

Studio PMC

Member Magazine of the PMC Guild

Summer 2006 • Volume 9, Number 2



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As I PMC It: Conference Chatter

Pssst... Hey, you! Yeah, you flipping through that brochure for the Lafayette Limo airport shuttle service. Going to the PMC Conference? Me too!

It's going to be great. And I'm not just saying that — I've got an inside track on the whole thing. The conference planners even invited me along to a planning meeting at Purdue University in January! So I can tell you direct from the horse's mouth, this conference is going to be the biggest and best yet.

What? You want me to dish? Tell you the real deal on the whole Purdue University location? Well... OK.

First off, Purdue University is probably the best location we've had yet, even if West Lafayette, Indiana, isn't exactly a tourist mecca. All the workshops will be held in a single air-conditioned building, and there's a Starbucks just across the way in the student center. (All of us who hiked what seemed like a mile — in the rain — to get a decent cup of coffee at the last confer-

ence will appreciate that.) The opening reception and the invitation-only exhibition will also be held in that building.

There are various-sized workshop spaces, and the conference staff is working hard to make sure the presentations likely to attract the biggest crowds are held in the biggest rooms. Still, for crowd-pleasers like Celie Fago, you'll want to arrive early — this is probably a good time to skip the coffee break and head right for the next workshop.

The Purdue campus was attractive even in a cold January rain. I understand that in July it'll be lovely and green and warm. Well, OK, possibly very warm. The Weather Channel says West Lafayette's average high temperature in July is 86°F (30°C). But everything's air conditioned, including the dorms, so it shouldn't be a big deal even if there is a heat wave.

The dorm rooms aren't luxurious, it's true, but they're reasonably spacious, and the building itself is one of the campus's newer dormitories. It's got plenty of comfortable common areas to enjoy some downtime and idea-sharing with your fellow conference-goers. You'll have to share a bathroom, but this is a long way from those big communal bathrooms from my col-



lege days — it'll be just you, your roommate, and the two gals on the other side (or guys, if that's your gender — no coed baths here). And the Guild is covering the cost for towels, so you don't have to haul those across country. Remember to bring a hair dryer though — dorm rooms don't come with the little amenities like hair dryers and coffee pots that you get in business-class hotels.

If you prefer those business-class goodies, there are a number of hotels nearby. The closest is the Union Club Hotel, which is right next door to the conference center.



The rooms are quite nice, and you'll hardly have to leave the air conditioning to go to and from the conference events. There are other options within a couple miles of the campus: On our trip in January, we stayed at the University Inn, where Rio Grande will hold its pre-conference workshops. It's your standard business-travel hotel, with the usual generic décor and basic bed and bath, but there is an indoor swimming pool and free wireless Internet access. It's several miles from the campus, so you'll want to arrange for transportation back and forth. If you are driving, parking passes will be available for \$3 a day when you check in at the conference.

No matter where you stay, though, wear comfortable shoes — all the food included

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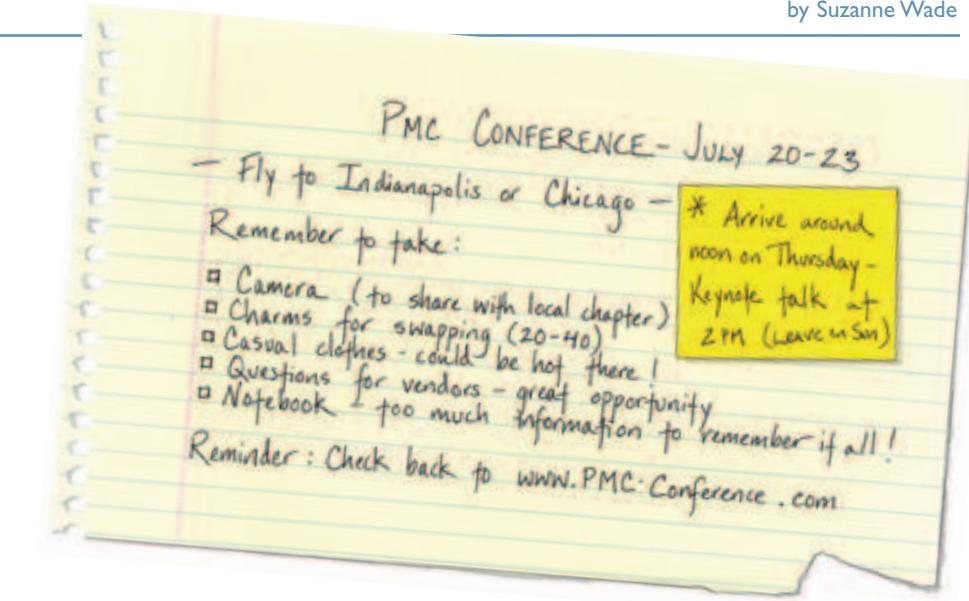


in your conference fee will be served in one of the dorm dining halls, about a quarter mile away. It's convenient to the dorms, of course, but the rest of the time it means we'll all get a chance to stretch our legs a bit around meals. There will be shuttle buses, if you prefer not to walk, but at peak times, for example when everyone is heading for lunch, it'll probably be faster to opt for a bit of exercise. Besides, it's not a long walk: we did it in about 10 minutes, and it was a pretty pleasant stroll, even in a drizzle.

