened security measures,” she said. A couple times I have purchased a kiln and had it shipped directly from my supplier, then sell it to a student at the end of the workshop.”

One last bit of advice from Darway: If you don’t have to fly, don’t. “If a class is less than 250 miles away, I drive. Besides avoiding the whole security thing, that allows me to take a lot of stuff without the worries of weight, rough handling, and the likelihood of triggering alarms.”

Unless, of course, you are going over a border crossing... but that’s another story altogether.

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## Ask Sol

Have you ever been in a philosophical quandary and asked yourself, “What would Solomon do?” Well, the Solomon is no longer available, but on this page we’ll try to think through professional issues that any of us might face. Please send your questions to Ask Sol, c/o Journal@PMCGuild.com.

*Dear Sol: I had a piece on display at a local gallery show, then a month later after the work was back in my possession, someone approached me about buying it. Do I still owe the gallery their commission?*

The first thing I’d turn to is your contract with the gallery. If it provides instructions for this specific situation, that’s the end of the story. Live up to your contractual obligations, not only because it is the morally right thing to do, but because doing anything less besmirches your reputation, and that is worth more than whatever extra money you’ll make by cutting out the gallery.

If there is no contract, or if it does not offer guidance here, the key question is how the customer came to know about the work. If they saw it at the gallery or in ads they placed, the gallery was doing its job and deserves to get paid for it.

On the other hand, it’s possible that the customer heard about you through an entirely unrelated source, and in that case, no commission is due to the gallery. I’d suggest

to the customer, though, that if he wants to stay informed about your work, he should get on the gallery’s mailing list.

Let me take it a step further and talk about the person who intentionally tries to bypass the gallery. Suppose you get a call from someone who offers to buy work directly from you when a show comes down, offering to split the amount being saved by not paying a commission. This is unethical and pretty close to stealing. The gallery has invested time and money in you, and deserves remuneration for that. Not only should you not accept such an offer, but you should tell the would-be price shopper that his approach is offensive.

And that’s what I think,  
**Sol**



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## News From and For the PMC Community

### UPDATE ON THE FIRST PMC GUILD ANNUAL

The Guild's new publication program consists of this quarterly journal and a book chock full of images that will be printed and sent to members each October. All metal clay artists were invited to submit work, which was then juried to determine which pieces would be included in the book.

More than 1000 images were submitted for consideration in the first edition of the *Guild Annual*. In addition to North America, the 155 artists who sent submissions came from Japan, Australia, New Zealand, and the United Kingdom. Jurors Robert Dancik, Hadar Jacobson, Hattie Sanderson, and Jeanette Landenwitch spent long hours reviewing the submissions and making the hard choices inherent in a top-of-the-line professional publication. Guild members will receive the *Annual* in October, along with the second issue of *Fusion*.



*Here are some of the 20 pounds of CDs that arrived at the Guild communications office.*

### SYMPOSIUM HELD IN LONDON

The UK Affiliate of the PMC Guild will host a symposium on July 28 at London's Metropolitan University. Speakers include Kevin Whitmore of Rio



Grande, Celie Fago, author, teacher and artist, and Tim McCreight, author and communications director of the Guild. Lisa Cain, director of the UK PMC Guild, has created an energetic program that will be of

interest to PMC enthusiasts and those who have been watching from the sidelines to see where this new material can lead. In addition to the speakers, the symposium will include vendors, exhibitions, and the announcement of the winners of the Small Treasures competition.



# PMC CONNECTION

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**CONFERENCE UPDATE**

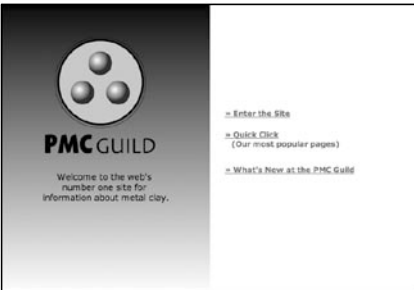
We are delighted to announce that the keynote speaker for the 2008 PMC Conference will be Linda Darty, Head of the Metals Department at East Carolina University. Linda is an accomplished artist and highly respected teacher whose credits include a Lifetime Achievement Award from the Enamellist Society and the North Carolina's Board of Governors' Award for Excellence. She will be familiar to many Guild members through her book, *The Art of Enameling*, published in 2006 by Lark Books.

The title Linda has given to her talk is "Exploring the Creative impulse: What We Make and Why We Make It." She feels that some of her most valuable work as a teacher is in helping students make connections between their work and their lives. Through personal examples, she will help us explore new ways to enrich what we do.

The conference will be July 17-20, 2008 on the campus of Purdue University in West Lafayette, Indiana, and will include more than 20 presentations covering a range of topics. As always, check back regularly to [www.PMC-Conference.com](http://www.PMC-Conference.com) for updates and details.

