

Mitsubishi Materials, which manufactures PMC, recently sponsored the largest survey of the metal clay community, and the results are in. In this issue of Fusion, we present and analyze the results.

But first, it's important to understand the scope of the survey. In an attempt to be as comprehensive and complete as possible, Mitsubishi enlisted the help of many organizations and individuals to distribute the survey, including retailers involved in the sale and promotion of metal clay, as well as advocacy and member groups, such as the PMC Guild, and others.

Their efforts proved enormously successful. More than 2,400 individuals responded to the survey, which represents 10–15% of the metal clay community in North America. While that percentage may appear small, it's actually quite large, and offers Mitsubishi a rare opportunity to glean significant data from the results.

By and large, the survey confirmed what the PMC Guild has known, or believed, for many years. This data offer proof, said Tim McCreight, Communications Director for the Guild.

“The survey confirmed my sense of the community. My understanding of the demographic — the age, education, gender, and so on — is what we found to be the case. There is value in knowing this, particularly for people who have not been involved in the metal clay community as deeply as some of us have,” he said. “The very fact of the high response rate is again something I predicted but a fact that should grab the attention of vendors, manufacturers, and publishers. It's one thing to say we're a big tribe; it's another to demonstrate the commitment this tribe has to its interests.”



As you read these results, almost certainly you will find your own profile in many of the responses.

Here are some of the highlights:

- Among respondents, the vast majority of PMC users — 93 percent — are women.
- The largest percentage is between 50 and 59 years old. That age demographic represents nearly 38 percent of the community. The next largest age demographic, at 24 percent, are people in their 60s, followed closely at 23 percent by people in their 40s.
- The level of experience among users is quite varied. Our community includes many newcomers and many people with lots of experience. The largest group of users, at 24 percent, has used metal clay for 3 or 4 years; 23 percent have between 5 and 7 years of experience; 22 percent have been using for a year or less; 18 percent have 2 years of experience; and 14 percent have 8 or more years of experience.

The survey also suggests that there is a large social component to community. While the largest percentage of respondents, at 46 percent, said they learned about metal clay because of a magazine article, 36 percent said the most important influence for learning about metal clay came from a friend. Additionally, 39 percent said it was “somewhat important” that they learned about it through an online resource, such as a blog. And most respondents (75 percent) said they learned to use metal clay through a class.

From those numbers, we know that many people’s interest in metal clay was sparked by a friend and that their comfort level with the material was enhanced by a class, which is inherently social. We can infer from anecdotal experiences, such as our conference, the success of many local PMC Guild chapters and the popularity of online groups, that the community thrives on shared experiences. We create our work in the solitary atmosphere of a studio, but we love talking about our work and sharing it with others.

Additionally, nearly 80 percent said they keep up with metal clay through commercial magazines, and 50 percent cited such member-only resources as *Fusion* as a source for their information. About half the



respondents also said they stay informed through various online groups and 38 percent stay informed with blogs.

Most people do not contribute to the blog or online communities. They simply use those resources for information. Only 29 percent said they “sometimes” contribute and just 10 percent said they are “frequent” contributors.

When it comes to motivation, the largest percentage (39 percent) said their primary purpose for starting in metal clay was to sell jewelry commercially. Another 30 percent cited personal enjoyment as their primary motive, and 21 percent said they got into metal clay to make jewelry for themselves.

Many cited a desire for additional training and education, and most people who have taken classes said they have been happy with the experience. Travel is often cited as a reason for not taking certification-level classes.

While Mitsubishi is still analyzing the results and deciding how best to use the information, McCreight said this survey came at an opportune time for Mitsubishi. This is just the second time Mitsubishi has attempted to measure the market since it introduced PMC nearly 15 years ago.

“This is a logical time for such a survey because of recent changes in the metal clay field,” McCreight said. “In the last four years we have seen the development of base metal clays, popular blogs, and many online tutorials, both text and video. It’s a good time to put a dampened finger in the air to see where the breezes are blowing.”

METALSMITHING

Among the interesting results of survey of the metal clay community, one involves the role of traditional metalsmithing among metal-clay users. According to the results, 37 percent of respondents said they had “reasonable” skills in basic metalsmithing techniques, such as sawing, forming, soldering, stonsetting and wire work. Twenty-five percent said they know a little, but not much, and 19 percent rated their skills as “significant.”

Among the techniques, respondents said they were competent at wire work, soldering and sawing. Taking the larger view, those numbers suggest that metal clay users are moving into the world of traditional metalsmithing, or vice versa. Or does it? McCreight, who is a traditional metalsmith as well as an expert in metal clay, offers this analysis of the data.