"But how is the food?" I hear you thinking. Actually, it's pretty good. The conference center staff assure us that the food we tried in January is the food that will actually be fed to us during the conference, so hopefully no unpleasant surprises there. They also promised all the food stations will be open, so there should be lots of options, including vegetarian choices. I tried the sandwich station, because I love making a big deli sandwich with fresh bread and meat and cheese and pickles and onions and tomatoes and... oh, right, you want to know about the other choices, too. There were vegetarian, Asian, Italian, and traditional entrée choices, and they all looked good — and tasted good, too, according to my companions.

The dining room has plenty of little alcoves and corners for meetings, although those same nooks and crannies might make it a bit challenging if you're planning on cruising the tables to locate a pal. You might want to check out the café when you first get there and designate a particular corner for meeting up and exchanging notes with your buddies.

Speaking of locating a pal, you're proba-



bly all wondering how you'll find me in the crowd. Fear not! I've just ordered a brand new set of "Sparkling Cosmic Headbands." I haven't decided whether I'll go with the heart or star antennae, but suffice to say, I should be easy to spot bob-

bing around.

See you at the Conference!

Suzanne

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Inspired Design

Where do ideas come from?
Five artists share the inspirations
for their designs.

Judi Weers:

Practical Considerations

As any inventor knows, necessity can be a source of inspiration. Judi Weers began designing pendants with clasps incorporated into the pendant to address the practical concerns of people who have difficulty fastening necklaces in the back.

"I've had many people wanting longer chains on the pendants so they wouldn't need to deal with the clasp behind the neck. They wanted to be able to put the chain over their head without opening it," says Judi. "But since most of my pendants include fused glass, the longer chain bothers me because when people move, bend over, etc., it increases the chance of the pendant hitting something and cracking the glass."



Front-clasp pendant by Judi Weers. PMC and dichroic glass.

So Judi reached back to a college class in fashion design. "In one class I had to create self-help features by altering patterns to accommodate [different abilities]," she says. "We dealt, mostly, with children's clothing, but the same applies to older or handicapped people. The idea was to enable the child to feel more grown-up by being able to dress themselves. If the child was old enough to work a zipper, the zip-

per was moved to the front of the dress. If they could use buttons, the buttons were placed so they were reachable. This idea has been in my head ever since, and is now working its way out in my jewelry designs."

Judi decided to move the clasp to the front and incorporate it into the pendant design. "Front clasps have been around for a long time, but they're usually hidden behind a pendant," she explains. "I wanted it to become part of the design, plus be easy to attach."

The idea took a little experimentation to make it work: in the beginning, Judi found the clasp opened too easily during wear. A longer, tighter "fold" solved the problem, though, and Judi is now working on a line of pendants featuring creative catches in the front.

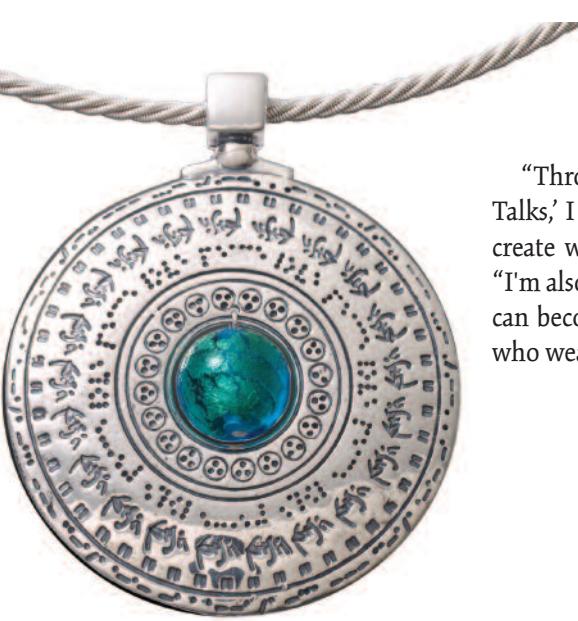
Holly Gage:

Speaking to the World

World events and the evening news were the source of inspiration for this piece by Holly Gage, entitled "When Peace Talks."

"Each night I turn on my TV and tune into the news," she explains. "After a busy day, this seems like it would be a relaxing activity, but as headline after headline flashes by, I start getting increasingly filled with anxiety, fear, and worries about violence, hate crimes, and war. After yelling at the TV for a moment or two, I soon realize it isn't speaking back to me."