**NEW LOOK FOR GUILD WEBSITE**

The PMC Guild has redesigned its splash page, the screen that appears when you type in [www.PMCguild.com](http://www.PMCguild.com). Users will have the option of entering the site or clicking to a page that gives access to eight of the most popular and representative pages. The site now includes more than 1,000 pages, including a complete archive of all magazines.



<p><i>Supplier of Fine Silver Findings for the Metal Clay Artisan</i></p> 	<p><b><a href="http://www.metalclayfindings.com">www.metalclayfindings.com</a></b></p> <p>Toll-free 888-999-6404          Phone 401-305-3999          Fax 401-728- 8038          Email <a href="mailto:mcf@metalclayfindings.com">mcf@metalclayfindings.com</a></p>
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## PMC MAKES IMPORTANT SHOWING AT SNAG



*PMC Decade exhibition installed in the recently renovated library building at the National Ornamental Metals Museum.*

While many metalsmiths have embraced PMC, it is undeniable that there are still many goldsmiths with traditional training who are suspicious of metal clay. Some of those reservations were lifted in June, when PMC made a strong showing at the annual conference of the Society of North American Goldsmiths, which met this year in Memphis, Tennessee. In addition to an important exhibition at the National Ornamental Metals Museum, the conference included two demonstrations of PMC techniques, and several vendors were featuring PMC and related books and tapes. This visibility was heightened by a long article about PMC in *Metalsmith* magazine, which features a PMC brooch by Claire Holliday on its cover.

The PMC Decade Exhibition will travel to the Brookfield Craft Center in Connecticut in February.

## BEAD AND BUTTON 2007

The Guild was represented at the annual Bead and Button show in Milwaukee, where more than 14,000 people gathered to attend classes, network with friends, and load up on tools and supplies. CeCe Wire, former director, worked the crowd, spreading enthusiasm for the Guild, passing out several hundred examination copies of *Studio PMC* and almost a thousand membership brochures.



Now in its eighth year!  
Visit [www.saulbellaward.com](http://www.saulbellaward.com)  
for more details.



## Saul Bell Design Award

## PMC in Print

Here is a list of articles about PMC published in the first six months of 2007. If we have missed something, or when you know about publications for the next quarter, please send an email to [Journal@PMCGuild.com](mailto:Journal@PMCGuild.com). For details on these articles, visit [www.PMCGuild.com/print/bibliography](http://www.PMCGuild.com/print/bibliography).

### Art Jewelry

- Andi McDowell, *All Sewn Up*
- Hadar Jacobson with Jill Erickson, *The Screen Between*
- Linda Facci, *Silver Wreath; Metal Clay Pendant*
- Olga Barmina, *Make a Pendant Inspired by Traditional Japanese Inro*

### Jewelry Artist & Lapidary Journal

- Hadar Jacobson, *Three Rocks*
- Gwen Bernecker, *Pearls in Motion*
- Hattie Sanderson, *Tower Ring*

### Step by Step Beads

- Lora Hart, *Split Lentil*
- Tia Velani, *Pendant de la Mer*
- Hadar Jacobson, *Domino Earrings*

### Metalsmith

- Donald Friedlich, *Metal Clay: On the Cusp*

### Glass on Metal

- Janet Harriman & Brenda Rajkovich, *6/20 on Precious Metal Clay*

### Fiberarts

- Ivory W. Rieger, *Playing with PMC: A Research Retreat*

### BOOKS

Sherri Haab, *The Art of Metal Clay (with DVD): Techniques for Creating Jewelry and Decorative Objects*

Step by step PMC instruction on DVD series *Silver in No Time*,  
PMC Classes, products and services by Linda Bernstein.

**Artique**  
by Linda Bernstein

[www.Artique.org](http://www.Artique.org)  
847-977-4444  
[LBernstein@Artique.org](mailto:LBernstein@Artique.org)





**PMC** GUILD

The PMC Guild is a members organization with the mission of providing support, education, and exposure for artists working in Precious Metal Clay.

Members not only underwrite these important efforts, but have access to special features on our website, like the ability to promote classes and access the full ten-year archive of the Guild's publications.

**PMC Guild**  
1921 Cliffview Lane  
Florence, KY 41042

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**Executive Director**

Jeanette Landenwich  
1921 Cliffview Lane  
Florence, KY 41042  
*Director @PMCGuild.com*

---

**Journal Editor**

Bob Keyes  
*Journal@PMCGuild.com*

---

**Communications Director**

Tim McCreight  
*Tech@PMCGuild.com*

**Treasurer**

Darnall Burks  
*Treasurer@PMCGuild.com*

**Web Manager**

Sadelle Wiltshire  
*Web@PMCGuild.com*

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To Join, Renew, or Edit Info Online [www.PMCGuild.com](http://www.PMCGuild.com)

Membership Questions (toll-free) 866-315-6487

Speak with the Director 859-586-0595