“Personally, I don’t think the interest shown in metalsmithing can be used to infer that metal clay is becoming integrated into the traditional metals world. I think that will happen, but it hasn’t happened yet in a significant way. The reason I don’t read the data that way is that the survey was distributed entirely through metal clay resources, so very few traditional metalsmiths knew of its existence, much less responded to it,” he said.

Instead, he suggests that metal clay users are simply adding skills to their repertoire, and traditional metalsmithing is a logical extension.

“I think if we did this survey three or four years ago, that might not have shown up. I attribute this to several factors, all guesses on my part. When a person is new to this medium, most of our energy is spent learning how to work with it. Only after a certain level has been achieved does it make sense to look for more information,” he said.

Additionally, beginners are content to punch holes, string store-bought jump rings and attach findings with epoxy. As a person’s skill grows, he or she becomes impatient or unaccepting of these limitations.

“As our community grows, the makers raise the bar higher for themselves and this leads them to want to master soldering, polishing, etc. And in a lesser way, we have always described metal clay as a gateway into broader jewelry making. It could be that some people have simply discovered how much they enjoy working with metal and small scale and want to get more of it.”

CERTIFICATION

The metal clay survey also offers insight in to the role and importance of certification classes in the metal clay community. Most of us have not taken a certification class (59 percent), either because of the travel involved or because of the cost of the class.

Among those of us who have, the most important reason we enrolled (84 percent) was to learn new skills in general. The next most important reason (62 percent) was to acquire professional skills, followed by a desire for discounts (49 percent), to study with a particular teacher (39 percent) and to improve teaching skills (35 percent).





Guild Announces Celebration Conference

Recently the PMC Guild made an important double announcement, saying that it would host a conference in 2012 and that the conference would mark the end of the Guild. We spoke with Tim McCreight, one of the co-chairs of the conference (along with Nettie Landenwitch) to get more information.

Fusion: First, can you tell us what led to the decision to terminate the Guild?

Guild: To understand the reason, it helps to go back to 1997 when the Guild was first conceived. At that time, very few people knew about PMC. We created a website, launched a magazine called *Studio PMC*, hosted exhibitions, held a conference, developed a photographic archive, and lots more. Since then we have seen the international metal clay community thrive. Major commercial magazines cover metal clay, several magazines dedicated to metal clay have sprung up, and tutorials abound (a YouTube search for “metal clay” yields almost 4000 entries!). Suppliers offer great instruction and technical support, individual blogs keep people up to date, and online groups such as Yahoo.Metalclay.com have created a thriving community. We are proud to have played a role in creating this momentum, and happy to see it thrive.

Fusion: This seems kind of sudden...

Guild: Actually, the decision to wind down the Guild has been under discussion for almost a year. We considered many options and worked with Mitsubishi Materials and Rio Grande to develop a sunset scenario that honors our members and ensures a smooth transition.

Fusion: OK, so how does the conference fit in?

Guild: It became clear that in order to do this well required a year. We are proud of what we have accomplished and want to celebrate what we consider a successful run. We also want to make it clear that the ending of the Guild signals nothing more than an exciting new chapter for our field. We are taking this step by our own choice, on our own schedule, and for sound business reasons. We thought the best way to go out in style is with a party, or in this case, a conference.



Fusion: So tell us about the conference. When and where?

Guild: The conference will be held outside of Cincinnati, Ohio at the Drawbridge Hotel and Conference Center on June 21–23.

Fusion: Why the new location? What does it have to offer over previous sites?

Guild: The last three conferences were held at Purdue University, and while the facilities and support were great, there was no denying that it was difficult to get to. This site is ten minutes away from a major airport—and it provides a free shuttle service! In addition, because this facility was built specifically for events like this, it has everything we need in a compact design. Classrooms, hotel rooms, the Vendors Hall, and much more are all connected. Guest rooms have full amenities but we were able to negotiate a great price. I can tell you that we looked at dozens of sites and became convinced that the Drawbridge has the best combination for us.

I should also point out that the northern Kentucky/southern Ohio area has a lot to offer for those who want to extend their stay or make it into a family vacation.

Fusion: What's with the Drawbridge name?

Guild: The facility was originally built with a medieval theme, and though remodeling has toned that down a bit, the names remain. Thankfully, armor is not required.

Fusion: What can you tell us about the format of the conference?

Guild: Those who have attended the last two conferences will find this familiar. The core of the conference is a series of hour-long presentations by leaders in the field that cover design, technique, materials, and business. In each time slot, participants have a choice of three presentations, with each presentation being given twice. And for those who prefer to see actual work being done, each time slot also offers what we call a Tag Team Demo, in which two metal clay artists work together to share what they know.

We will start at 2:00 on Thursday, July 21, with a keynote address, and Friday and Saturday both start with a full group presentation. As in all our previous conferences, there will be a large Vendors Hall, lots of time to socialize, and other activities.