This need to speak back sent Holly to her jewelry bench, where she incorporated symbols of peace and love into a pendant intended to make a statement about the critical



need for people to connect peacefully with each other. The meaning of the symbols is explained on the back of the piece.

"Through the creation of 'When Peace Talks,' I realized how fulfilling it can be to create work that has meaning," she says. "I'm also realizing that this kind of jewelry can become a voice for myself and others who wear it."



Shahasp Valentine: Inspiration Evolution

Shahasp Valentine's Organic Series of Naturally Inspired Forms began as an idea before she was even a jeweler. "It came to me in seventh or eighth grade, but I was never able to execute it to my satisfaction," she says. "When I heard about PMC that's the first thing that popped into my mind — now I finally have a way to make the idea that's been in my head for 20 years!"

Creating the lilies of her mind's eye was just the beginning, though: the lilies led to her Organic Rings series, which led to a group called Habitat, inspired by the abundance of sea life she found on a vacation to South Africa. Those led to the "Wave" series, which led in turn to "Knife Edge," and the "Knife Edge" pieces led, most recently, to a series featuring twigs and pearls.

"I do see it as all related, it's all part of nature and our environment. There's a thread for me with the flower and the forest and the ocean," Shahasp says. "Each group just sort of evolves out of the previous one. I didn't consciously plan it to look good in a display case."

The organic designs aren't the only series Shahasp has created: her Modern Artifact series is inspired by "cathedrals and kings," and is based on more traditional jewelry designs. The two very different collections allow Shahasp to tap into different sources of inspiration.

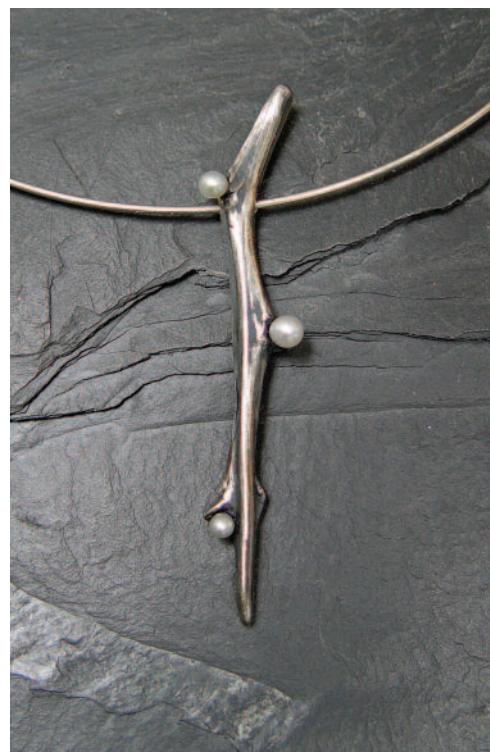


Shahasp's Lily #1. Photo by Hap Sakwa.



Organic Ring #46, PMC and ruby.

"When I'm working with the organic group, I stay within the organic nature of PMC and let it undulate and flow. If I'm not in the right mood for that work, it doesn't happen. The inspiration just has to strike me," she says. "I approach the Modern Artifacts series completely differently. I have a technique where I start with an idea that's literally one-quarter of the design, scan it into the computer, refine it, and mirror it four times to create a round or square pattern. The inspiration comes from things like seeing a little architectural detail in a book and saying, 'What would that look like?'"



A Twig pendant from Shahasp's Organic Series.

The inspiration comes from things like seeing a little architectural detail in a book and saying, What would that look like?

Inspired Design

Alcina Nolley: Island Artifacts

Who wouldn't be inspired by the landscape when they live on a tropical island? A 15-year-resident of the Caribbean island of St. Lucia, Alcina Nolley draws on both the island's natural beauty and its history in her pieces. "St. Lucia is a tourist island, so I keep the interests of the traveler in mind," she says. "This is easy for me, since I am a transplant to St. Lucia and am still discovering the landscape, the culture new and old, and the indigenous plants and animals."

One source of inspiration is the Pitons, a pair of mountain peaks that have been designated a World Heritage site by the

United Nations. "The Pitons are a significant landmark, important to us in modern times for their attractiveness to tourists and to the Amerindians for their sacred secrets," says Alcina. "They are featured in our national flag, in business logos and in art works of all kinds." Alcina has incorporated images of the Pitons into both her PMC jewelry and her paintings.

When the UN designated the Pitons a World Heritage site in 2005, Alcina was commissioned by the local UN representative to make a plaque commemorating the occasion. To make the piece, she molded an Amerindian artifact depicting the Pitons and used polymer clay to reproduce the image, mounting it on granite.



Alcina frequently incorporates objects found on her island home into her pieces, whether it's a vessel inspired by a baby coconut, a necklace made from a mold taken from an Amerindian mask, or a pendant of sea glass set in a PMC bezel. "St. Lucia is a place most people of the world can only visit," she says. "I am lucky to live full time in this peaceful paradise."



Top: PMC3 hollow form inspired by animals indigenous to St. Lucia. Far Left: Pitons pendant of PMC3 and enamel. Left: Sea glass and PMC pendant. Bottom: The Pitons mountain peaks, a United Nations World Heritage site in St. Lucia, are the inspiration for Alcina's pendant.



Elaine Luther: Seeking Solace

Inspiration can be found not only in the sunlight world of nature, heritage, and things that bring us joy, but also in the midst of sorrow and deep pain. Indeed, the efforts that arise from grief can be some of our truest artistic expressions, as well as a source of healing for ourselves and others. Elaine Luther made this piece, entitled "The Society of Mothers of Dead Babies," one year after the death of her 10½ month old daughter, Sophia. "I got the idea when I was reading a prospectus for a show that Tim McCreight was jurying. The title of the show was 'Secret Identities,' and it said to come up with a piece about your secret identity," Elaine says. "I thought, well, I'm a mother of an infant who died. And so many people don't know: new friends, new families at school, the clerk at the post office, the cashier at the grocery store. Hence, my secret identity.

"People not knowing is a big problem for parents who have lost a child," she explains. "It comes up all the time. Seemingly innocuous questions like, 'How many children do you have?' are minefields. So I sketched this piece.

"The baby in the center is one of those plastic babies you might get at a baby shower, another painful place for those of us who've recently lost a baby," she says. "The black ribbon also has a specific meaning. I met another mother in mourning who was wearing this little black button with a piece of ribbon, also black, with a



rip in it. I asked her about it and she explained that it represents the Jewish tradition of wearing old clothes and tearing them when you're in mourning, to express your sorrow and tell the world that you are in mourning. I loved that idea — we need a way to communicate to people, 'Hey, my world is upside down, I've lost someone. Be kind to me.'"

Elaine recently entered this piece in the Parameters of Preciousness show, held in association with the Society of North American Goldsmiths conference in Chicago in May. She is also now the mother of Sean Michael, born Nov. 5, 2005.

People not knowing is a big problem for parents who have lost a child. It comes up all the time. Seemingly innocuous questions like, 'How many children do you have?' are minefields. So I sketched this piece.

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"Dragonfly" by CK Nickelson.
PMC, resin, and pigment.



Beaded bracelet by Barbara Briggs.
PMC and beads.



"Noyo" by Debra Weld.
PMC, copper, sterling silver, and ivory
from an old piano key.



"Concave * Convex" by Aimee Domash. PMC, gold,
and freshwater pearl.



"Hairy Day" by Betsey Sloan.
Stained gourd, PMC, sterling wire, beads.

Form and Function

by Noël Yovovich

They say that an artist can make one, and a craftsman can make a pair.

If that is true, then a corollary might be that an artist can make it beautiful, and an artisan can make it work.

Whatever you like to call yourself — artist, jeweler, craftsperson, metalsmith, designer — if you create objects to be worn on the body, those creations must be functional as well as beautiful. Not every piece of jewelry needs to be able to stand up to full-time wear. (Thank goodness!) But the buyer has a reasonable expectation that, within appropriate limitations (like not wearing a delicate ring to do the gardening), things will not fall off or fall apart, lose their shape or lose their stones.

Wearability

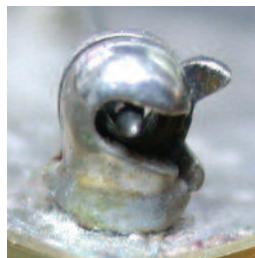
The first rule of wearability is to make sure there are no sharp edges or points. It is not very comfortable to wear jewelry that cuts, pokes, or rubs. This is pretty obvious, but the parts that can cause irritation are not always. Carefully run your fingers over every new piece to check for problem spots.

Frequent culprits are sharp corners or points. However important to the design, all protruding angles should be rounded slightly. The small adjustments that are necessary to make a corner comfortable to the touch will not affect the appearance of the piece. If possible, new designs should be “wear-tested” before they make their public debut.

Another common culprit is the rotating part of a standard pin catch when it is used on a pin-pendant. When the piece is worn on a chain, the tiny “ears” that enable you to open and close the catch can be very annoying when they rub the skin. A little modification with a fine file can eliminate the problem. Close the clasp and file off the corner of the “ear” that sticks out the farthest, leaving just enough to grab with a fingernail.



A “hangman’s noose” forms a secure yet delicate link.



The pointed corner can be irritating on a pin/pendant.



File off the points to avoid poking the wearer.