Fusion: Preconference workshops?

Guild: Yes. The Guild is working with six well-known teachers to create classes on the Tuesday and Wednesday before the conference in the same facility. Details of the workshop topics and costs will be available at the end of the summer, but for now let me announce the stellar line up of teachers: Celie Fago, Chris Darway, Terry Kovalcik, Donna Penoyer, Holly Gage, and Barbara Simon.

Fusion: Anything else?

Guild: Only to say that we're excited about the conference and looking forward to this gathering of the tribe. Because this is our farewell event, we think a lot of people will want to be there — and there is room for all!



The conference site doesn't have information yet, but it is loaded with photos, handouts, and resources from all five previous conferences. All yours, all free, all the time — www.PMC-conference.com



ANDREA WAGNER

Subset Synergism: Tales of Migration



In daring to fail, Andrea Wagner has found her greatest success as an artist. The German-born creator has spent much of her artistic life learning techniques from experts, then experimenting with those techniques to find something new and different that are uniquely her own.

Sometimes with success, sometimes not. But her process of experimentation has always led to discoveries about her material, her inventiveness as an artist and her sensibilities as a human being.

“The most fascinating finds have often been on the edge of what you’re supposed to do in technique or in finding the shortcuts in the process,” Wagner said in a lengthy e-mail exchange. “In doing something you’re not supposed to do in a controlled way can be very illuminating. I’m not saying this is what everyone should do. On the contrary. And I’m also definitely not saying that learning techniques isn’t important, because it is. Actually, you have to know enough about technique to understand the basics before you can start breaking or begin bending the rules with a fair chance of finding something interesting.”

Wagner has received a lot of attention lately for her latest series of work, “Subset Synergism: Tales of Migration.” In this body of work, she uses molded PMC and color-stained bone china to tell her own story of her multicultural life. Her series includes a series of box-shaped jewelry forms, one on top of another or fused side-by-side. They hang as pendants, or function as tiny free-standing works of art.

She arrived at this series through a merging of circumstances in her life and experimentation with her art.

“Subset Synergism” mixes materials, colors, and shapes. Taken collectively, they resemble tiny architectural models of low-lying buildings in an urban landscape. Others have observed that they resemble cardboard boxes that one might use for packing and moving personal belongings. Both apply—Wagner has moved 25 times in her life, and now lives in





Amsterdam, after living for many years in Canada. Her diverse cultural background informs everything about her, from the broad reaches of her life to the details of her work as an artist.

Hers is a story of migration, about perching bravely and happily between two camps.

“I observe, comment, and reflect upon living in different cultures simultaneously. Through my work I express the inner landscape of cultural hybrids, life in ‘in-between spaces’ with diverse cultural baggage,” she writes.

“Having experienced the intricacies of mastering a new language, I am familiar with the sensitivity required in adapting to another cultural mindset while not ignoring one’s own origins. There is a knack to get the best out of two or even three worlds. The overlapping and merging of different cultures creates a result that is more than merely the sum of their parts. At the same time this process breaks up established cultural forms and re-arranges them into new and stronger patterns.

“All of these thoughts are materialized in my work. While losing myself gladly in translation I have created a new richness in my jewelry.” As diverse as her cultural background, so too is Wagner’s creative life. She is a jeweler by trade and upbringing, who also has studied ceramics. She began experimenting with PMC in 2005. She incorporates many techniques into her work.

For “Subset Synergy,” she merges diverse elements and forms, using both positive and negative molds. For porcelain elements, she employed what she calls the “regular plaster casting method.” After firing, she trimmed pieces to suit her needs. But working with PMC was a whole different story, she says. That is when her broad training and her willingness to fail and experiment came into play.

“I needed the possibility of being able to repeatedly make the same form so that the molds had to be made in a suitable material to easily release the PMC once dry. First attempts flopped and showed that the extremely thin and fragile PMC elements could neither be separated from plaster, wax or even silicon rubber.





“So I realized I had to make a paper-based intermediate carrier onto which I could apply the liquid PMC and fire the whole. This had to be as thin as possible to prevent excess smoke during firing, resulting in experimenting with different kinds of ready-made paper mache mixtures. It became clear that not all mixtures are smooth enough for the subtle details.”

The intermediate paper molds also required some monitoring in the drying process, and needed to be repeatedly patted firmly onto the rubber mold surface one or two times before

drying completely to assure a smooth straight surface.

“It turned out to be much more work than I thought, but the result was good,” she said.

Her foray into PMC came from a tip from a friend. She was hesitant at first, because of the cost of the material. But she knew that it held great potential, and tried to find an application for PMC in her work that would be unique. She found her niche working with PMC diluted by water, and using it as she would porcelain slip clay.

“In principle it’s thinner than porcelain clay, yet the basic idea for me was similar, especially because I have always painted the porcelain slip into the molds layer by layer anyway. It’s easier to control material thickness that way as opposed to the classic slipcasting method used with larger molds.

“Regular casting is done by filling the mold completely with slip and after several minutes the remaining fluid is poured out again, leaving the necessary thickness of slip adhering to the plaster walls. With tiny elements for jewelry, that’s overkill.”

During her workshop, she started painting, or layering the liquid PMC onto little cardboard boxes that she constructed in order to see how much detail would remain, and to also get a general impression as to how it would hold up compared to normal metal casting.

“It was brilliant,” she enthused. “I didn’t think about it at the time, only later when I used the shapes as models in a mold-making class for porcelain casting did I realize that these boxes to me represented my obsession with moving.”

MORE AT <http://www.galleryloupe.com/exhibitions.php?sn=0&exhibit=37>



EDITORIAL > Bob Keyes



I knew something was up when Tim McCreight, the Guild's communications director and the guy I work with most closely on Fusion, ended a phone conversation about our next issue with this request:

"There are some other things going on that I'd like to talk to you about. Any chance we can meet in person in the next few days?"

Although we live just 25 miles or apart, our face-to-face meetings are infrequent. I knew this was serious. Of course, my mind raced from one end of the gamut to the other: I messed up and they want to find someone else; they're expanding and want me to take on more responsibility.

But as I thought about it over the weekend, I knew in my head long before he said anything what Tim was going to tell me: The PMC Guild is going out of business. And of course, as you no doubt know by now, my instincts were right. The Guild announced last month that it was disbanding one year hence. The final act of the Guild will be a celebratory conference in June 2012. (See Q&A with McCreight on Page 5).

While this move feels shocking, it's actually quite a logical progression for the Guild. And it's not necessarily a sign that things are dour for the Guild, either. Yes, there are financial issues. The cost of membership does not cover the Guild's per-member operating costs, so the Guild is unsustainable over the long haul. And no doubt, membership is down -- and dropping somewhat quickly for many reasons, not the least of which is the sluggish economy. We realize that when couples hammer out difficult financial decisions over the dinner table, it's hard to stand up for the cost of a Guild membership when other parts of the family budget are squeezed.

But it's important to realize that a significant part of this monumental decision has to do with the simple fact that the Guild has done its job. A successful nonprofit organization eventually will fade to black because it has accomplished its mission. That is not a sign of failure, but a sign of success.

As McCreight notes in our Q&A, the Guild began in 1997 with a goal of introducing PMC to the North American marketplace. It did so remarkably well. It began a website at a time when a lot of larger organizations lacked one, it launched a glossy magazine, sponsored conferences and exhibitions and generally attacked its mission with zest.



In the years since, PMC has become widely accepted and is hardly a mystery material anymore. The Guild has changed and evolved over that time, remaining nimble. But more important and to the point, many other private and in many instances for-profit entities are doing what the Guild set out to do—and doing it very well.

Why duplicate?

Since the Guild hired me to help launch and edit Fusion four years ago, my No. 1 marching order – and I remember this clearly, because it felt daunting – was to always find subjects and topics that no one else was covering. We needed to stay ahead of curve, to set the agenda and give our members information they could not get elsewhere. And we have done that. We remain the most reliable and unbiased resource for the best technical information in the market, particularly when it comes to new products such as PMC PRO. We introduced the Masters Registry, and have always presented the finest makers and their work. In the larger sense, our mission has always been to raise the bar.

But that niche is getting smaller. This is hardly a free-enterprise rant, but it seems foolhardy to soldier on when other organizations are doing what we set out to do, and in some instances doing so with greater resources and more efficiency.

I say this as an outside observer. For me, Fusion is strictly a part-time gig. To borrow an overused cliché, I have no horse in this race. I am sad to see the Guild go, but I am hardly surprised.

For my day job, I work as a newspaper reporter. I write about the arts for the Portland Press Herald/Maine Sunday Telegram in Portland, Maine. Part of my job requires that I write about nonprofit arts groups. I've written about the struggles of many, especially lately because of the poor economy.

That doom and gloom theme is not at play here. The Guild could continue on, and we could continue to fine-tune the organizational mission. We could find a way to continue, at least for a while longer. But at some point, the end is inevitable. The timing makes sense now because it is better to go out on top as a success than to fold under duress and be perceived as a failure.

We gave ourselves a year to wind down. Next year's conference will mark the both the 15th anniversary of the Guild and its end, and it will be a rightful celebration of a mission accomplished. Other folks will step up and fill the void. We can look forward to other conferences, more



publications, a new place to go for reliable technical information. The free market will take care of that. And the leaders at the Guild will feel a measure of satisfaction in knowing that their efforts, over the previous 15 years, set the success in motion.