Durability

Another fundamental aspect of design is durability. A ring shank that is too thin will get bent out of shape easily, or possibly even break. This is even more likely with PMC, although the more recent formulations are denser and less brittle than the original form. Underfiring can still lead to problems, so fire PMC rings carefully, and opt for higher-temperature firing schedules and longer fire times whenever possible. It is not strictly necessary to fire the newer forms at 1650°F (900°C) for two hours, but it is possible, and will yield the densest, strongest results. This is especially helpful with rings, which suffer the most wear in normal use. No matter how sturdy and well-fired, PMC is still fine silver, which is relatively soft compared to alloyed jewelry metals. As a result, PMC ring shanks must be thicker than shanks in sterling or low-karat gold. Of course, anything can be overdone: keep in mind that a massive shank will not fit easily between the fingers and extra-wide rings may make it difficult to make a fist. But anything up to about 2mm thick should be fine.

Weak Links

The expression “a chain is only as strong as its weakest link” is meant to be taken metaphorically, but it is literally true, as well. There is an argument to be made for leaving one weak spot in a chain (especially if the chain is intended for a child) so that the chain will break if it catches on something, rather than garotte its owner. But this does not make it acceptable to use tiny unsoldered jump rings. All parts of a neck-

lace or bracelet should be soldered closed, formed of heavy enough stock so as to take some force to pull open, or closed mechanically. This last option includes the use of purchased split rings—tiny versions of key rings—though these are not usually aesthetically pleasing. A better solution is to incorporate wire-wrapped links into the design. A “hangman’s noose”-type link is virtually indestructible even when made out of tiny wire, so it offers a combination of apparent delicacy with deceptive strength, without the necessity of soldering.

As difficult as it is to contemplate, it is important to test the strength of any creation that is intended to be worn. If it is going to bend or come apart, it is much better to find out before you set stones and while soldering mistakes can still be corrected. And it is much less embarrassing to pull it apart yourself than to have it returned by an irate customer! So give every joint the “tug test,” and don’t be a wimp about it.

Making sure your designs are functional as well as beautiful is the mark of a true craftsperson. It’s also essential if you want your PMC designs to be loved and worn for years to come.

Noël Yovovich is a jewelry artist and teacher in Evanston, Illinois. She teaches metalsmithing to teens and adults in both Evanston and Highland Park, Illinois, and holds a bachelor’s degree in fine arts from the University of Chicago. Her work, which often features landscapes and still-lifes, incorporates a wide variety of materials, including PMC, titanium, sterling silver, copper, gold, and gemstones.

Tips & Tricks

Sherry Cordova notes that a mortar and pestle are great for grinding hardened metal clay for paste, but the results aren't always a consistent particle size. To avoid large chunks left in the paste, she uses an old, clean, knee-high nylon as a sieve.

"I place the nylon over a container, tie it to secure it, and use a small round stippling brush to push the powder through," she says. "The larger chunks can be returned to the mortar and pestle for more grinding."

Another inexpensive tool tip from Sherry: "In lieu of purchasing a wire rounder, I use a 1.8mm cup bur placed into the bit end of a handheld pearl reamer or pin vise."

Alice Alper-Rein of the New Jersey chapter of the PMC Guild offers a weekly e-mail tip to members of the chapter. The following are some of her recent hints:

If you fuse your own glass cabochons, you can use PMC+ Sheet to make silver shapes you can fire right into your cabs. Using paper punches, decorative scissors, or straight scissors, cut shapes and designs from PMC+ Sheet. Fire the shapes in a kiln or with a torch, and when cool, brush the cut-outs with a stainless steel brush or burnish with a stainless steel burnisher.

Next, assemble your glass "sandwich" for fusing into a cabochon. Start with your base layer of glass, add a filler layer of colored glass and/or patterned dichroic glass. Place the PMC+ Sheet shapes on top of this

layer, and then add your top layer of clear glass. (I recommend Bullseye 1401 Crystal Clear.) Fire to full fuse for a stunning, one-of-a-kind glass cabochon with a fine silver inclusion.

In addition to firing the PMC between layers, you can also full fuse or tack fuse them onto the top surface of the glass. Simply add them to the surface when fusing, and when the cabs are cool, brush or burnish the PMC to finish it.

To add a setting for a faceted gemstone, a cabochon, or a half drilled gemstone or pearl that can't withstand the heat of a PMC kiln firing, try this trick. Use a sterling silver ear post/setting component. Ear posts are available with pads, without pads, with cups and pegs, with prong mountings, snap-set mountings, with loops for dangles, cabochon mountings, and with half-balls, balls, and with other decorative elements.

Coat the post (or the pad if you'll be setting a half drilled stone or pearl) with thick PMC3 slip and insert it into PMC3 clay. The post can be cut or bent to fit the depth of your project. As the clay fires, it will shrink tightly around the post and grab the grooves or notches on the ear post, securing it in place. Pickling may be necessary to remove any firescale that forms on the sterling silver during firing. Set your stones using traditional setting techniques after firing and burnishing the PMC.