We like to use an auto analogy here. The PMC Guild was conceived as a starter motor in an automobile. The starter motor doesn't power the car. The starter motor turns the big engine over to power the car. The PMC engine is firing on all cylinders right now, because the starter engine did its job. Let's enjoy the ride.

Metal Clay Shrinkage Calculator



Back in 2005, David Nemeth wife's, Liad, returned home from a weekend metal clay course all "wide-eyed and bushy tailed." Instructor Lora Hart inspired Liad with the possibilities of metal clay, and Liad felt enthusiastic about the potential.

So did her husband. In time, as his wife expanded her skills and became accomplished with metal clay, Nemeth quit his day job so he could help promote her jewelry business, and also began a metal clay supply store, www.metalclays.com. This spring, Nemeth introduced an online application that helps metal clay artists calculate clay shrinkage. The shrinkage calculator tries to bridge the choices available to metal clay artist to a single desired outcome.

The calculator attempts to make calculations simple and uniform, allowing not only for differences among materials, but also among units of measurement. "Metal clay artists exist everywhere on different continents and speak different languages. So the math is inches and millimeters," Nemeth said.

The calculator is available at calculator.metalclays.com. It's fairly simple. You input a desired size after firing, tell the calculator if you want the measurements in inches or mm, then choose your clay of choice,



Golden Spiral
by Liad Wischnia

including various PMC, BronzClay, CopprClay as well as Art Clay. The calculator then tells you what your wet clay size should be.

As an example, if the desired size of your piece is 1.5 inches and you are using PMC+, the calculator suggests your wet clay piece should be 1.7 inches.

Nemeth spent a little less than two months developing the calculator. But as he notes, “It is driven by 15 years of programming knowledge and experience, this fused with five years of crafting with metal clay.”

His wife’s custom silver jewelry business (www.ByLiad.com) accommodates multiple sizes and shapes. To satisfy customers, the couple had to develop techniques for determining final sizes. “Through hundreds and hundreds of custom orders, we have stress-tested these techniques,” he said.

Nemeth believes the app world is ready for metal clay. “I think PMC would not be where it is today without the technology of software and internet connectivity. While the market is a little light today on apps specific to PMC, I do feel though we will see a lot more PMC and metal clay apps in the future that will help collectively further the craft as it grows.”

New Book in the Works

Deadline for Photos: July 18

In Summer 2012, Quarto Publishing of London, creators of high-quality illustrated books, will be delivering copies of *The Metal Clay Techniques Book* by Sue Heaser. Her new book will be the definitive technical guide to metal clay. It’s a big-extent volume aimed at metal clay practitioners and silversmiths, a general reference work for students and professionals, and we’d love to feature your work. The book is being published next summer by Search Press in the UK and Interweave in the US.

We are currently looking for a wide selection of jewelry created using metal clay (silver, copper, gold or brass) in all styles—from traditional to contemporary—incorporating other materials or used alone. We invite you to submit examples of your work for inclusion. All work featured in the book will be credited in full to the artist and reach a broad international audience.

If you would like to submit your work for consideration then please send low-res images to sarah.bell@quarto.com. Please note that we will only contact those who have been successful in their submission.

QUARTO PUBLISHING plc
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Welcome to the World of Electronic Publishing

BOB KEYES

Whether you are reading *Fusion* on your web browser, a tablet or a smart phone, you are experiencing the latest iteration of our journal electronically. For a variety of reasons, the PMC Guild is now distributing *Fusion* as an electronic publication.

We will continue to do this for the next year. Including the current issue, the final four issues of *Fusion* will be distributed to members electronically.

Part of our motive is simple efficiency. We launched *Fusion* more than four years ago, and in that time technology has morphed at mach speed, or so it seems. It is so much easier and satisfying now than before to read a traditional print publication on a computer monitor or handheld device. In many instances, because of screen resolution and the inconsistencies of a printing press, a publication actually looks better and is easier to read on a computer. It is easy to store and come back to for future reference.

It's also instant. Everybody should receive *Fusion* at the same time now. Before, we were often surprised and sometimes frustrated that some members would receive *Fusion* days or weeks before others. We love the post office and we appreciate what the post office has done for us. But there is something terribly inefficient about the idea of sending our publication off to print, waiting for our turn on the press, and then distributing it out across the continent one member at a time. It was sometimes a two-, three- or four-week process. Back in the day, that's the way it was done. But this is 2011, and there are better ways. Now, one touch of the "send" button and we all receive it at about the same time.

It's also the responsible thing to do. Here at the Guild, we are cognizant our environmental impact, and we are pleased that this conversion reduces the amount of paper waste that we generate.

That this happens to be less costly for the Guild also is an important consideration. Although saving money was not our primary motivation, we save the cost of printing and postage and those add up to thousands of dollars per year. But we would not make this conversion if we did not think it had more upside than downside.

Having said all of that, we here at *Fusion* also appreciate holding a printed publication. Perhaps it a generational thing, but we understand that many folks have not fully accepted the idea of reading something on the computer. Maybe it's OK to browse on the computer, but some of us



like a printed page. Given that, we have designed *Fusion* so that it's easy and convenient to print at home if you choose to do so. In our design, we are cognizant of your ink levels, and are using color strategically. The page size, conservative use of color, and attentions to margins are all designed with conventional desktop printers in mind. You'll see that we've even made it easy to hole punch your *Fusion* for a three ring binder.

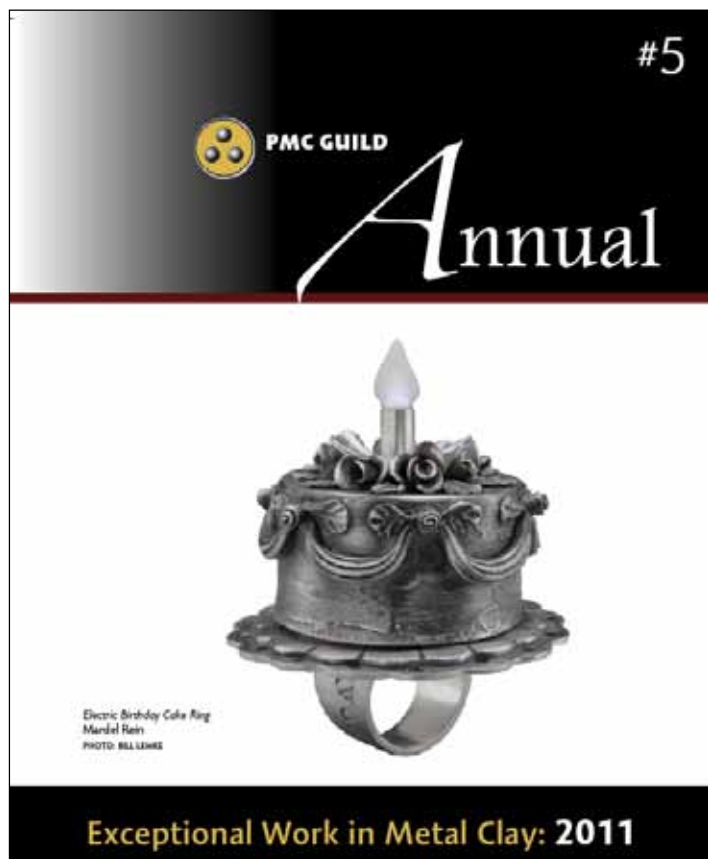
Related to this discussion, we also think it's important that you know that our *Annual* is still very much a printed book. In fact, the *Annual* is at the printers as I write. It will be distributed to all members this fall as printed book, as it has in the past. No change there. We believe that books are sacred and deserve the dignity of careful design and attention to detail. We also understand that e-books are very much a part of our society,

and we will make the *Annual* available as an e-book this fall when it comes time for distribution. That decision is simply a matter of convenience. You will receive a printed copy either way, but will have the option of downloading the *Annual* as an e-book as well.

And speaking of the *Annual*, here's a first peek at the over. Congratulations to Mardel Rein for her terrific "Electric Birthday Cake Ring" —and yes, it really does light up. Congratulations to all of the 118 artists who submitted a total of almost 400 images for consideration. We received a lot of strong work, and continue to be impressed with the creative efforts of membership. A list of artists whose work was chosen for Annual 5 appears on the next page.

Enjoy the summer.

Bob





CONGRATULATIONS!