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Sparkling Silver Origami Star Pin



In this project we take advantage of the fact that PMC+ Sheet folds like paper, but behaves like ordinary metal after firing. The folds will harden as they fire, holding the CZs in place. If you are not sure whether your CZs will withstand a firing, try firing one by itself at the metal clay paper firing temperature. If the colors remain true, it can be fired with the metal clay sheets. You can also add gems or cabochons after firing by gently opening the folds, then pressing the metal down around the stone.

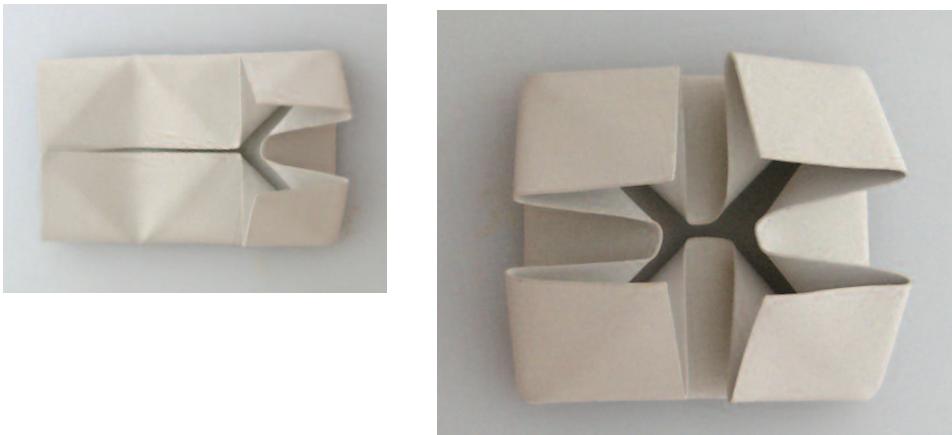
If you are new to origami, practice first with origami paper. (Avoid practicing on the metal clay paper itself because it can tear and cannot be repaired.) Then make one more practice piece using the paper backing in the metal clay paper package. It is the same size as the metal clay paper and also close in thickness.

In origami, many of the folds are made, then unfolded, simply to guide future folds. With metal clay paper do not press these folds too hard. (The first five photos here use paper to show the fold lines more clearly.)

Step 1. Fold the square PMC+ Sheet into a triangle, then unfold and fold the other way. Open back to the square. You will have two faint lines going across the square. Bring the four corners into the middle where the lines cross. Again, bring the four corners into the middle. You should now have now four layers of metal clay paper.



Step 2. Unfold back to original square, then fold two sides in to make a rectangle shape. Bring the corners up and over to the middle and fold the edges so that the edges go straight over the middle. Tuck the remaining two pointed ends in so that you have four squares with three open sides each.



Step 3. Add more folds as desired. Be creative! Even slight differences will result in a different final look.



Step 4. Tuck gems that can withstand the firing temperature into the center and under the four points, table (flat side) down. Fold up each of the open sides of the four squares, and tuck a gem into each square. As the metal clay fires, it will shrink around the girdle of the gemstone and "grab" it.

If you are going to add the gems after firing, let the folds rise up slightly to allow you to insert the gems later.



Step 5. Fire the folded star, flat side down, at the time and temperature recommended in the metal clay packaging. Cool slowly if CZs are included: sudden cooling by quenching in water may crack the CZ.

Step 6. Adjust the folds if necessary by gently pressing each fold with a knitting needle or other rounded end tool. If you are inserting gems after firing, use the tool to gently open up folds. Insert the gems and gently press folds down to hold the gems in place. Burnish using a soft brass brush, then a hard burnishing tool. You can also tumble to finish. If the gem can be scratched by the brass brush, add the gem after burnishing.

Step 7. Attach the pin back.

This project is reprinted with permission from Metal Clay Magic — Making Silver Jewelry the Easy Way, by Nana V. Mizushima, which was recently published by Kalmbach Publishing Co. Nana lives in Boulder, Colorado, and has taught at Colorado Free University and Front Range Community College. Her books are available through her Web site, www.tonbodesign.com.

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Juries: Putting Your Best Foot Forward



These photos by Doug Yapple of Andy Cooperman's work have proven themselves with juries.

Top: "Spine Brooch." Sterling, bronze, shibuichi, gold, pearls, ruby.

Above: "Rosemary's Bishop" chess piece. 22k/sterling bimetal, sterling, bronze, 14k, nylon.

Right: "Cushion Breach" brooch. Sterling, 14k rose gold, copper, diamonds, opal.

Far right: "Royal Jelly" brooch. Bronze, sterling, gold, pearls, diamond.