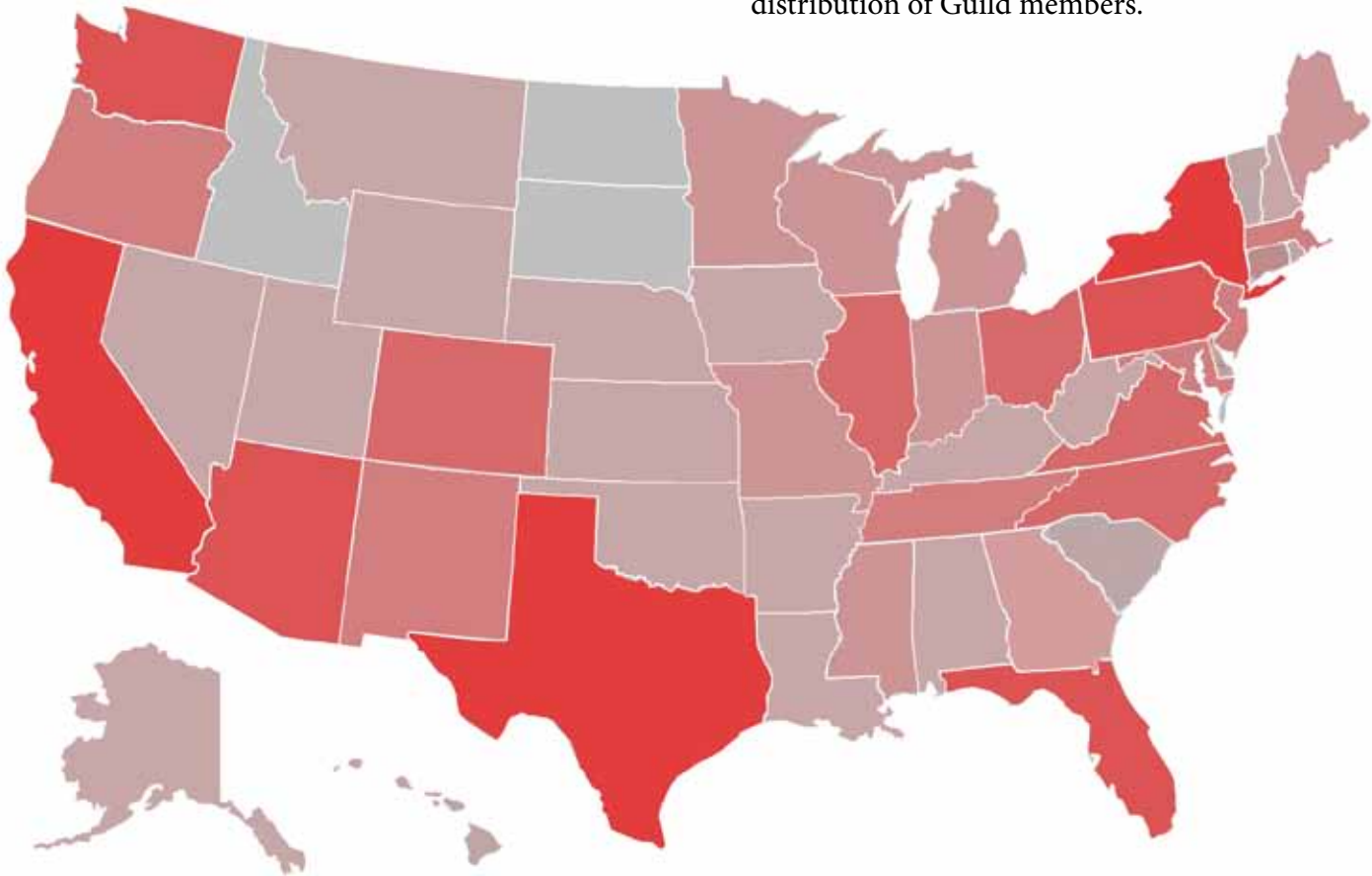
The work of the following people will be featured in Guild Annual 5.

Christi Anderson	Mark Lattanzi
Xuella Arnold	Mary Neuer Lee
Claudia Atkins	Helga van Leipsig
Angela Baduel-Crispin	Cristina Leonard
Emma Baird	Donna Lewis
Laila Bakker	Anne Lingener-Reece
Georgia Bassen	Mick Mamola
Julie Beucherie	erin meharg
Karen Christiaens	Lesley Messam
Lynn Cobb	Noortje Miejerink
Anne Creed	Cindy Miller
Cathy Davies-Paetz	Rachel Kranzberg Miller
Ann Davis	Yolanda Nieuwboer
Carol Decker	Patricia Pendry
Evelyn Pelati Dombkowski	Donna Penoyer
Marnie Ehlers	Julia Rai
Susan Ellenton	Mardel Rein
Barbara Fernald	Michelle Ross
Holly Gage	Hattie Sanderson
Sophia Georgiopoulou	Diane Sepanski
Margarite Parker Guggolz	Louise Shadonix
Liz Hall	Susan Breen Silvy
Vickie Hallmark	Barbara Becker Simon
Janet Harriman	Nisa Smiley
Lora Hart	Jennifer Smith-Righter
Sharon Doan Henderson	Sally Spencer
Virginia Huffman	Deb Steele
Linda Kaye-Moses	Shannon Stevens
Kenji	Wannaree Tanner
Charlene Klanfer	Laurie Union
Natalie Knott	Michela Verani
Terry Kovalcik	Ann Wasserman
Jeanette Landenwitch	Catherine Witherell



Distribution of Guild Members

The recent survey explored who we are and it got us wondering about *where* we are. Here are the figures for the current US distribution of Guild members.