Rejection is always an unpleasant experience. Unfortunately, it is a fact of life, especially for those artists and craftspeople who wish to gain exposure and perhaps notoriety by showing their work in a competitive environment. Juried venues such as exhibitions, craft shows, and publications attract fresh talent and can raise the competitive bar regarding quality and innovation. And, because it is exclusionary by definition, adding the word "juried" before any listing on your resumé gives it professional weight. So there are many sound reasons for taking the emotional risk of submitting work to a jury.

In the end, who gets in and who doesn't boils down to the opinion of that jury. While nothing can – or should – change that, things can be done to improve an individual's chances.

There is nothing that will block the path towards acceptance more quickly than a poor quality or unintelligible image, be it digital or slide. The goal is to convey as much information about the piece pictured as possible without ambiguity or confusion. Relying on the jurors' having any time or desire to puzzle out what is going on in an image will result in an irritated jury indisposed to accepting the entry. They will probably simply move along. The slide should clearly show what the object is and its character. Some materials may be non-traditional, experimental, or used in a new way, but it is crucial that the

slide shows how the material appears to the eye – in other words, demonstrates its character.

If you don't take your work seriously enough to document it well, then there's a good chance that jurors won't give it serious consideration. But obtaining quality images of your work does not necessarily mean parting with large amounts of hard-earned cash. It is certainly within the grasp of most of us to learn how to shoot images (film or digital) that, while perhaps not quite up to professional standards, are suitable for jurying.

Lighting is perhaps the single most important thing to consider. If the piece is underlit or too heavily shadowed, it will create confusion. Drama is fine and can actually help to create a powerful impression, but too much of a good thing can get in the way. Avoid slick, magazine-advertisement types of composition. Also, too much backlighting can create a silhouetted appearance that flattens the image and draws the eye towards the periphery.

Be sure that the materials are clearly depicted. Yellow gold should appear yellow. Sterling should be silvery white if not patinated, but not the glaring white of an overly "hot" image. These hot spots draw the eye and create misleading or distracting focal points. Highly polished reflective surfaces are tough to record with accuracy and clarity. They should never include a fun-house mirror reflection of the camera, photographer, light stand, or studio wall.



Be sure to also consider your background.

Is it:

- Distracting?
- Too busy or cluttered?
- Too dark or light?
- Does it bleach out the piece?
- Does the object need to be recorded in context—that is, does it need to be sited on the body, on a wall, or somehow installed?

Label the slide clearly. At the absolute minimum indicate the orientation of the slide with an arrow (or whatever is required in the exhibition prospectus), the artist's name, title of the piece, and the type of object. Ideally, information detailing materials, techniques, dimensions, and year of completion should appear on the slide mount. When the competition is tough and the jury needs to make a cut, this information can make a real difference. If you are including a slide list to accompany the submission, then a clear number corresponding to that list should appear.

Even with the best possible images, work submitted should be appropriate to the theme or character of the venue. Production work conceived and designed to be worn at the office may not be the best choice to submit to an academic exhibition. And edgy, one-of-a-kind pieces featuring controversial subject matter may not be suitable for submission to a church-based craft fair.

Some work comes alive only when held in the hand. It may have some tactile quality or a specific function that is interactive. Think hard before you choose these pieces for submission. Ask yourself whether the functionality will be apparent from the static confines of a sealed display case or a two-dimensional published image. If you do choose to submit such a piece, be sure to illustrate anything that is special about its character in detail images.

Jurying anything is a difficult task and carries with it serious responsibility. Anyone asked to provide their services as a juror or on a panel of jurors should carefully consider whether they are prepared to make difficult, objective, and perhaps even harsh decisions before accepting. That is the juror's side of the equation. The artist or craftsper-son must fulfill their side of the bargain by submitting the best possible visuals they can of their strongest work, thoroughly labeled and documented. Do your homework and select an exhibition that you feel suits your work. Assemble a group of images that works well together compositionally and perhaps thematically. And understand that

even though rejection is part of the game, you can maximize your chances of making the cut. In a competitive world, it's always smart to put your best foot forward.

Andy Cooperman is a metalsmith and jewelry artist, as well as a frequent juror, from Seattle, Washington.

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Happenings

The PMC Guild has added a Dutch translation of its "Welcome to PMC" booklet to its Web site. The booklet was translated by **Noortje Meijerink**, who generously volunteered her time to translate the English version into her native language. You can find both the English and Dutch versions in the "Getting Started" section at www.PMCguild.com.

The Guild hopes to continue to add translations of the booklet in other languages to the site. Anyone interested in volunteering their language skills to the project should contact Tim McCreight at tech@PMCguild.com.

PMC Guild member **Kate Richbourg** will add a PMC flavor to the Puget Sound Bead Festival July 6-9. Kate, a jewelry designer, bead artist, and certified PMC artisan, will offer two workshops, an introduction to PMC and a class on PMC rings. The owner of Beadissimo in San Francisco, Kate is the Puget Sound Bead Festival's first nationally known instructor. For information about the show and planned PMC workshops, visit www.pugetsoundbeadfestival.com.

Publications

In the March issue of *Lapidary Journal*, PMC Guild member **Ann Davis** describes how to make a metal clay pendant with resin inlay inspired by a sea cucumber.

In the May issue of *Lapidary Journal*, **Celie Fago** offers the first part of a two-part article demonstrating a tear-away technique for surface design in a hinged metal clay box pendant; **Arlene Hildebrand** explains how to make a two-sided multi-directional pendant in metal clay; **Holly Gage** writes about using liver of sulfur to create colorful patinas; and *Studio PMC* editor **Suzanne Wade** contributes an article on catching the eye of women buying jewelry for themselves.

PMC Guild member **Ellen Berne's** article on turning flat polymer-clay squares into three-dimensional jewelry appeared in the March issue of *Art Jewelry*, which

also included the work of **Celie Fago**, **Margaret Braet**, **Ellen Athens**, and **Linda Facci**. The May issue included articles from **Carol Babineau** on creating metal clay vertebrae for a spinal-themed bracelet, **Maggie Bergman** on using UV-etched solar plate molds, and **Michelle Ross** on making a hollow pillow pendant, as well as work from **Virginia Gailey**.

Local Chapter News

In April, the San Diego chapter of the PMC guild distributed 7grams of PMC to each of its members to design a pin/pendant based on the new logo. Members shared their designs at that month's meeting.

San Diego chapter members have also enjoyed meetings focusing on testing substrates, depletion gilding, soldering with PMC, and photographing PMC creations. "Every chapter meeting we talk about the conference and any other events happening in the PMC world," notes director **Louise Sardonix**. "We also bring downloads from the Guild web site, such as some of the projects. We cover new tools and techniques and always dedicate a segment to discussing new ideas, sharing ideas, sharing our creations, and question and answer."

In February, the Southern Arizona Alchemists once again hosted a social for PMC enthusiasts during the Tucson Gem and Mineral Show, thanks to the sponsorship of Rio Grande. "We had folks from across the country drop by and chat with the chapter members and special guests **CeCe Wire**, **Tim McCreight**, **Kevin Whitmore**, and **Sherry Fotopoulos**," writes **Pam Bosch**. "It was a fun evening with great conversation about exciting directions for PMC. We want thank Rio Grande for their generous support and dedication to PMC chapters."

At the chapter's March meeting, members got together at **Nancy Palmer's** home studio to learn and practice enameling on PMC. Each person brought a piece or couple of small pieces, such as earrings, with stamped designs, as well as supplies and tools to share, and practiced wet and dry filling techniques with their pieces. Keum-boo was the topic at the chapter's April meeting, with **Doris King** and **Marnie Ehlers** providing instruction.

The Northeastern Ohio chapter of the PMC Guild welcomed **J. Fred Woell** to Ohio in March. Fred taught a certification class and gave a presentation to the chapter on making PMC beads. "Several members had been in a previous certification class we sponsored, so we decided to do it again," says **Catherine Davis Paetz**, the chapter president. "It made me wish I could do certification all over again!"

The Northeastern Ohio chapter now has 25 members, six of whom took the certification class.

NewMetal Artists, the Los Angeles chapter of the PMC Guild, presented some of their work to the public at an exhibition at the Cedar Centre Art Gallery in Lancaster, California, March 11 to May 6. Originally planned as a month-long exhibition, the show was so well-received, it was extended for an extra month. Featured jewelry artists were **Holly Dare**, **Samantha McGovern**, **Cherie Parker-Carri**, **Bonnie Smith**, **Mickey Stuewe**, and **Jamie Weiss**.

The Woodrow W. Carpenter Enamel Foundation, publisher of *Glass on Metal* magazine, will hold an open house and conference Sept. 18-23 to celebrate the opening of their new headquarters in Bellevue, Kentucky, near Cincinnati, Ohio.

The new headquarters houses a museum to display the foundation's extensive collection of contemporary and historical artworks in enamel, a research library, magazine and foundation offices, and an extensive workshop area with three individual studio spaces.

Pre-conference workshops will be held Sept. 18-19, with a choice of four two-day workshops. An opening reception will be held Sept. 19 at 7 p.m. for the new Foundation building and the opening of the non-juried First International Salontype Enamel Exhibition. The conference begins Sept. 20 and includes presentations, demonstrations and other enamel-related events, ending with closing ceremonies and a buffet dinner on Sept. 21. Five two-day post-conference workshops begin on Sept. 22. For conference fees, registration, and other information, visit www.thompsonenamel.com, or phone 859-291-3800.

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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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