GUILD MEMBERS BY STATE	AK	12	IA	12	MO	25	OR	44
	AL	9	ID	14	MS	6	PA	97
	AR	9	IL	65	MT	15	RI	6
	AZ	83	IN	35	NC	70	SC	12
	CA	276	KS	11	NE	4	TN	43
	CO	76	KY	7	NH	14	TX	149
	CT	37	LA	20	NJ	49	UT	6
	DC	4	MA	56	NM	56	VA	76
	DE	11	MD	56	NV	12	VT	12
	FL	88	ME	33	NY	114	WA	80
	GA	39	MI	38	OH	78	WI	34
	HI	13	MN	20	OK	10	WV	10
							WY	6



NOTES

REVERE SCHOLARSHIP

The Revere Academy of Jewelry Arts in San Francisco introduced a new scholarship aimed at the beading community. The school offers a complete scholarship for any of its three-day classes to the winner of its new contest for beaders. The winner will choose from dozens of classes offered each year in a wide range of subjects such as fabrication, stone setting, jewelry design, and more.

The new scholarship contest is open to anyone who makes beaded jewelry and would like to learn more about traditional jewelry making. The winner can select the class of their choice and receive full tuition plus airfare from anywhere in the U.S. as well as lodging in San Francisco, and kit fees.

The application deadline is Aug. 15. A winner will be announced in October. There is no fee to complete the online application. For details, visit www.revereacademy.com/guide/scholarship/scholarship-forbeaders/, or call 415-391-4179. E-mails may be sent to info@revereacademy.com.

CALL FOR SUBMISSIONS

Holly Gage is seeking submission for the *2012 Art and Design of Metal Clay Jewelry Calendar*. Submissions will be accepted through Aug. 15.

The calendar will feature all jewelry forms -- necklaces, rings, bracelets, earrings, brooches, and others will be considered. Unique and diverse design styles and techniques are desired. Metal Clay is the predominant material, but other media -- resin, gems, metals, enamel, and more may -- be incorporated into the design. High digital images will be accepted by mail or e-mail.

Artwork must represent work that is unique and original in design. New, unpublished and unseen work is preferred. Group shots or individual pictures will be accepted. Three entries per person, and no more than two shots per entry. Gage asks that you do not send actual pieces, and professional photography is a must.

Artwork for inclusion will be selected based on design, innovation, craftsmanship, excitement, and the unique use of metal clay and degree of challenge. Direct all inquiries to hgage1@ptd.net or visit www.hollygage.com for details.

Submissions may be sent to Gage Designs, c/o Calendar Submission 2012, PO Box 614, Bowmansville, PA, 17507.



SAUL BELL WINNERS

Congratulations to Barbara Becker Simon and Barbro Eriksdotter Gendell for their first- and second-place finishes in the metal clay category of the 11th annual Saul Bell Design Award competition.



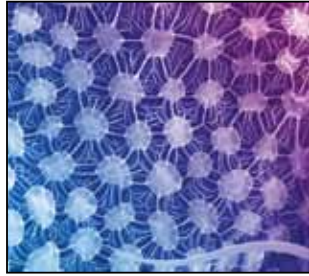
Winners were announced at a celebration dinner June 4 in Las Vegas. The annual competition is sponsored by Rio Grande. Winning pieces in all categories may be viewed online at www.saulbella-ward.com.

The 2011 competition challenged jewelry designers to push the boundaries of creativity as they created original and innovative pieces in any of six categories. Each designer chose any of six categories as the foundation of their piece and integrated additional stones or materials as they wished, provided that the predominant category material remained at least 75 percent of the finished, original design.

Becker of Cape Coral, Florida, won first place in the metal clay category for her piece “Mandala.” Her prize was a \$2,500 Rio Grande gift certificate. Her hollow-form pendant was hand-fabricated into a mandala shape using fine silver metal clay, and finished with freshwater pearls.

In Simon’s artist statement, she says, “An audience or ‘viewer’ is necessary to create a mandala. Where there is no you, there is no mandala.”

Gendell of Springfield, Virginia., won second place and a \$1,000 Rio Grande gift certificate for her piece “Equilibrium.” Two halves of this PMC3™ pendant are connected by undulating strips of silver and a gold bimetal sphere. Blades of gold keum-boo lend a brilliant contrast to the polished silver. Gendell previously won first place in the same category in the 2003 Saul Bell Design Award Competition.



Visual Trigger Challenge

The visual prompt from the last issue was an electron microscope photograph of tissue. The best results came from people who responded to the organic forms and the sense of growth or connect- edness in the image.



first prize
Kimberly Nogueiera



honorable mention
Linda Reboh

Other Submissions



Blanche Scharf



Phyllis Howard



BB Behar



Lynn Hagerty



Roger Parrish



Patsy Monk



Judi Witkin



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